

## **INTERVIEW: LILLIAN**

**Q1b. Have you always lived in Milton Keynes? (When did you arrive? What was your first impression? What reasons prompted your move?)**

LILLIAN:

We came in 1972 because Bob was offered a job at the (Milton Keynes Development) Corporation. An interview that started at quarter to seven on a Friday evening finished at seven o'clock and still dozens of people at the Corporation! He thought this was a buzzing place. So, he was 'like a rat up a drainpipe'! He got the job. As we had lived in London where I'd chosen my job, this was his choice. So, we moved up.

I was lucky enough to get a job as a teacher in a school in Towcester as there weren't many schools in Milton Keynes. And so, for two years I was a teacher at Towcester but living first of all in Stony Stratford. Then we moved to Great Linford. So, I'm in Great Linford, and we start to have our family. Our boys were born in 1974 and '76. In those days, you didn't think about having maternity leave. I was at home for five years. I found that so difficult. After being my own master - my own mistress - I was suddenly 'Bob's wife' or 'Sam's mummy': I wasn't me. So, it was quite a difficult time. I must have been quite a difficult partner for Bob!

But in 1976, an ex-student teacher who had come to my classes in Towcester was by then was teaching at Stantonbury. I don't know how it came about, but she heard I was around and had suggested my name to Bob Moon, who was the Deputy Head at Stantonbury.

Anyway, I started doing supply-teaching there, just one lesson a week. But what brought me into this - you said about Milton Keynes getting a sense of place for me - what brought me into that was the first community drama with the Stantonbury Campus Drama Group, as it was then. Roy Nevitt put on 'All Change', and I was just stunned. I've always loved history, but I was stunned to know how much history was in this place, which apparently shouldn't have history because it is a 'New Town': Lord

Chilver who was later Chairman of MK Development Corporation was known to say, 'New towns have no history'. Come on! You know? You've not only got the history of what happened before the city arrived, but all the people who are coming in the city bring their stories. So, it was absolutely brilliant to be involved in that. In those days I didn't do much acting, but I did do some singing, which was wonderful. Lovely band.

So that was happening, and then the job came up at Stantonbury, which was to be the Head of Department of Brindley Hall for English - but actually it was to be the lone member of staff in English! It was starting it up. It wasn't just a new post. This was starting the English department from scratch, so you chose the books the students would be reading. And the school was growing. To begin with we had just a Foundation Year (13-year-olds) and a Third Year (14-year-olds). It was so exciting. And Stantonbury taught me my trade. You probably know of it: I wasn't Mrs Hill or Miss. I was Marion. And you learn that you get respect from people not from your status but from how you treat people. And you got respect from students if they felt respected by you. That's what Stantonbury taught me.

So, I was at Stantonbury for ten years teaching there, such an interesting school to be at. But at the same time, one after the other, every year there was something brilliant happening in the drama group: 'Your Loving Brother Albert', was based on letters that Roger was given, found in a Wolverton attic and suddenly you've got not only drama but the most wonderful songs as well. At the same time, we were doing other things like 'The Burston School Strike', but that sort of fitted in with the Stantonbury-Milton Keynes idea because this was a community that took things into their own hands and said, 'We don't like what's happening here. This is what we want to happen. We want our teacher to continue. We're going on strike until she does!' So that was wonderful. Although we did Shakespeare as well, it was the community dramas that really got me. You know, we would have a cast of between 60 and 90 people, and they'd be aged from six to 90. Some had never been on a stage before. There was one moment I remember in one of the plays - it might've been 'All Change' - where a poor old chap on a stage by himself completely forgot his lines. And he just had to repeat what the prompter was saying to get through. But that's okay. Everybody rallies around, and it was wonderful.

So, by 1996, this had been going on for 20 years with these wonderful things that Roy was doing and with Living Archive in operation as a charity for ten years or more. I'd done a lot of things with Living Archive - quite a lot of acting as well - but in '96 I was 50. I was by then a Deputy Head at Sharnbrook Upper School (a community comprehensive in Bedfordshire). And I thought I don't want to be a Headteacher. I'm a very good number two - I'm a good team person. But making tough decisions I'm a bit sort of cowardly about; I'm very happy if somebody else does and I'll follow that through. But I knew I'd be a disaster as a Headteacher. Although I applied half-heartedly, I didn't get that, and I thought: No, you've got to do what you've been setting students for the last 23 years in the classroom, which is English homework!

I brought these (shows books) because I thought they might help explain what happened in the summer of '96: Living Archive did a project on Netherfield, an estate you may know of. It was classed by architects as being cutting-edge stuff and by other people as being a down-and-out estate. And it does look a bit sad in parts. But we decided to do a book in a week: this is the 'Netherfield Book-in-a-week' project. So, in just a week, there was a group of volunteers who went out to talk to people and get their photographs. And we wrote it all up every night until about 11 o'clock. It was absolutely amazing. It was about their houses, surroundings, special events. 'What's Netherfield to you? What's good about it? What don't you like about it? What would you like in the future for it?' It was fantastic, and I was so bound up by that I had to do another one - a proper book!

The next thing I went on to was linked with The Sanctuary - in Bletchley, where IKEA is now. It was a huge banging place for youngsters to go with dances and everything. My two were aged 10 and 12 at the time, so they thought it was fantastic that I was going to perform there! We did 'Bigger Brighter Better' there. While they were collecting all this stuff, I got some of it written down in chapters like 'The Vision of the Planners... The Settlers... The Natives' and finally 'The Queen's Visit in 1966'. This was all before the New City arrived. But it was about how people felt. There's a wonderful snippet of somebody saying 'When I went into my new house in Bletchley I felt like I'd been given a million dollars!' -, because they'd come out of bombed-out London and this was fantastic for them. It was the first book that Dylan designed - Mel's husband - so we sort of learnt together. I was so

chuffed with this. I sent it around physically to about 50 publishers - this was Living Archive before it was even Living Archive MK. And I had a lot - well not a lot - I had some saying, 'Thank you but no thank you', but one wrote back and said they were interested in publishing my work and that was Sutton Publishing. Sutton is like Phillimore and Tempus - all publishing firms I've been with over the last 20-odd years, all of which have folded - no connection I'm sure! But Sutton were brilliant, and they said, Yes, we quite like this; we do a 'Past and Present' series. Could you do one? And so, it was on Bradwell... This is my only battered copy (of 'Bradwell Past and Present') that I've got (shows book) - all photographs with the stories, illuminating the photographs. So that was my first proper national published book, in 1998. From then on, its things happened. They wanted one on Basildon. So, I was out of Milton Keynes for a while going to the Basildon archives - just amazing. I don't if you've ever heard of the Plot-landers? These were people of London who, when Basildon was made the first new town in 1946, just after the war, came from bombed-out London. They were able to purchase a plot of land, and that's where they would go every weekend, and they would work on their plot of land: Basildon had a wonderful archive... I discovered a fantastic true story of two brothers in 1906 who were looking after their plot while their parents were away - the father worked in London. It was a really hot summer in 1906 and neighbours came to take water from their pond, and the older brother said they couldn't - he was defending his territory - he shot them, and they died. Within three months he was hanged. His brother was acquitted but then went on to fight in the First World War - killing people defending his territory, and he was given the Military Medal! I thought this was crazy: two men doing the same thing, but one is hanged for it, and the other gets a medal. I had to write a book on it: I called it a 'docu-fiction', from the point of view of people who were concerned with the case, like Albert Pierpoint the country's last executioner. What would his story have been? And what would the younger brother's Commander in the 1st World War story have been? So, I told it from the point of view of everyone linked with the story. That is my baby! It was quite popular in Basildon. But I think most people thought it was an odd documentary thing and didn't quite get it. So, although it has not been discovered, yet, I have every faith! It's called 'The Honeypot Killers' because it happened down a place in Basildon called Honeypot Lane. Then I did Welwyn Garden City and a couple more Basildon books. But then Tempus wanted what I thought it was a wonderful book. It was

called 'Voices of Milton Keynes' (which I could base on Living Archive's interview transcripts) - which was perfect. Then they changed it to 'Memories'. 'Voices' means this is who I am now. I really went for it - You mustn't change it! But that was what the brand was going to be. They went out of business soon after. I think the book is still being sold because it was one of the titles that The History Press bought up as they did with Sutton. Then I did a private commission again - there's a stately place called Bride Hall near Welwyn, and I knew the person who lived there: again, was it was stories of the people who live there - what happened to them.

But then coming back to Living Archive (refers to CV): one of the biggies with Sutton was 'Bletchley Park People' and The History Press has reprinted it. And then with Francis Frith, I did one of my best books called 'Milton Keynes, a History and Celebration'. It started with the ichthyosaurus in Caldicott Park, 150 million years ago through to railway times and the New City, right up to 2005. And there was one about the Bletchley railway workers - 'Where the Lines Meet'; 'The Story of the Original CMK' is told by the planners and architects, how they came to do CMK, a very big book. It drove me to a sort of poetry - you splash a thought on a line, it doesn't have to rhyme it. Calverton Manor farm that was another one about ten years ago. I was fascinated by that story. In 2014, came 'The Milton Keynes Book of Days of the Great War' - I just loved this project because 18 volunteers went through fantastic newspaper archives that are here, the Wolverton Express, throughout the war and all of Living Archives' memories of the war. I got the idea from the book of saints where every day of the year is represented. That's the sort of thing I wanted with this. So, you start with January 1st in the different years of the war; then if there was room, there'd be 'Elsewhere' news on that day. It was for the whole of the city and the borough, so many references to them. I just wanted people to know - you do have history from a hundred years ago! Our stories can come from school logs, newspaper stories, diaries, the letters - Arthur Lewis Lloyd was another letter writer - and of course interviews with people like Hawtin and Nelly. So that was brilliant. You're very welcome to have that if you haven't got it.

INTERVIEWER: Thank you very much. Appreciate that. That's going to be fascinating.

LILLIAN:

I'm afraid there's another one. And I loved doing this one – ‘The Milton Keynes Song Book’. Living Archive has over 100 songs that have been written by local people, composers, about the projects that they've had in Milton Keynes. The projects that generated the songs for this collection come from 'Your Loving Brother Albert', 'Days of Pride', 'The Jovial Priest', 'Sheltered Lives', 'Nelly', 'Worker By Name', 'Fabric of MK', 'The Works', 'Bigger, Brighter, Better', 'All Change' and ‘The Horse and the Tractor’ – about Calverton Manor Farm. All of them had songs written for them. And this, this book has some of them in, and these were all the composers of these songs. I did this with Craig McLeish, a brilliant, lovely man, who runs the Milton Keynes Community Choir. Here they are (shows picture) when the band was performing with them, and we sang some of these songs in this book. Craig did the professional score and sometimes he only had an old cassette - there was nothing written down because whoever composed the song couldn't read music, so they hadn't written them down, they just plonked away on the guitar, and out came a fantastic song in the band who sort of added to it. This score has the full notes for the chorus and tells you what the choir should be doing. With each one, I made sure that I had an explanation of where it had come from - not only the musical or community drama that it had come from but how it was inspired, and what the composer had originally thought about. What is brilliant is that a copy of this to every school in Milton Keynes so although they don't have Music Departments, someone who could read music ... [could use them].

INTERVIEWER:        Thank you, that's amazing. Thanks.

LILLIAN:

What Living Archive is all about is people working together. It is people being inspired to be creative; it is the stories that come out of it, based on people's actual memories. And the way they told you the

story, the way they choose it, they use their voice. And it's all encompassed for me really in these two books. There is a book I've done since then, called 'A Century of Campaigning' written as a commission, for Living Archive, because it was the centenary of the Labour Party in Milton Keynes in 2017. I knew I couldn't write a history because it would have to be about 12 volumes long! This is people's stories about the Labour Party in Milton Keynes. So right from the early days that started at the Science and Arts Institute in Wolverton in 1917 through to when the city started, going through the Atlee days - the National Health, the National Education, national railways - all the national things that we thought we would have forever, then came into being, but then going into the new city times.

INTERVIEWER:        So, what was your first impression when you arrived in Milton Keynes?

LILLIAN:

It was dark because it was right in the middle of the three-day week when lights were turned off (1972). I came from London and remember us coming out of Bletchley going up the A5 to Stony Stratford, and Bob zipped ahead of me as we had the two cars full of stuff... I thought (in that blackness) I haven't got a clue where I am! But it was fantastic living in Stony – you'd walk for five minutes and see a cow on the banks of the Ouse! I was a real townie and couldn't believe it. Bob came from Birmingham and where we lived was exactly 68 miles from his parents in north-west Birmingham and mine in south-east London. We only meant to spend five years here, but you get hooked, and I got hooked by Stantonbury, by the drama group. Bob got hooked by the Corporation. He found it such an exciting place to work. And he worked there until it finished in '93. So, it was a biggie for him, he was on the commercial side, trying to persuade companies to come into Milton Keynes. So, first impressions were - God it's really rural, but I loved it!

**Q2. What do you feel has changed the most in Milton Keynes?**

LILLIAN:

There are two things. One of them is very positive and the other one not so. The very positive one is when you go to the theatre now there's hardly anyone I know - I think that's wonderful. We went to see 'The Magic Flute' on Saturday, my daughter-in-law and granddaughter came from Ashbourne to see it. It was absolutely packed out, and I didn't see anyone I knew there. I know a lot of people might have come from outside Milton Keynes, but it felt like we are a proper city here.

The thing on I'm not so happy about is that the original plan for Milton Keynes has not been respected. That you get the V and H grid roads, but they are losing their feel and nomenclature. Somebody who was geographically challenged like me knows, if I'm on a 'V' or 'Vertical' road I'm going from north to south or the other way round – I only had two options; and where it's 'H' – 'Horizontal' - I know I'm going east/west or west/east. When you cut those out, you start to whittle away the grid road system. (With them), how brilliant it is to find your way around - even now it only takes 20 minutes to go from the north to south in Milton Keynes - that's fantastic. I know it was made for the car and perhaps it's a no-no in these days but let's live with the grid road system. I hate it when, for example, they've got rid of some of the underpasses in CMK to make people cross the road with traffic lights - why? Let them just roll on through like they used to like they should do.

**Q3. What, if any, qualities make Milton Keynes unique?**

LILLIAN:

I think the people love it so much. I mean you must have come across this yourself. Have you always lived in Milton Keynes you born and bred here?

INTERVIEWER:       No.

LILLIAN:

People who come to stay here say they don't want to move on. There can't be many places where there is such a pride about the place. I think people appreciate it.

**Q4. What would make you proud to live in a place? (Do you experience some of these elements in living in Milton Keynes? What could improve your pride in living in Milton Keynes?)**

LILLIAN:

It has a pride in itself - you don't see litter around. You see things that are well signed (especially in the parks). There is a vibrant community spirit where people come together and create something new. It goes into the next question here why Milton Keynes has done it for me because It has. That picture behind you just has it all for me - those children's faces are just brilliant. And if only the younger generation can feel that sort of passion as well, that's how it will continue.

Places like Olney and Newport are not in Bucks – they're in Milton Keynes Borough. I'm not sure if it was an April fool's but yesterday, we received the April version of 'Phonebox'. It is based in Olney, a newsletter type magazine that goes beyond the Borough of Milton Keynes and sniffily does refer to Milton Keynes as a place but only quite separately. Now I don't know if this April Fool was right. But it said something like at two council meetings there was the proposal that Olney should be known as MK Olney and Newport Pagnell should be known as MK Newport because it was felt this was a vote of thanks from the council receiving plans for the new houses going to come with the Plan MK! And it is thought this will go through with the majority, not with the people in Olney who lived there for a hundred years - they just don't think of themselves as Milton Keynes despite so much business coming to the town. They originally said they did not want to be part of the city which is fine but now with the Borough and there's money coming into the Borough - come on just acknowledge you are! They don't acknowledge what Milton Keynes has done for them and what is there.

**Q5. In your opinion, what element of Milton Keynes is: The best. The most exciting. The hardest. Lacking. The most culturally significant. The richest in heritage?**

INTERVIEWER:       The Best?

LILLIAN:

The Living Archive has given me inspiration for 40 years!

INTERVIEWER:       The most exciting element?

LILLIAN:

Seeing people buzzing, could be in Campbell Park, feeling you are in a city of so many different people. You see this in CMK or going shopping, but you can see in other areas where people gather, like Campbell Park. Buzzing from the people is exciting

INTERVIEWER:       The hardest?

LILLIAN:

Being one of the old school that keeps on banging on about what the plan was and how we should be faithful to it. I mean, the new generation don't really want to hear that from older people - they want to do their own thing. But the grid-squares are flexible; they have absolutely not got to do it one way, but whatever happens that grid-square shape has to be maintained.

INTERVIEWER: Lacking?

LILLIAN:

The orchestra. Milton Keynes City Orchestra was started 44 years ago by the Corporation. It was funded completely by the Corporation, and you had an inspirational conductor. It made CDs, played at St John's Smith Square and it had international people, who were very into music. We became patrons of the orchestra, not very much but just to keep up with what's going on. We had a brilliant conductor who brought the most wonderful soloists - such as Stephen Hough whom you may have heard of. He's an international pianist coming again this April. And we had a letter on 1 March saying that the orchestra was 'not sustainable... we've got to finish trading'. There was nothing on the website, nobody seems to know about it they seem to have only written to certain patrons, and I'm thinking they just wanted to slide away without having a really good effort to keep it going.

The MK Gallery is on the up. It's fantastic - wonderful press about the opening the new gallery; Milton Keynes Museum is on the up - fantastic exhibition in its new gallery. And all this is going on in arts and heritage - for the orchestra to die is a disaster!

INTERVIEWER: The most culturally significant?

LILLIAN:

Community engagement has been the most significant element - whether or not it will continue to be depends on what happens... Living Archive still does outreach in various communities. They need knitting together in some creative way.

INTERVIEWER: The richest in heritage?

LILLIAN:

People's own stories. I mean, everybody almost without exception thinks I haven't got a story. But once you start opening up - what people are and what people have been made is the most precious thing that we can share and build on creatively. And I think that's what this place [Living Archive] does so brilliantly

**Q6. Has Milton Keynes played a part in helping you gain any achievements which you might not have been successful in if you lived elsewhere? Has it aided any failures?**

LILLIAN:

Everything that I have achieved I've got from Milton Keynes: I got it from the cutting-edge education at Stantonbury; I got it from the come-on-anything-can-happen-here approach in the community drama; I got it from the very special qualities of the people who are Milton Keynes. People like Roger, who's got so much energy and inspiration still that he gets from other people; and people like Mel who is so ordered despite the chaos and anarchy that people like me might create - they just hang on through. It's just brilliant people that make it.

**Q7. If you were in charge of advertising Milton Keynes what view/image and/or tag line would you give it?**

LILLIAN: Yeah, That picture about people? What's your tagline?

INTERVIEWER:       Knowing My Milton Keynes.

LILLIAN:

Ask these people - they know their Milton Keynes. That's the sort of tagline. Don't just take perceptions: talk to people and listen to what they say. Then you'll get Milton Keynes.

**Q8. If Milton Keynes was a person could you describe them and the type of 50th party they might have?**

LILLIAN:

This Milton Keynes person is in multicoloured clothes all different colours and probably a bit unshaven if they're male, but they've got lots of hair anyway, male or female. They're stylish, multicoloured, individual, but not the sort of individualism that puts you off and makes you feel excluded; it's the sort of individualism that makes you want to ask, How did you, where did you get that? So, their 50th birthday party they would invite everybody, you and their friends, and they'd have lots of music, maybe a little bit of alcohol but not too much because you don't want to get drunk, you just want to feel mellow. They'd be mellow, and they'd make music, and they talk and dance, and even create a sculpture if you wanted to. I think you'd give them land, but we've got a nice lot of land, and 20% of our land is given over to parks - that's a city area. What would I give them? That's really hard because it suggests I know what they need, and I wouldn't purport to know that. I'm quite stumped with that, maybe a passport to go and see other things and bring back new ideas. An enabling device whether that's money or car. Oh, I know what I would give... an Orchestra.

**Q9. Please watch this clip from the BFI archives, 8 mins**

**(<https://player.bfi.org.uk/free/film/watch-milton-keynes-a-village-city-1973-online>). It shows the early days of Milton Keynes. Does this evoke any memories or thoughts you are comfortable sharing?**

LILLIAN:

It's brilliant! What's so engaging is Fred's nonchalant passion - and the aerial views are stunning!

**Q 10. Do you think Milton Keynes has a good reputation a. Internally with its residents, b. Externally with the rest of the country? (Why do you think it has this reputation? How does that make you feel? What could improve it?)**

LILLIAN:

Amongst people who know it, it does have a good reputation, but I think it will still get the sniffy attitude of concrete cows from people who don't know it. A good reputation is growing. But it will take generations.

INTERVIEWER:       And externally?

LILLIAN:

It depends, I mean, I think, identify how your colleagues at Loughborough look on it on Milton Keynes.

INTERVIEWER:       Why do think it has a bad reputation?

LILLIAN:

I don't think people were ready to receive or accept success. It was a sort of jumped-up thing. It's a bit like what happened with MK Dons - I don't know if you follow football, but they became Milton Keynes Dons football club in 2004 - that's 15 years ago. The Corporation had been trying to get a football team to Milton Keynes. They tried Luton first, but that fell through. But eventually in the 'noughties', they got Wimbledon who were involved, very interested. And so, what was then the Wimbledon club came up to Milton Keynes which is now MK Dons - that is how they became MK Dons. But since then the diehard Wimbledon supporters decided they were going to have their own club anyway, this was their club, they hadn't gone to us, so another club was formed called AC Wimbledon and since then whenever the two teams meet there has been such unnecessary bad feeling from the old Wimbledon supporters – 'You're upstarts! You're just a franchise! It's not a proper football club!' It's just ridiculous and pathetic, but it's like the pathetic sort of things that people say about Milton Keynes which are just not fair really without them having come here and found out for themselves I don't know what it is about the Brits - they don't like success!

INTERVIEWER:

How does it make you feel when you encounter the poor reputation of Milton Keynes?

LILLIAN:

I get angry. I stand up for Milton Keynes. Get angry when they're sniffy about its claims about it being the fastest-growing then all the rest of it. So, it was lovely to read those press releases about the Gallery where they were saying 'I went to Milton Keynes for this opening and it's a great place'. Hurrah thank you. 260,000 people aren't wrong then!

INTERVIEWER:       What would improve the reputation externally?

LILLIAN:

I don't think we should do anything; I don't think you have to do PR stuff or anything like that. I think you just carry on doing what you are doing, and people - the next generation - will eventually realise. That's probably wrong. They did such good PR for the Gallery, and that's probably what they're saying we need for Milton Keynes. We could afford it under the Corporation, but we can't afford it now - we have children to look after now they don't spend money on things like that. You just keep doing what you're doing.

**Q 11. Do you know any stories, jokes, or urban myths about Milton Keynes? Can you share them?**

LILLIAN:

My son, he's a musician does music production, though he's had a studio in London he recently got what looks like a brick-build shed called The Harley Hall. And Harley Hall is in the grounds of the Open University. It's not owned by the Open University.

We were wondering why it got stately name The Harley Hall. Dr Vaughan Harley lived at Walton Hall until he died in the 1920s and he's from the same Harley family that built Harley Street, and he himself was an acclaimed surgeon. His daughter lived on the Walton Estate and then she tragically died through being poisoned by oysters in 1964. During the war her husband a brigadier had been posted overseas, so it was used as a WRENs thing for Bletchley Park. But she died in '64, and he followed her in '65, and in '67 the Open University plot was being discussed by Lord Campbell and Margaret Thatcher. The story goes that he persuaded her that they really ought to be an Open University and it really ought to be in Milton Keynes. How he persuaded her I don't know, but that's the story that he did. Because of course from Milton Keynes to have the first distance learning university is fantastic. It's what Milton Keynes is all about everybody being given a chance, okay

they've got to pay for it, but everybody can do it. I think it's just wonderful that it's fortunately still going I know it's going to some difficult times as well.

So Tom has been in this Harley Hall, that's my son, with the Open University just up the road, the reason it is on my mind is because I'm doing a little mini-history of The Harley Hall. And I came across this wonderful aerial photo of the Walton Hall itself with the buildings around it right in the corner you can see this building. Apparently, it was used by the Milton Keynes Cycling Club for a time. Then it became a window-repairers, and then it was empty 18 months to 2 years, and then the Parks Trust took it over, so they are now the landlords of little part of Milton Keynes. But it is now also the World Headquarters of Phase Music!

A really moving moment for me to remember when there was an eclipse about 15 years ago: I happened to be in Milton Keynes when that happened. You could see the sky glowering. I just went onto that part of Campbell Park where the beacon is. It was so moving to be there with other people who also had gone there - I've gone all goosey just at the memory of it! Even the people who were building the Snow Dome at Xscape stopped, and everybody was just watching this thing. It was lovely, Milton Keynes people together. It just puts you in your place a bit and makes you feel part of the community being part of this place. A really personal thing. I'm not religious at all, quite the opposite, but that was a very spiritual moment.

LILLIAN

Date: 1/2/2019

Location: Living Archive Office, Milton Keynes Museum

Observation: Lillian has published a wealth of books on the subject of Milton Keynes' heritage, and she was very generous with her knowledge and showed a readiness to share.

Throughout the interview Lillian was enthusiastic in her language, at times talking quickly and gesturing to the images and books upon the surrounding walls to support her points.

The interview felt easy like a conversation and was both informative and enjoyable.

The transcription was verbatim, Lillian edited elements of it during the member check to remove gaps in sentences and to clarify points.