



# Annual Review

2020-21

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# AMOT Annual Review 2020-21

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## Front Cover:

Photograph, postcarded,  
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# Chairman's report

by Lt Gen Sir Philip Trousdell KBE CB

*I hope that by the time this reaches your screen the restrictions of COVID-19 will be well behind us. I know that for all of us involved in the museum and heritage business this has been a demanding period in our history. The AMOT staff have fielded many requests for advice and information from across our members. The strong links AMOT have fostered over the last few years with the wider museums and arts fraternity have been invaluable in shaping their replies.*

The response to the pandemic restrictions has been resourceful and impressive. Some museums have taken one item or local personality and built an information campaign around that story with the intention of attracting local attention to the museum and its contents; Keeping The Museum In The Public Eye.

## Effective

Others have created a strong social media presence on Twitter based around their contents and artefacts; a simple and effective way of building and sustaining a following well beyond the local community. Social media and YouTube channels have allowed others to create highly professional lectures and Q and A sessions; the Museum of Army Flying sets an impressive example here. These lectures are often coupled to an invitation for donations although they are free on air.

These evolutions demonstrate trustees and curators showing initiative and energy in embracing the opportunities presented by new technology. Perhaps, not surprisingly, it also demonstrates a refusal to be beaten by difficult circumstances and by concentrating on whatever the trustees have enshrined in their strategic plans.

The AMOT Trustees and staff have increasingly focused in recent months on the fielding of TOM - The Ogilby Muster - which will be launched in the autumn. I wish to thank all the TOM team who have created and nurtured this exciting project. I have no doubt

whatsoever that placing this enormous collection of digitised archives in front of a global audience will create enormous interest amongst a wide variety of people from academic researchers to school students and family historians. I continue to be impressed by its ease of use, the versatility of its search engine and the endlessly fascinating content. Above all I am thankful that that we have made available and preserved the memories of our forefathers for all to see.

## A remarkable job

In October I am standing down as Chairman and handing over to fellow Trustee Maj Gen Craig Lawrence. Many will know of him through his military history about the Gurkhas or have listened to him on one of the Gurkha Museum's excellent presentations.

I have had a stimulating time both as a Trustee and as Chairman. I am deeply thankful to the experienced and energetic Board of Trustees at AMOT who give so freely of their time in the cause of ensuring that the dispersed national collection which your museums contain is properly represented to the widest possible group of influential organisations; they do a remarkable job.

Finally, thank you to Andrew Lloyd and Jennifer Allison who have done so much to expand AMOT's influence and effectiveness in recent years. Their clear sighted view of AMOT's evolving role of supporting museums in a changing world has been impressive and strategic. We all have much to thank them for.

# Director's report

by Andrew Lloyd MBE

*Pandemic, lockdown, furlough, vaccine passport and climate emergency are just a few of the crisis words and phrases that have become part of our everyday vocabulary.*

It has served to remind all of us committed to the cultural life of our country that museums and art galleries are spaces to be valued. The closure, either temporarily or permanently, of so many of these institutions proved this truth by their absence.

## Strategic direction

AMOT used this period of pause to catch up on some essential housekeeping. We reviewed our activities and costs internally to establish efficiencies that will create long-term benefit, and not just to the balance sheet. Our Trustees took time to consider the strategic direction of the Trust and develop and modernise our governance. Skills audits, nomination processes, grant schemes and financial management are already part of a continuing conversation. The implications of the TOM project on the future structure of the Trust is also firmly on the agenda.

Crisis has created an environment for some collections to review their sustainability or relevance. It has enabled some to think about the best way to tell their stories and provided fresh opportunities. Not surprisingly, virtual and digital have become common threads in the discussion. AMOT is involved in many of these conversations and supporting some of the fresh approaches being considered. It is an important part of

our work to help with advice and encouragement as much as funds.

Change is rarely welcome and sometimes painful but our various crises of the moment have spurred new thinking and energy. The time for change is here and we would be foolish to avoid its insistence.

Change will ask us to be greener and not just think this has no place in arts and culture. Change will ask us to reinterpret some of our stories so that they reflect the truth of history not just one position. Change will ask us to reflect on the strengths and weaknesses of our relationships within the Union, across the Commonwealth and even with old adversaries.

## More relevant, more sustainable

Above all we will be asked as we begin to resolve or face these crises, whether we have made our collections more relevant, more sustainable, more accessible and whether we are equipped to change and adapt. AMOT is asking these questions and so are many of our 144-strong network but there are many who still need to leave base camp. AMOT will help, advocate and grant as best we can and provide a committed team of staff and Trustees to accomplish this together. It was the vision of our founder, Robert Ogilby and it is still the direction of travel today.

# AMOT updates

## As with other organisations within the network and across the globe, AMOT has continued to feel the impact of pandemic.

*However, while Covid-19 has brought many challenges, it has also brought opportunities. Staff now work to a hybrid model, splitting time between home working and office working and as climate change becomes an increasing threat, this model allows AMOT to reduce our carbon footprint. The ability to hold meetings online also contributes to a reduced carbon footprint and we will continue to offer these in future. While there are times when in person meetings are the preferred option, we have found that quite often, a quick Zoom call can help with a lot of the discussions needed. Additionally, the past year has seen us make contact with more of our network members than ever before — online meetings have brought an ease of accessibility which we did not previously have.*

While we continue to provide online meetings and engagement, the lifting of restrictions has seen the AMOT team back out on the road, visiting museums and offering support. Recent visits include the Durham Light Infantry Collection, Museum of the Mercian Regiment (WFR Collection), the Royal Anglian Regiment Museum and Soldiers of Oxfordshire Museum. We hope to be able to see more of you in the coming months.

We continue to remain in touch via our digital newsletters and we welcome contributions from the network. These newsletters provide network and sector updates, job opportunities, information on upcoming events, opportunities to acquire objects from other collections and much more. To be added to the mailing list, please visit our website to sign up for free.

### AMOT Project Grants Programme 2021

Recognising the challenges which were facing museums and collections, the 2021 AMOT Grants Programme was altered to be more responsive. For the first time in our organisation's history, we offered two rounds, a first at the beginning of the year, and a second in the middle of the year. The application process was also changed, with the introduction of Expressions of Interest Forms with the express purpose of limiting the time a museum needed to invest in an application.

As with previous years, we were oversubscribed

and unable to help every project. However, the flexibility which exists within the Grants Programme meant that we were able to support projects which ranged from a couple of hundred pounds to the full £5,000, but all of which helped organisations both now and for the future. Projects have included the creation of engagement plans for digital audiences, the creation of interactive resources which can be used online and in person when visiting a collection, as well as a focus on accessibility through the creation of resources such as audio guides.

As the pandemic continues to cause organisations to alter and adapt in regard to ways of working and priorities, we will again review the Grants Programme for 2022 to ensure it remains relevant and accessible to as many of our members as possible. More information on the 2022 programme will be released at the end of 2021 via our digital newsletter.

### Conference 2020

Due to the restrictions in place in October 2020, we were unable to offer a physical conference, and so instead provided our first ever online only conference. This was new territory, not only for AMOT but also for a number of our network members who had never attended an online event or undertaken online training.

Feedback was overwhelmingly positive. While being able to meet colleagues in person was greatly missed,



AMOT HQ

the online offer allowed for an accessibility which we had not seen in previous years, with 2020 being the first AMOT Conference ever attended for some of our network members. Thanks to support from the Art Fund, we were able to offer free attendance for both members and non-members. This meant that 2020 saw our biggest number of attendees ever with over 170 people attending talks throughout the day. Our thanks again go out to all the speakers and staff who helped to make the day a success as well as all the members who attended and supported us digitally.

Following the 2021 conference we will be engaging

with the network to gain feedback and comments about the future of the AMOT Conference. We want to ensure that we remain relevant and accessible to you all and would value your time in helping us to understand the role of the conference in the future.

### Looking to the future

Please do keep in touch with us and let us know what is happening with you and with your organisation. There may still be difficult times ahead, but AMOT will continue to support you wherever possible.



# AMOT World War One digitisation project update

by Simon Chandler-Barratt

Project Manager - AMOT World War One Digitisation Project

Following on from last year's report, AMOT had secured funding (funded by the Chancellor using LIBOR Funds) for the purpose of the digitisation of document archive material; prioritising on World War One within a date range of 1900-1929; and for the preservation and access of material, giving research and public access. The project commenced in April 2017.

## Current state of play – COVID-19 statement

I am writing this article at a very crucial point in the British Government's four-step roadmap for England. As we move out of step four, it would seem to be a great opportunity to review our present position relating to the AMOT World War One digitisation project, to congratulate ourselves — the project team,

the collection holders and our suppliers on continuing to work on the project plan throughout lockdown, on successful implementation of the platform and to plan ahead for the launch which we anticipate will be held in late 2021.

This has been possible due to the ongoing commitment from the AMOT Board, the support of the AMOT LIBOR Committee and the efforts of the project team, who continue to engage with the network-wide collections and contracted suppliers. We are

grateful to the participating collection holders for all their hard work as we move towards being 'public ready', especially during these challenging times.

## Digitisation programme

Digitisation supplier, Max Communications Ltd are continuing to digitise the last remaining collections held at their Woolwich site and upon completion of the

quality checking process, are organising the safe return of the material and operating in line with recommended guidelines. Their diligence and application throughout this project, working closely with the project team, has been appreciated.

## The Ogilby Muster Platform - TOM

Platform provider, Imagen Ltd are in full workflow at present, ingesting the last remaining content onto The Ogilby Muster platform, known as TOM, and are developing the process to enable us to ingest more content as we move forward beyond the boundaries of this project. Our thanks and gratitude must be shared with the implementation team who have been instrumental in keeping the project moving forward throughout the COVID-19 lockdown period.

TOM offers access to the digitised materials via a dynamic search capability. TOM is currently available to participating collection holders and we are working with them on enhancing the information available for when the system becomes available to the general public. The feedback from the collections has been incredibly positive and is assisting us as we continue to develop and improve the key searchability and intuitive functionalities.

TOM currently holds over 1.5 million media objects, documents, audio and video recordings. The amount of records held are increasing month on month and our aspiration would be to introduce wider content as we move forward. Availability of, and access to, appropriate levels of funding is of course key to this objective.

In line with COVID-19 guidelines, we adapted the induction training for the collection users, moving from face to face to online training sessions. This was

supported by the collection holders who were already making changes to their day to day working practices. AMOT, in conjunction with external agencies and network members, are in the process of developing a suite of courses, covering many topics, that will assist and help the collections to maximise the full potential of the platform - TOM.

## TOM - e-commerce

We are continuing to develop the e-commerce potential offered by the platform with the input of a network appointed focus group. The focus group will support the project team to ensure the service and functionality offered is fit for purpose, is commercially viable, and offers what will, potentially, be an important stream of income for the participating collections. TOM will offer access to some previously unseen material and research material, all on one platform.

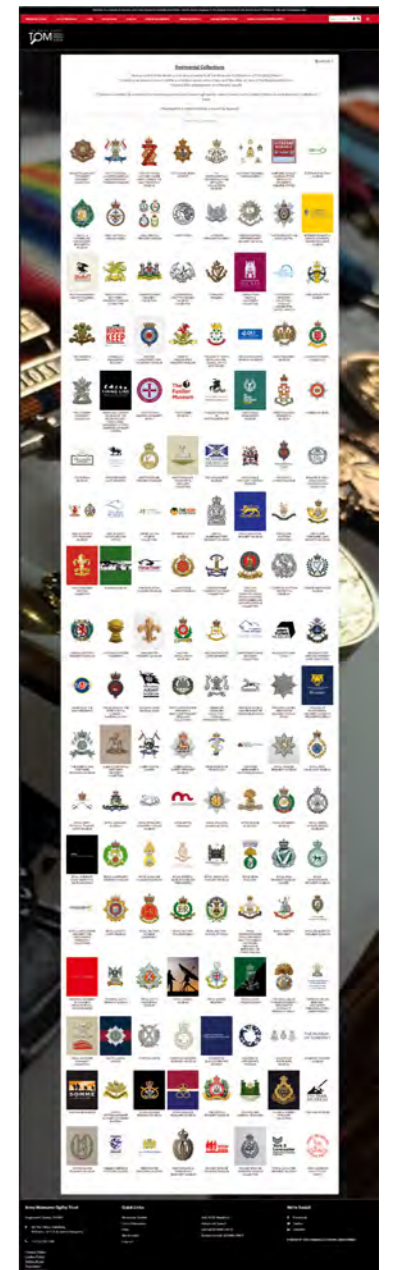
## Key stakeholders event – launch plans

AMOT hosted a key stakeholder's event in the spring of 2021. Invitations to the pre-launch were extended to participating collection holders and participating agencies who have been supportive of the project. Following a positive outcome, we are in the process of finalising a range of pre-launch online interventions via social media platforms targeting key

sector organisations and media services, scheduled to take place prior to the 'go live' launch to the general public, anticipated to be held late 2021.

We will continue to manage the national and international interest in this project and the platform and will investigate the opportunities for collaboration, ensuring this sits comfortably within our long-term strategy for the sustainability and growth of TOM.

As we continue to move forward to sharing the outcomes of this exciting project, we are planning the future roadmap. We will ensure AMOT supporters are right next to us and enjoying the new landscape that we know we can create.



The Ogilby Muster  
**TOM** Online  
 Military  
 Archive

# Recorded memories

by Melissa Kozlenko, Curator, Royal Anglian Regiment Museum



The Royal Anglian Regiment Museum got a letter that we could be funded to do a project to add some recorded memories to a new Northern Ireland interactive on 10 March, 2020. The museum was barely able to start the project before the COVID-19 pandemic meant we would go into lockdown. For the first lockdown I was working from my parents' home in Canada, so one of the many tasks I did before leaving the country was to make sure I sent all of the recorded memories that needed to be edited to the company to start that process that I could continue to monitor from home.

I think our museum was very fortunate in a way as most of the beginning stages of this project could be done from home quite easily, and it wasn't to be done to match a specific historical event or anniversary in the regiment, so the timings could change if need be. Needless to say when I left the country no one thought I would be gone for four months, and it was only the beginning of the pandemic.

## Longer than expected

There were many small complications that seemed to make the editing of these videos take longer than expected. The liaison at the company we were working with firstly couldn't find all the videos. This was remedied, and then after a time some video edits were sent. There then became a period where not much happened as the person working on these was furloughed, and then left the company, leaving us to almost start again. Somehow during this time the



videos had also become corrupt. None of us are sure how this happened but the company was very good at fixing this (I wouldn't even begin to know how to remedy this situation) but it took a bit more time, and then we were back on track but very far off the original timeline and still in Canadian lockdown some months later!

After this was finally done, it was again a considerable amount of time to get these new videos onto the interactive, and again for similar reasons. We needed to create a new title screen, a new backing picture and add them, however the company dealing with this also had the same problem as most of the country regarding staff being on furlough. Being back in the country however meant that work could be accessed. Although the company could have given us the software, we felt more comfortable having them come to install it. In this once instance, COVID-19 was actually helpful as we didn't have to close the museum.

As contractors were still allowed on site, the installation went well in a nice quiet setting. The project was finally completed at the beginning of February 2021.

## AMOT support

Through the whole process AMOT was also very supportive and understanding. Considering the grant deadline was well surpassed, we were able to still use the funds and finish as long as we could still finish the project and were



in regular contact with AMOT about our progress.

The interactive was a project the museum decided to undertake to replace a 'riot tableau' that we had in the museum. Such a recognisable tableau for anyone who lived through the time or served in Northern Ireland however, had now become less well known and wasn't as effective as a museum display. When having tours through and asking cadets if they knew about the conflict and being told they only knew Bloody Sunday was a U2 song, we decided to leave the 'riot' background up, and add the interactive.

## Refresh

This project has changed the display for the better we believe. Firstly it has given the museum an update it needed. As a lot of the permanent displays haven't been changed in some time, it has allowed us to refresh an area of the museum, as well as add some much needed digital technology into the museum.

Since digital is becoming more and more an integral part of learning and museums, it is important we add more like this to bring the museum up to speed with the modern day.

Secondly, there are more stories and more connections with the interactive now that this project



has been completed. Instead of a stagnant display that was losing its ability to connect with the younger generations, we now have real, relatable people, all telling stories from their time serving. When spending time in the museum we often see people watching the new interactive and really enjoy seeing people connect with this new, finished product.

## Engaging

Moreover when giving tours, it is a focal point when the tour gets to the period that is Northern Ireland. As much as there are lighter and heavier stories on the interactive, they all encapsulate the conflict and that is what we hope this project will show in a more engaging way.

# Reinstalling a museum gallery during COVID-19

by Jenny Brookman-Moore, Museum of the Mercian Regiment  
(WFR Collection)

*This past year has been such a challenge for us all in the museum sector, especially us army museums who perhaps have never faced a year like the one just gone. My year was particularly busy with the reinstallation of our museum gallery, made even more challenging due to the nature of COVID-19. Our museum gallery is based in Nottingham Castle, which has just reopened after a £30 million refurbishment.*

Formally run by Nottingham City Council, the castle is now managed by a charitable trust, the Nottingham Castle Trust. Nottingham is a city that has excellent transport links and of course attracts visitors that expect to see reference to Robin Hood. The castle is actually a ducal palace, the original medieval castle fell into decay, and after the end of the English Civil War, was demolished and then rebuilt as a palace in 1678. The palace then burnt down in 1831 by rioters after the defeat of the Electoral Reform Bill and in 1878 was restored and reopened as a museum and art gallery. Our connection to the site is through a volunteer unit, The Robin Hood Rifles, who were formed at the castle

itself and based on site. They were subsumed into the Sherwood Foresters in the Territorial Act of 1908.

## Amalgamation

The majority of our collection is made up of items relating to The Sherwood Foresters (Nottinghamshire and Derbyshire) Regiment which existed for 90 years prior to amalgamation in 1970 with The Worcestershire Regiment, and then again in 2007 as part of The Mercian Regiment. Our museum gallery has been housed in the castle since 1965 (after the closure of the museum's former home in Normanton Barracks in Derby) and has built a reputation in Nottingham as



a result. Our office and archive are based in Chilwell, which is a 20-minute drive away from the gallery. We had a move in 2016 (funded through HLF), which I oversaw and we inherited (and built) a number of high quality cases, but I had to make do with how the inherited cases' shelving was laid out due their very heavy glass shelves. We had to move everything out in 2018, when the castle closed its doors to the public and since then we undertook a number of mobile museum exhibitions around Nottinghamshire and Derbyshire for 2018-2019.

## Lockdown

The gallery redesign has been one of my main pieces of work during the past year. When we all went into lockdown in March 2020 I was quite pleased in a way because it meant I could fully concentrate on the gallery and selecting objects. Packing the objects during this period was also a lot quicker. I was able to take the time to research the soldiers fully and plan for when it came to packing up the objects. I also tied in with the project team in the castle and hosted virtual Teams

meetings so I knew what was happening their side and they knew what stage I was at also.

Part of the refresh aims were to rebuild the gallery from the ground up in its new space, ensure the objects on display could be rotated and are ever changing, ensuring we show more of the collection. This specifically relates to our medals and uniforms, which are the two biggest sections of our collection. One thing that informed our choice of presentation of our collection and our graphics was that of who our audience is. As expected, they are mainly tourists and locals from Nottingham, and the surrounding East Midlands.

Campaigns covered: The Early Campaigns 1741-1900; First World War; Second World War; National Service; Worcestershire and Sherwood Foresters Regiment; The Mercian Regiment.

Themes: Role of the Army through time; Gallantry; Remembrance; Regimental traditions; Leadership; Comradeship

Due to a couple of challenging changes to the space, in June 2020 I applied for a Museum Development



Grant to work with a museum consultant on the design of the gallery and the graphics.

Through my work with the Castle Trust, I was recommended Andy Feast Associates and Lyn Modaberri. Andy is a designer and has worked with a host of museums across the country, and Lyn is a freelance graphic designer with a whole host of experience behind her.

### Lucky

The display cases (previously completely dismantled and taken off site) were rebuilt at the start of 2021 which meant that Andy's designs could now be put into place and work with Lyn begin. Luckily for me I had written some of the labels and content in the lockdown of 2020. Thus making the process a lot easier!

Meanwhile in the background, I had been looking into our interactive offer in the gallery. We had some basic ones previously which, as you can see from the images, were fine but the castle's new revamp included some very high tech/expensive interactives. So I had been looking into and speaking with specialists in interactives and working on grant bids to be able to improve the AV parts, which could then also be

transferred to our website as well. Finally in the new year we found out we had been successful with an ACE Grant and then also an AMOT grant as well. Aims of this part of the project include creating better access to our collection, meaning that items in storage are still accessible, and reaching both our in-gallery audience but that of our digital audience as well.

Back to the gallery, AMOT again were a really great resource. As a single staff museum and the castle team not allowing volunteers on site, I was able to use Jennifer and Paul from AMOT in the install. They both came to Nottingham for a week and we cracked on, getting the majority of the work done, prior to the opening in June. Thank you AMOT!

### Regimental mascot Pte Derby!

Our gallery opened to the public on 21 June and so far has received nothing but positive reviews. Three of our items were featured in a local magazine article on the top nine items from across the castle. In case you were wondering those items were a World War One gas hood (installed by Paul from AMOT), the windscreen of Flying Ace Capt Albert Ball VC and of course regimental mascot Private Derby!



# Internships at Bodmin Keep

by Mary Godwin, Museum Director

*In the past three years we've been lucky enough to employ a total of five interns or 'trainees'. They have all been highly talented young people who have brought fresh perspectives and capacity to the museum. In turn, we have been able to provide them with challenging, structured roles that have stretched and developed them, enabling them to learn many new skills and receive high-quality training. Overall, we've been able to help them to develop their real-world experience and CVs considerably and give them a serious 'leg up' into a career in museums, heritage, culture or academia.*

The key elements of our internships have been: that they are paid, that they are recruited openly, and that they have a training programme built into their contract. Contracts have generally been around nine months in duration.

The traditional 'old school' image of internships is that they are unpaid opportunities for well-connected young people to gain experience in the workplace and 'get a foot in the door'. However, in order to take on unpaid work, young people have to have the personal independent means to subsist, and this inevitably excludes many from applying. One of our aims at Bodmin Keep is to be an inclusive employer and extend the diversity of our team, so while unpaid internships have been offered in the past, they are not our current focus.

So where have we found the funding to pay for our internships? As a small charitable museum with very modest annual income, especially in the time of COVID, we simply could not afford to employ paid interns without securing external funding. We are fortunate to be part of Cornwall Museums Partnership (CMP), a consortium of seven leading museums in

Cornwall, which has secured funding from the John Ellerman Foundation to support a trainee curator (paid internship) scheme across the partnership. This has funded at least one intern at Bodmin Keep for the last three years. The CMP trainee curator scheme has a shared training programme with its own co-ordinator, offering hands-on and theoretical sessions and trips to other museums. More information about this scheme can be found at this link: <https://www.cornwallmuseumpartnership.org.uk/trainee-curators>.

## Funding

In 2020/21 we have also secured funding for a second intern thanks to the lottery-funded Second World War and Holocaust Partnership Project being run by Imperial War Museums. We are the south west regional partner on this project along with the Museum of Cornish Life at Helston and it has funded a six-month digital internship. We also receive substantial intern incentive grants from Cornwall's Cultivator cultural business development programme.

Recruiting paid interns is as time-consuming as recruiting any employee. We aim to be an inclusive



Line up at the door

employer and we want to reach a wide cohort of applicants, so we advertise our internships widely on free digital platforms such as the Leicester University Museum Studies jobs desk, university recruitment websites, AIM, the South West Federation of Museums and Art Galleries, and the Arts Council's Artsjobs website, plus our own social media networks. In the 2020/2021 recruitment round we had over 100 applicants for one of our internships and over 70 for the other. It takes a lot of time to long-list, shortlist and interview people.

Looking after interns' welfare is also very important. They are likely to be young and may need support to ensure they can successfully relocate if they're coming from elsewhere. Especially during COVID, during which our interns have had to work remotely for at least part of the week, regular support and contact has been critical. The ability to connect with interns digitally, share files, and generally work effectively online, has been essential.

The rewards of employing our interns have been huge. They have developed high-quality new museum displays from scratch, including video and interactive content. They have developed our online digital content

via blogs, video and online exhibitions. They have also delivered many brilliant engagement sessions for the public. Overall, they've become key members of the museum team, bringing fresh perspectives, youthful idealism and energy and we are always sad to see them leave!

In summary, our experience of internships has been extremely positive. It would be exciting if Army museums could work in partnership to explore developing something similar in future for young people with a specific interest in military heritage.

**BODMIN  
KEEP**  
CORNWALL'S  
ARMY MUSEUM



Charlotte with the time line



Isabella with Lucknow

# Heritage Volunteering Group

by Richard Gough, Heritage Volunteer Group

*Heritage Volunteering Group was set up in 2014 to support the UK's heritage sector in becoming more sustainable through volunteers and volunteering, and to help organisations unlock the power of volunteering through collaboration and sharing of best practice.*

**Our vision for a more resilient sector:** Volunteers are a key part of the heritage landscape. From volunteer-run museums to national organisations, they play a key role in delivering services, running sites and preserving our history. Volunteering also allows organisations to effectively engage with local communities, tackle issues such as social isolation and act as a broader force for good within society. However, for a variety of reasons many are failing to benefit from these opportunities: HVG is a support network to help everyone in the sector make the most of – and get the best from their volunteers...

## Always smiling

**HVG values:** Passionate and always smiling, we believe that by inspiring collaboration and creating opportunities for people to share ideas that we can help transform volunteering in the heritage sector.

Our vision and strategic ambitions are outlined in our strategy – [Creating Connections](#).

**What we do:** Through Inspire, our twice-yearly networking forum, we help volunteer managers connect and share best practice.

At our annual conference we bring together leaders and practitioners from across the sector, providing a national platform for connectivity and sharing new ideas.

Through social media we connect with thousands each day, whilst the website provides a place to access helpful resources, connect with local networks and discover innovative volunteer projects.

We work digitally and have built an online presence that aids collaboration and the sharing of best practice. Our case studies can support grant applications and business plans, and we have carried out two important sector-wide surveys over the last two years to fully underpin our strategies.

And back in the real world – we have supported

[regional HVG](#) hubs to provide local support and excellent network opportunities. We're better together, right?

**Who are we for?** From the natural to the built environment, from volunteer-led organisations to national museums, trusts and groups, if you want us, then we want you.

If you're looking for a more specific answer, our definition of 'heritage' reflects that of the Heritage Lottery Fund and includes:

- Land and natural heritage museums
- Libraries and archives
- Buildings and monuments
- Cultures and memories
- Industrial, maritime, military and transport community heritage

**Members:** Open to anyone who has an interest in the development of volunteering within the UK heritage sector. Members are sent information about events, minutes from the steering group meetings and opportunities to join the steering group as they arise.

More information about us can be found in our [Terms of Reference](#) or if you are interested in becoming a member you can sign up at [Better Impact](#).

## Impact

**Heritage Volunteering Survey:** In 2019 we conducted a survey into the scale, nature and impact of volunteering in the heritage sector. The survey, which was created with the help of Agenda Consulting, The Museums Association and NCVO, provides a fascinating insight into volunteering in our sector and raises interesting questions about the lack of diversity and the roles volunteers play. [HVG Survey Report 2019](#). [Executive summary](#).

**Creating Capacity:** In 2020, we undertook a piece of work with Historic England to explore what was needed to rebuild volunteering capacity in our



sector. [Creating Capacity](#) explores these findings and makes a set of recommendations that highlight the strategic and structural changes the sector needs to make, arguing that organisations need to think strategically about volunteer involvement, invest in their participation and provide the leadership to create new and innovative models of volunteering that will enable the sector to thrive post covid. Learn more in this short video.

**Open letter on volunteer management post-COVID-19:** As organisations start to reopen, the huge impact of COVID-19 on our sector is undeniable. From museums to heritage railways, few have escaped the financial, operational, and strategic challenges created by this crisis.

Volunteers are vital to the way we will heal and move forward. To ensure organisations fully leverage the support and talent of their volunteers we have published an open letter, with other third sector networks, to encourage them to include volunteer engagement professionals like yourselves in the decision-making process.

We would encourage you to download this letter [here](#) and share it with leaders within your organisation.

**Working in partnership:** To ensure that heritage volunteering has a voice within the sector and beyond,

we work in partnership with a range of organisations and networks:

- DCMS: We attend fortnightly briefings on volunteering and volunteer engagement during COVID-19.
- Character matters: A cross-sector network, that includes the MA, AIM and Arts Council England, that works together to support the museum sector workforce, including volunteers and freelancers, at this uncertain time.
- Subject Specialist Networks Consortium: A network that supports and brings together a broad range of subject specialist networks.
- Voluntary Voices: A project led by Newcastle University and Arts and Heritage designed to support volunteers working with art collections. Membership is free, and you can sign up securely [here](#).

## Opportunities

Members are sent information about events, minutes from the steering group meetings and opportunities to join the steering group as they arise. Link to our website is below

<http://www.heritagevolunteeringgroup.org.uk>

Twitter [@heritagevols](#)

And email: [heritagevolunteeringgroup@gmail.com](mailto:heritagevolunteeringgroup@gmail.com)

Heritage Volunteering Group



# My Darling Madeline....

## Letters from the Western Front: fragments of the life of one Lancashire Fusilier during World War One

by Dot Boughton, Documents, Records and Metadata Officer for the Fusilier Museum, Bury

Collections documentation is often portrayed as 'boring' because it seemingly reduces exciting objects to a string of numbers, a short description and a sticky label. However, I really enjoy museums' documentation and I feel that there is so much more to it than just lists. It gives a collection structure, order and, most importantly, it helps curators, researchers and others to find objects in collections that often contain hundreds of thousands of objects. This is true for both collections in museum stores and online. Without the metadata, numbers and locations, neither insiders nor outsiders would ever find what they are looking for.

That said, the last four months really brought home to me that there is so much more to archiving and collections documentation than just numbering items, listing objects and describing documents. Having come to the project as a prehistoric archaeologist, one could say that I stepped into a completely undiscovered country when I started working on The Ogilby Muster (TOM) for the Fusilier Museum (Bury, Lancashire).

### Working on TOM

However, what initially attracted me to the project was the prospect of working on TOM, the online database and resource, itself. Even though I studied archaeology and my research interests lie mainly within the Late Bronze Age/Early Iron Age transition (800-600BC), in my working life, I specialise in museums' collections documentation, museums' databases and general archiving tasks. That said, I felt that it does not matter if it's Late Bronze Age socketed axes, Roman brooches or World War One archives that I am documenting: all archives are made up of documents and objects, and from the database's point of view all objects and documents can be treated pretty much the same. With an organised mind and efficient number crunching everything can be documented efficiently — that is, described, numbered and put into a location where it can be found. I think what I didn't expect was how much I would enjoy — and am still enjoying — the task, how much I have learned about British World War

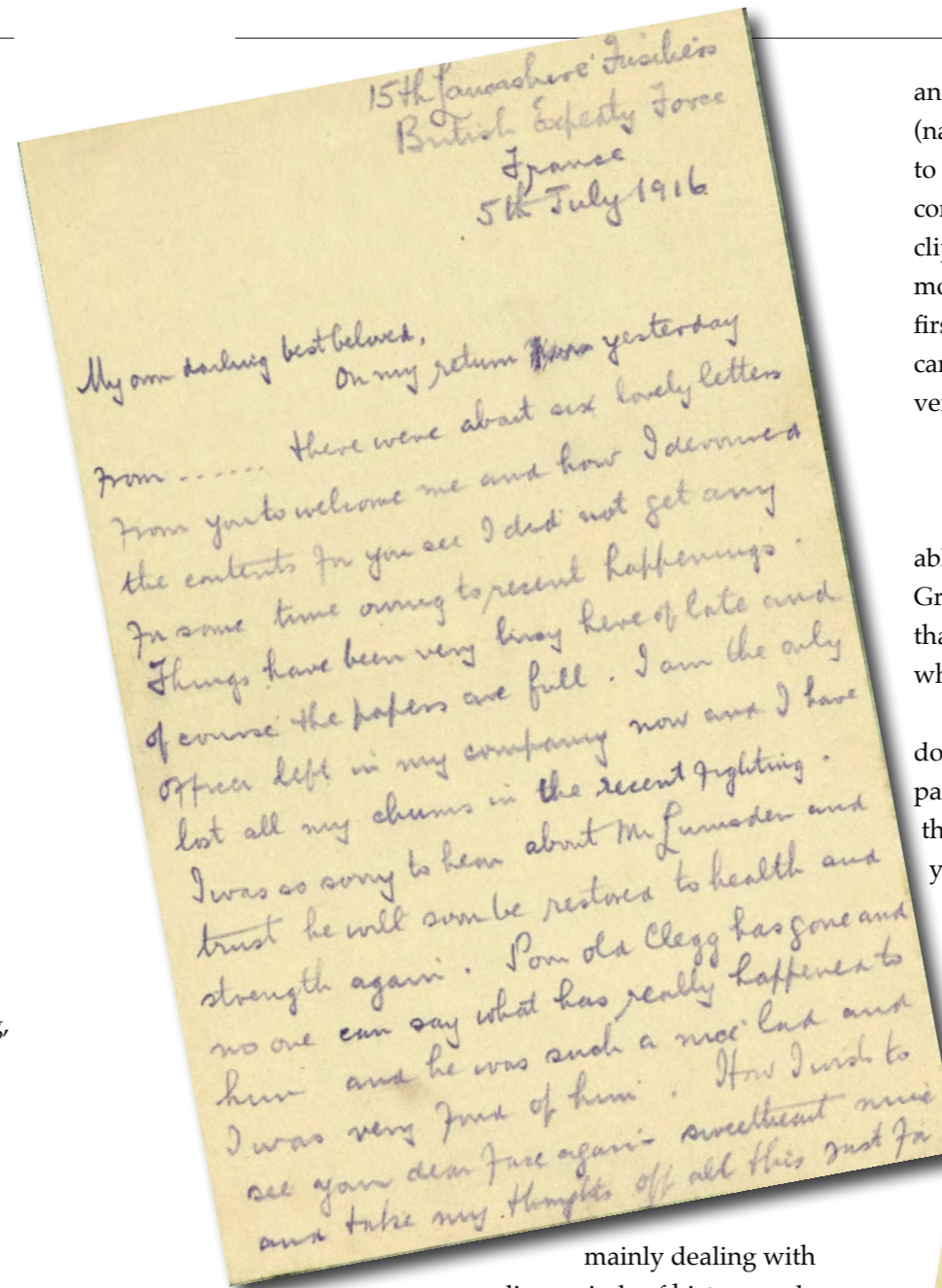
One history and how much one man, Capt Thomas Gordon Gribble, taught me about being stationed on the Western Front.

As a British prehistorian, I am not used to having any written sources at all. All my archaeological archives are made up of objects, and there is no writing, no names, no emotions or thoughts expressed in letters and words. In my other part-time job, I carry out curatorial tasks at Tullie House Museum and Art Gallery (Carlisle). They are redeveloping their Roman gallery and even though it's still mainly 'just objects' we have a few words and letters creeping in: there are names of emperors on coins, names of people who lived in Carlisle on altars and dedications and names of potters on pottery.

### Sheer number of documents

We even have the odd letter that survives, telling tales of woe, cold weather, needing more warm clothes, missing Rome or just something as basic as shopping lists. So I can quite honestly say that really nothing prepared me for the sheer number of documents relating to World War One soldiers that I would be dealing with for the Fusilier Museum. I never thought how much I would enjoy the actual objects rather than the just the task of documenting them.

The Fusilier Museum holds archives, records and documents relating to the Lancashire Fusiliers and I have to be completely honest here — as someone



mainly dealing with earlier periods of history and prehistory I never really looked into British 20th century history at all (more on that in the conclusion) and I had (huge apologies!) never heard of the Lancashire Fusiliers before March 2021. However, that completely changed in the last four months — I now feel that, with having documented so much of their archives on TOM, I have become a small part of the Lancashire Fusiliers' history and I am looking at many, many aspects of recent history in a completely different light. One officer — long dead — was integral to my journey from being completely clueless to becoming very much emotionally involved with the Fusilier Museum's World War One archives: Capt Thomas Gordon Gribble. The Fusilier Museum holds hundreds of his letters and they had been given to AMOT to get scanned

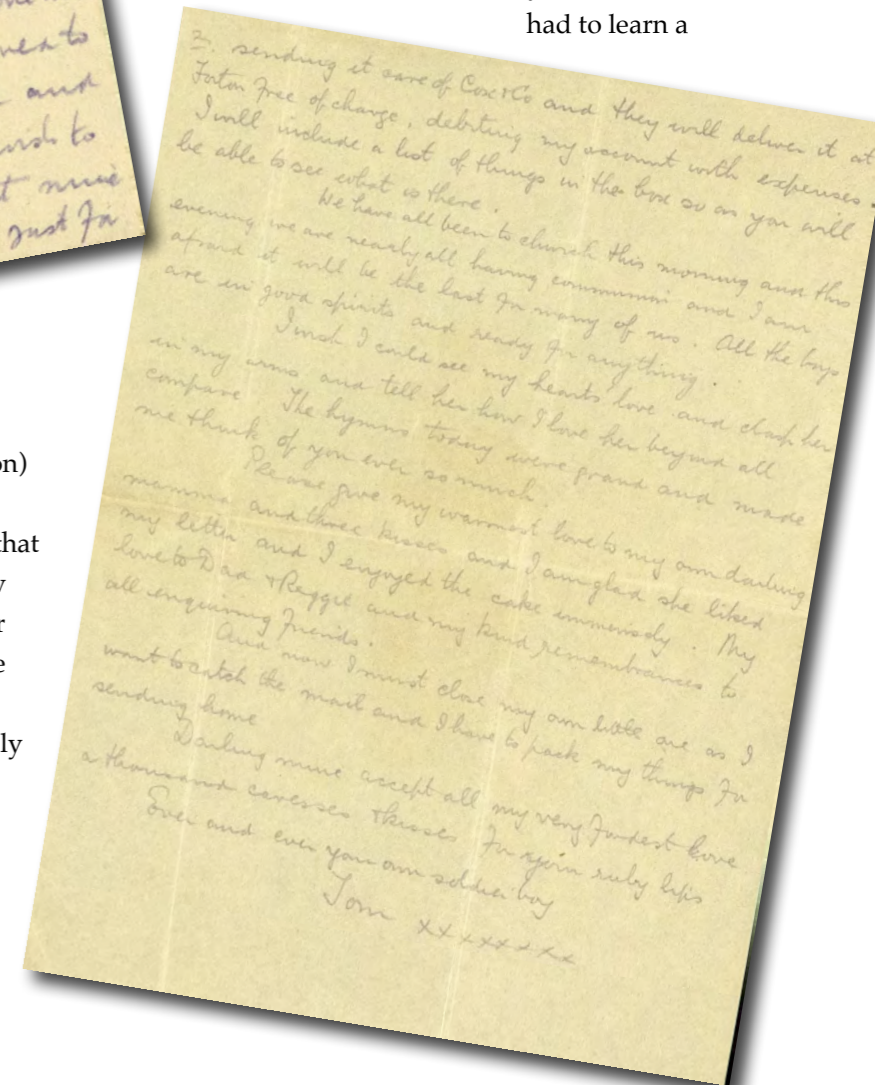
and digitised for TOM. In order to add metadata (namely keywords) to our documents efficiently, I need to read or at least scan all of them and take in their contents. Mostly it's just lists, orders and newspaper clippings, but sometimes, the documents are much more personal than that. Tom Gribble's letters were the first archive that I was asked to add metadata to and I can honestly say, I was really sad when I put down the very last page of Tom's last letter.

### The Western Front

To me it felt like that through his writing, I was able to get a sense of what he went through during the Great War. Tom made it home from the Western Front, thankfully, and his letters, understandably, stopped when he was reunited with his family.

We do not have letters written to him, but that doesn't matter — he wrote home almost every day and paints a very intense and gripping picture of his and the other soldiers' lives at the Western Front in the years 1916-1917.

I am not a military historian and I had to learn a



lot about ranks (officers and NCO personnel), places, battles and dates as well as soldiers' kits, routines, accommodation and so much more, so I hope you can forgive me if I get some of the basics wrong. I feel that I am here to learn as much as document and every page teaches me something new.

Capt Thomas Gribble spent most of World War One on the Western Front. He wrote home to his wife, Madeline, virtually every day — and from his letters we know that she, too, wrote to him almost as often. His letters are loving, romantic and courteous.

### Escapism

He tells Madeline how much he loves her and misses her and even though it is almost 'too much', I think that considering where he was at the time of writing it was his way of escapism and making sure that she knew. I don't think anyone but a soldier can understand what went through his head when he was writing those letters. Generally, he keeps to the basics, asking Madeline about friends and family back home in England, asking her to send him certain items of clothes or thanking her for culinary treats she posted out to him. However, occasionally, the casual tone fades away and becomes more urgent and desperate. Not very often, mind. I think he was very aware not to frighten or worry her, so Tom keeps his accounts clear and concise and, of course, never mentions places, villages and towns he's travelled through or was going to. Looking at his letters from June and July 1916, the change in tone is most noticeable, however. On 16 June, he asks for summer underpants and describes a march that tired them all out but I think he also hints at the events to come, saying, "things are getting busy here now" (AMOT091\_WW1\_BUYLF.2017.19.181).

A day later, on 17 June, he writes another letter, thanking Madeline for hers that had arrived the previous day, and stating that there definitely would be no leave authorised now "... now it is quite out of the question as I am sure you will understand later", again hinting at future events, which, as we of course now know, would be quite devastating (AMOT091\_WW1\_BUYLF.2017.19.183). A day later, on the 18 June, he writes to her again, thanking her for another letter and cake she sent to him. He also tries (probably in vain!) to dispel her worries, only to write, a few paragraphs

later that they all went to church and received Holy Communion, "...and I am afraid it will be the last for many of us." (AMOT091\_WW1\_BUYLF.2017.19.184). The letters he writes to Madeline in the following two weeks also straddle — very awkwardly and painfully — facts and potential worries. Tom keeps hinting at the things to come, but I am sure his nervous attempts at dispelling Madeline's worries achieved only the opposite. On 21 June he told her that more officers had arrived and that there were rumours that the soldiers wouldn't be able to write home for a while (AMOT091\_WW1\_BUYLF.2017.19.188); again, I am sure this did nothing to calm Madeline's nerves. In her letters (that we don't have — only Tom's replies) she does her utmost to distract him with banal, everyday things and news, for example she describes her new wardrobe, what she saw in the cinema and who she met for tea: almost what husband and wife would casually exchange over dinner. But there was nothing casual about Tom's days. Tom replies politely and acknowledges her new clothes, probably briefly indulging the thought of seeing her in a new outfit so much more than the worries of things to come.

### Each letter could be his last

He writes to her every day and it is clear, reading between the lines, that he is very aware that each letter could be his last. In his letters of 26 and 27 June, he suggests that she will now be able to guess what is going to happen as he thinks that the papers back home may have been reporting something (AMOT091\_WW1\_BUYLF.2017.19.192 and AMOT091\_WW1\_BUYLF.2017.19.193). On 29 June he manages a short note — we can see from his handwriting, which was no more than a hasty scribble to let Madeline know he was still okay. Then, after 30 June there are no letters until 5 July. I cannot imagine — ever — what he must have experienced, endured and seen in these first few days of July 1916, during the events that we now refer to as the Battle of the Somme. When he picks up the pen again, on 5 July 5, he starts off lightly, almost as normal — thanking Madeline for her lovely letters and explaining he hadn't received any for some time "...owing to recent happenings." (AMOT091\_WW1\_BUYLF.2017.19.195). Then, he says, almost casually (which, in my opinion, makes it even more raw and brutal), "... Things have been busy here of late and of course the papers are full. I am the only officer left in



my company now and I have lost all of my chums in the recent fighting." He had made friends with a soldier called Clegg, in the weeks leading up to the Battle of the Somme and says in his letter "...Poor old Clegg has gone and no one can say what has really happened to him..." I think it is very likely Tom was still in shock when he added, on the next page: "I have seen some terrible things of late and it very hard to believe it is all real but thank God we are giving it to the Huns right and left. It almost seems more than a human being can stand..." (AMOT091\_WW1\_BUYLF.2017.19.195).

There is nothing I can add to that — Tom is devastated, with his entire being thrown into turmoil: today he would no doubt be diagnosed with PTSD. And here am I, a cataloguer over a hundred years later reading these letters he wrote to his wife on the eve of battle and just after. I cannot convey in this article how emotional Tom's letters made me. Being so close to someone else who lived over a hundred years ago, in his head and his thoughts — no archaeological site has ever given me that. So it's not 'just' documenting and cataloguing items on The Ogilby Muster; I think having been given the opportunity to work on Capt Tom Gribble's letters actually made me much more aware of the reasoning and urge, as well as the futility of war. I

am hoping that, with all Tom Gribble's letters accessible on The Ogilby Muster — many others will be able to read and study them like I did (and probably in much more depth!).

There are many contradicting thoughts and emotions I can't help having: I am German and here am I, just over a century later, in Britain, documenting and caring for letters and documents of a soldier who was fighting 'against the Huns', in effect 'my people'. I do sometimes wonder what Tom would have thought, knowing that it would be a German, the enemy of his time, who would appreciate his letters and his story so much over a hundred years later. I guess rather than being a sign of the futility of war — there is never futility in fighting for what you love — it is the futility of certain ideas: those that sparked World War One and much, much worse, those who sparked World War Two.

### Positive effect

Perhaps my (very basic metadata) work on archives such as Tom's — documenting it on AMOT's The Ogilby Muster — will have a positive effect not only on me but also other researchers and students in the future. There's so much to learn still — and online collections databases such as The Ogilby Muster can help to do just that.

# Building the new RLC Museum

by Maj (Retd) Simon Walmsley MBA MA, Director The RLC Museum

*The story of the new RLC Museum starts more than 10 years ago, when it became clear that The Princess Royal Barracks in Deepcut was to be sold by the MOD. The majority of the units in Deepcut, including The RLC Museum, were to be moved and rehoused in a brand-new barracks being built at Worthy Down near Winchester in 2019/20.*

Trustees of the museum held many long and detailed meetings with architects from Skanska, who were building the new barracks, to determine what the new museum would look like. From these meetings a new museum building slowly emerged, going through many changes before a final design was agreed.

The new museum would have a large central gallery and mezzanine, offices, archive and object stores, a vehicle store, a medal room, a research room and a café. The size of the new museum would broadly match the size of the old museum, along with its offsite storage locations. However, better and more efficient use of space meant that a much larger central gallery could be achieved.

The new museum was being built during phase three at Worthy Down and was thus one of the final buildings delivered. It is an impressive black box building, controlling light, temperature and air humidity, capable of providing a stable and safe environment in which to hold the museum collection.

The delivery of a new and much larger gallery meant that the museum would need to more than double the number display cases and this gave the



*Emptying the old museum*

opportunity to completely retell the story of the RLC and its predecessor corps. Many more objects, including vehicles, uniforms, medals, archives and weapons could be put on display. New text panels, images, interactive displays and audio visual content could be incorporated. Moreover, the world class RCT medal collection, hitherto, hidden away in an officers' mess, was to be located within the museum, putting it on public display for the first time.

## Starting from scratch

Fitting out and redesigning a new museum in this way, starting from scratch and building everything from new is an expensive business. Industry guidelines based on our new square footage of display area indicated that this whole process could cost up to £3 million. Fortunately, a charitable donation of this amount was very kindly provided by an organisation called the Deflog VQ Trust, who had provided vocational and apprentice training to young servicemen and women.

Whilst a new building and money for an internal fit-out were clearly essential, to help the RLC Museum realise its full potential, an experienced museum design company would also be required. This company must not only work in partnership with the museum team on the new design and retelling of our story but must also be capable of bringing in all the specialist sub-contractors who would be required.

A tender board and selection process commenced in 2017, resulting in PLB being selected as the museum partners for this project. They would assist with the museum deciding what stories it wanted to tell, how these stories would be told, what objects or archives would be displayed and how best to display them.

This process started with workshops and whiteboards and eventually led to computer-generated



*The new museum*

images of new galleries and display cases, text panels and images. The story of the RLC was divided into 12 epochs or time periods, starting in pre-1794 and ending with the RLC today. Each of these epochs were then examined and discussed in detail, to determine what information or activity the museum felt needed to be told. This sounds much easier than it was in reality. Each forming corps needed equitable treatment and there was so much that needed to be said, that tough choices were required.

## Accessible

The story also had to be "accessible", this means that a child of eight to a seasoned veteran of 80 must both be able to follow what is being said. Achieving a balance between writing a text panel for a visitor with no military knowledge, which will also be read by a historian with much knowledge is not easy.

Do we assume that every visitor knows that "Lt Col" means lieutenant colonel or that LCpl means lance

corporal, or even that one of these ranks is higher than the other?

Each and every object or piece of archive on display had to have a template written about it. This template described its size, weight and conservation requirements. The display cases were then designed to



*The old museum becomes a warehouse*



Inside the new museum



The museum becomes a warehouse

fit and hold these objects, with specialist mount makers designing mounts, mannequins or stands to ensure that everything was displayed to its best.

Images, films and audio visual content needed to be produced. Whilst some images came from within the museum archive, a great deal had to be sourced from other museums or commercial companies. Copyright and approval to display the images was required and needed to be paid for. The museum commissioned new film to be made and blended this with historic film in order to support the four looped film areas within the new museum.

Whilst this design activity was in full progress, the old museum had to be closed and the old display cases emptied and disposed off. The centre of the old museum was turned into a warehouse, with numbered pallets laid across the floor. The contents of both the main object store and main archive store were packed into boxes and loaded onto these pallets. The offsite stores were emptied into three ISO containers and the vehicles loaded onto low loaders.

The use of pallets and ISO containers gave the museum team a large measure of control during the



The new museum galleries

move. The pallets were moved to the new museum's central gallery and ISO containers dropped off at the rear of the new museum. We had allowed ourselves eight weeks to 'put away' moving the objects and archive into our new stores, before we had to clear the central gallery for the construction of the new display cases.

Running a museum design project and a museum pack and move project simultaneously was challenging indeed and led to many long days and much weekend working. However, thanks to the support of HQ RLC, PLB, the museum trustees and staff, everything was achieved on time and to plan.

### Rave reviews

The new museum was opened by HRH The Princess Royal on 13 May 2021 and has received rave reviews in the press and from its first visitors. However, not resting on our laurels, much is planned for the future, including World War One external displays, new and exciting temporary exhibitions and links with local schools, universities and youth groups. Our story continues...



Inside the new museum

# The story of the Irish soldier in the British Army

by Laura Patrick-Dawson, Heritage Project Manager, The Royal Irish Regiment Benevolent Fund

In 2019, the regimental trustees of the Royal Irish Regiment secured the purchase of a beautiful Grade B1 listed building in the heart of Belfast city centre. Situated in the developing Linen Quarter, along the Golden Mile, the location is ideal for the development of a consolidated regimental museum. Close to the Ulster Hall and Grand Central Hotel, the new museum will be able to engage new audiences and link into the growing international tourism industry.

However, since August 2019, the world has changed dramatically, and capital work on the new museum project was, until now, unable to progress beyond emergency conservation works. Despite this, the antecedent museums have been working hard behind the scenes, providing continued research services, but also vitally for the project, undertaking collection reviews. Understanding what artefacts are held within each of the six collections is essential for the development of the new exhibitions. Additionally, understanding the range of historic pieces to be managed under the new Collections Trust, ensures that the appropriate off-site storage facility is acquired and fitted as per the needs of the collection.

Delays caused by COVID-19 have also allowed the project team to work with the antecedent trustees to advance the charitable objects of the Consolidated

Museum and Collections Trust. While they will exist as two separate entities, they will work together on the following aims:

1. Manage, conserve, display and interpret the collection and archive of the Irish soldier in the British Army and make them available for the benefit, enjoyment and education of the public and community within a framework of accredited permanent galleries and peripatetic exhibitions. In accordance with the joint Collections Development Policy, support the future growth and development of the collection and archive.

2. Advance education for all by developing objective interpretation of the collections, archives and built heritage related to the Irish soldier in the British Army. Through exhibitions, educational programmes, engagement and participation activities, the charity will offer cross curricula and whole-life learning

opportunities for schools, adults, and community groups.

3. Advance culture and heritage by providing enhanced access to the collection and archive material for research, both physically and online.

Over the next six months, the project team aim to finalise the articles for the trust and the museum.

April of this year saw another major step forward, when the project secured capital support previously agreed with the MOD in 2006. Along with

the purchase of the building, this generous funding has provided the springboard needed to reignite the physical programme of works. In May, the contract was awarded to a local marketing company to progress the title and branding for the new museum. They are currently using a mix of surveys, virtual focus groups and one to one interviews, with members of the public, veterans and heritage professionals to establish trends of opinions. These responses will help inform the naming, logo and brand, which will become the identifiers for the new galleries.

This work is closely linked with the progression of an updated business case, essential for securing future funding in the public and private sectors. Once both strands are completed, the fundraising campaign can be officially launched.

## Comprehensive surveys

Capital funding has also allowed the engagement of a conservation and survey team to assess the condition of the building in Belfast. This includes comprehensive structural surveys to establish, as far as possible, the original layout of the building, floor loading and service locations. When completed, the team will work with the Historic Environment Division to agree an initial scheme of works, including; stabilisation of stone work; repair and replacement (where necessary) of windows; and maintenance of rainwater goods. While this work is underway, the architectural and design contracts will be tendered, and those appointed will collaborate to create a space, sensitively transformed to provide the dynamic and inviting layout required.

To keep the project on track, and again thanks to the funding from the MOD, a new Heritage Project Manager was appointed in May 2021. Lt Col (Retd) Andy Hart OBE, remains as Regimental Secretary for the Royal Irish Regiment, with ongoing oversight of



28 Bedford Street was originally built circa 1867 as a linen warehouse, designed by WJ Barre

the consolidation process, providing continuity often lost on long term projects. The new project manager is working with the antecedent museums, providing support through the transitional phase, investigating opportunities for external collaboration, and managing the conservation and naming contracts.

With the naming of the new museum underway, and physical surveys being conducted the future of the project is looking bright. We are looking forward to publicly launching our plans over the coming months.



Bringing together six collections for the first time is an exciting challenge and will involve a full artefact condition review



Full 3D internal and external surveys are being conducted to assess the exact layout of the building

# Parham Airfield Museum

## Incorporating The 390th Bomb Group Memorial Air Museum and The British Resistance Organisation Museum

by Chris Pratt, Curator, British Resistance Organisation Museum

The first unit to arrive at Framlingham Airfield (Station 153) was the 95 Bomb Group (H). After a difficult three months with mounting casualties, it was transferred to Horham. In July 1943 the 390 Bomb Group (H) arrived and remained until August 1945 having earned two Presidential Citations.

In 1976, restoration of the control tower began as a tribute to the men of the 390. After five years of work volunteers completed this self-funded project and on 13 May 1981 the museum was officially opened by Lt Col Richard Perry USAAF (Retd).

Today the museum has grown to include a replica barrack room, a memorial chapel, and a room dedicated to the 731 who were prisoners in occupied Europe. There are many recovered engines and airplane parts and various rooms hold artefacts, pictures and photos



telling the story of all aspects of life on the base.

At the main entrance to the museum is a memorial board which gives the names of the 743 men who lost their lives serving at Framlingham.

### Intertwined

The two museums are linked in a time line mural that shows how the world war, the war in the air and British Resistance intertwined and impacted the locality. It is a main feature in the new exhibition hall. This 18-month build project was funded entirely through donations and, apart from where professional works needed to be done, the majority of the work was carried out by volunteers.

We are in regular contact with the 390 Memorial Museum in Tucson, Arizona and welcome veterans and descendants from the United States.

### The British Resistance Organisation Museum

The British Resistance Organisation Museum was opened on 30 August 1997 by Lt Col Stuart Edmundson, former auxiliary units intelligence officer for Devon.

### History of GHQ Auxiliary Units

GHQ Auxiliary Units was formed on 17 June 1940 under the command of Col Colin Gubbins in anticipation of imminent invasion. Their main aims were intelligence gathering and sabotage. It consisted of three elements:

Scout Sections: These were regular army officers and men seconded from their units to train the newly recruited civilian guerrillas of the operational patrols in sabotage and demolition, close quarter combat and the



use of firearms. There were usually two scout sections to each county where Auxiliary Units operated.

**Special Duties Section (SDS):** The SDS was the espionage element to the organisation. There were two parts to the setup. Firstly, there were civilians such as vicars, doctors, nurses, midwives and those whose day job meant they needed to be out and about. They were trained in German Army unit, tank and vehicle recognition and their role was to pass information via radio to the second element, the women manning the radios, usually in a base adjacent to divisional HQ.

The women manning these radio bases were either existing officers of the Auxiliary Territorial Service (ATS) or, having been recruited, were commissioned into the ATS.

Having been trained on the TRD, the secret radio, she would then take part in exercises in preparation for invasion.

Perhaps SDS's most important role was as part of Operation Fortitude, the deception plans to convince the Germans that the Normandy landings were a feint and that the Pas de Calais and possibly Norway were the real invasion targets.

On 4 July 1944 the SDS was stood down. The men and women of the SDS received a letter of thanks from Gen Harold Franklyn, CinC Home Forces, emphasising that there would be no acknowledgement of their role.

**Operational Patrols:** The role of creating mayhem and chaos behind the invading enemy's lines fell to the

six or eight men of each operational patrol. Each patrol had a secret underground operational base from which to carry out their sabotage missions. Most of their training was done in and around these bases but some men were sent for weekend training at the regimental HQ at Coleshill in Wiltshire.

The main targets for recruitment were those too young to be called up, those too old, of whom many would have had World War I experience, and those in reserve occupations.

Recruitment and training continued throughout the war but as the war turned in the Allies' favour the threat of invasion lessened. By mid-1943 many of the auxiliers answered the call to join the SAS, serving on many operations on and after D Day.

With the breakout from Normandy there was clearly no more need for a British resistance organisation and the operational patrols were stood down on 30 November 1944. As with the SDS, some of these auxiliers received a similar letter of thanks from Col Frank Douglas CO of GHQ Auxiliary Units.

The Auxiliary Units would finally be officially acknowledged in 1992.

The museum, which is the only one telling the story of the Auxiliary Units, is now located in the new exhibition hall. Until 2019 it was housed in a Nissen hut adjacent to the control tower. Most of the artefacts are authentic of the period having been donated by veterans and their families. The weaponry consists of



rifles, pistols, Fairbairn Sykes fighting knives, thrust daggers, hand grenades and a Sticky Bomb as well as examples of knobkerries and truncheons. We also have a number of artefacts relating to sabotage such as time pencils, magnets, pull switches and pressure switches.

### SAS operations

Wall-mounted story boards explain the Auxiliary Units. An important section of the museum tells the story of two SAS operations, Bulbasket and Houndsworth, in which former auxiliers took part. This display is enhanced by the donation from the family of a former auxilier and SAS trooper who served on Operation Houndsworth. It includes his

Denison smock, worn on the operation, escape map and compass and various paperwork such as his Norway certificate and his SAS service certificate signed by Col Mayne.

The family have also donated the SAS diary and the five-volume set of SAS casualties.

A highlight for visitors is the replica underground operational base, now accessed from within the exhibition room.

### Further reading:

'Churchill's Underground Army' by John Warwicker  
[www.parhamairfieldmuseum.co.uk](http://www.parhamairfieldmuseum.co.uk)  
[www.staybehinds.com](http://www.staybehinds.com)

# The National Archives' Archive Sector Development

by Caroline Sampson, Development Manager: National and Networks

*I imagine all of the contributors to reviews of 2020 will be thinking much the same as I am right now. How on earth do you summarise 2020 in a thousand words? A year like no other, with sacrifices, challenges and the need to adapt like never before.*

For The National Archives' Archive Sector Development department (ASD), it's been a year in which we have really ramped up our support across the sector. The restrictions in force to prevent the spread of COVID-19 have put immense pressure on archives alongside other cultural services and society in general. This has required an immense effort from all parties. It's meant having to cope simultaneously with seismic upheaval in both work and home life, adapting at speed to new working patterns, coping with a pattern of service closures, re-opening, re-closing, adapting premises, moving services online, supporting staff and volunteers, and staff on furlough or seconded to support key activities on behalf of their employers. The list goes on.

Many services are facing unprecedented financial pressures through loss of income and an uncertain future. Others face challenges in the form of needing to reclaim their physical spaces after a long period away and to remind decision-makers of the value and contribution of their service to the bigger organisation. Alongside all of this, many teams are recognising and responding to the need to capture the historic events that we are living through, not just the pandemic, but the impact of our exit from the European Union, the Black Lives Matter movement and a number of key anniversaries. Capturing the record of the



14-18 NOW: Image credit: Imperial War Museum (ref: NOW /11 / 2018/21/02/006/011)

pandemic was recognised in the International Council on Archives' statement: '[the duty to document does not cease in a crisis](#)', it becomes more essential', emphasising the importance of recording events to ensure accountability and evidence of decision-making as well as capturing the impact on society.

Many of us have learned new skills and stretched ourselves well beyond our comfort zone as well as trying to support colleagues and users in making the move online. Some of us have had a chance to reach new audiences as the nation – and indeed the world – seeks to reach out for virtual company, stimulation and entertainment while locked down.

## Adapt

Like many others, ASD staff have had to adapt their usual working practices. We set up and continue to maintain a '[coronavirus guidance and resources](#)' webpage where archive services can access the latest advice and checklists. Members of the Regional and Networks Team are on hand to give bespoke one-to-one support to archive services. The Archive Service Accreditation programme has remained open throughout and we have supported Places of Deposit to help ensure the safeguarding of collections despite limitations on staff presence onsite. We have moved all of our events online and hosted webinars to support services with business continuity planning, planning for re-opening services inclusively, online teaching and more. We have also conducted sector-wide surveys to record the impact of the pandemic on the archive sector, using the intelligence gathered from these to tailor our services to meet the sector's needs. We were also successful in securing £500,000 from HM Treasury as a risk management fund for the archive sector – the [Covid-19 Archives Fund](#) – which we have now distributed to 25 successful applicants.

Our annual review of the achievements of the

UK archives sector - [A Year in Archives](#) - brings together stories and case studies which showcase and celebrate archives and their work. In 2020, the publication made the shift to an online format. Our Chief Executive and Historical Manuscripts Commissioner, Jeff James, stated that the case studies "clearly demonstrate how archives are crucial to understanding all histories and reflecting the society in which we all live".

A key part of our digital capacity building strategy, 'Plugged In, Powered Up' is the [Novice to Know-How](#) online digital preservation training, which is delivered in partnership with the Digital Preservation Coalition. Take-up for this free training rocketed during 2020 with colleagues around the world taking the opportunity to hone their skills in developing and implementing simple digital preservation workflows within their organisation. A new course on 'Providing Access to Preserved Digital Content' is now available as a standalone option or as an additional module within the full learning pathway.

2020 also saw the development of a Data Protection Toolkit for Archive Services. The toolkit helps staff who are involved in providing access to personal data found within collections and it was created by Naomi Korn Associates in collaboration with an advisory group of archivists. It presents a simplified overview of the statutory, regulatory, ethical and policy essentials and then works through a series of case studies to show how to apply an options-based approach to your access decisions. The toolkit is hosted on Moodle and you can work through at your own pace. You can sign up for the toolkit free of charge [here](#).

## Continued support

We continue to support and run events about [Manage Your Collections](#), a service that allows archive services to add, edit, delete and restore information about their own collections in The National Archives' online database Discovery. Many services have been working on catalogue enhancements during the various lockdowns and have taken the opportunity to add data to the online catalogue.



The Holocaust Explained: Image credit: The Wiener Holocaust Library Collections (ref: Alice Stern Identification Card, 1387)

There's no denying that it has been an incredibly tough year, and the full impact on our services is still not fully apparent. What has been striking throughout though is the resilience of individuals and organisations, the willingness to adapt and the commitment to providing quality services to our users and communities in the face of adversity. Please remember that if you would like support or advice on any aspect of managing your archive collections, please drop us a line at [asd@nationalarchives.gov.uk](mailto:asd@nationalarchives.gov.uk)



Durham Light Infantry: a whole new story: Image credit: Durham County Record Office and the Trustees of the former Durham Light Infantry

# Digital Heritage Lab

by Matt Ecclestone, Arts Marketing Association

*Arts Marketing Association's Marketing and PR Manager, Matt Ecclestone explains more about the support the digital skills training programme has provided small to medium UK Heritage organisations so far, and what is still to come.*

The Digital Heritage Lab was conceived as part of The National Lottery Heritage Fund's Digital Skills for Heritage initiative to help develop the digital capabilities of small to medium-sized heritage organisations across the UK. Thanks to The National Lottery Heritage Fund, the support has been and will continue to be free to access with the programme managed by the Arts Marketing Association (AMA) in partnership with Arts Fundraising and Philanthropy, One Further and the Collections Trust.

The programme initially launched in April 2020 with a series of webinars and one to one surgeries to provide training support through the first coronavirus lockdown. These focused on digital audience development, digital access, and eCommerce at a time when lots of organisations were making the move over to digital for the first-time during the initial lockdown. These sessions were followed by over 24 online workshops covering the three topic strands of digital audience development, digital collections, and digital fundraising. These were bolstered further with Q and A sessions for attendees to pose their questions to expert trainers; opportunities to connect with other heritage organisations in regional networking meet ups; and concluded with an online Digital Skills Day.

The Lab was the mentoring strand of the Digital Heritage Lab and provided 60 small and medium UK heritage organisations with digital mentoring support from expert mentors. To be eligible for the support, the annual income of organisations had to be under £1 million, with each organisation guaranteed at least three mentoring sessions during a nine-month period running from September 2020 – June 2021.

The aim of the entire Digital Heritage Lab project was to ensure training support reached all types of heritage organisations from established organisations with paid teams, to volunteer-run community groups. While the remit was to support heritage organisations in the broadest sense from the traditional

GLAM (galleries, libraries, archives and museums) organisations to historic buildings, heritage transport, parks and gardens, and community groups and societies. This exciting variety of organisations was very much apparent in The Lab participants from the mission of Black2Nature to connect VME (Visible Minority Ethnic) young people and those from low socio-economic backgrounds with nature; to the traditional music and storytelling of the Armagh Rhymers in Northern Ireland, and the monastery ruins and important spiritual landscape protected by the Strata Florida Trust in Mid-Wales.

The Lab participants were able to access all the additional support of the Digital Heritage Lab alongside mentoring from our expert digital skills mentors. It has been a pleasure to see how their involvement has inspired some fantastic digital output including Ranjit Atwal's mentorship of St Mellitus Organ Restoration Project in North London. Their Co-Programme Lead, Emma Beck teamed up with Oonagh Gay, Chair of Islington Guided Walks to produce a series of audio walking tours exploring highlights of the local community's musical heritage. These 'podtours' were created by Emma and Oonagh to bring the heritage of Stroud Green - where St Mellitus is based — to new audiences in an accessible way. The pair were relatively new to podcasts ahead of starting the project and were able to learn technical skills through a combination of YouTube videos and experimentation to keep refining the tours as they went along.

Another Lab participant, Hereford Cathedral, adopted new digital approaches to engage audiences during the pandemic including developing a Virtual Work Experience programme for students aged 16-plus, as well as producing online content to complement in-person events. The work experience placements saw students set projects by cathedral staff over Zoom; ensuring they could gain workplace skills in a year of tremendous upheaval for their education. While the



Digital Marketing Day 2017 (c) Eleanor Howarth

cathedral catered for their whole audience by offering parallel online activities to accompany live events for people who were shielding or uncertain about leaving their homes to participate in-person. These digital developments have helped Marketing and Commercial Events Manager, Abby Jones, and the cathedral team to be less fearful of digital and see its value to their audience objectives. This has given them the inspiration to set about crafting a whole-organisation digital strategy with the support of their mentor, Katie Moffat.

Digital Skills Day saw over 700 employees and volunteers join us for a free one-day, practical training event which acted as the live culmination of the Digital Heritage Lab, while building on the skills and topics highlighted during the programme. The day was introduced by the CEO of The National Lottery Heritage Fund, Ros Kerslake CBE who shared positive impacts from the Digital Skills for Heritage initiative while also reinforcing the message of the power of digital to transform engagement with UK heritage. This was followed by 17 online training sessions split into five learning strands focusing on audience development, websites, emails, social media and volunteers — with new and returning trainers from the Digital Heritage Lab returning to share their expertise and delve further into these topics.

In total the Digital Heritage Lab has reached over 1,800 different individuals and 1,247 different organisations so far; and will continue to support more organisations through the Digital Heritage Hub hosted as part of the AMA's free online resource hub, AMAculturehive. Plenty of content including online workshop recordings, Digital Skills Day sessions, case studies and resources are now freely available on AMAculturehive for any organisations who have missed out or been unable to attend previous events.

## The Arts Marketing Association

The Arts Marketing Association (AMA) helps member organisations and individuals with training, networking and resources, to upskill the sector and enable more audiences to access and benefit from arts, culture and heritage.

AMA members work across the arts, culture and heritage sector and are responsible for marketing, communications and audience development. AMA delivers a rolling programme of training events, regional meetings and resources to keep our members up to date with the latest trends, connected to their peers, and upskilled to ensure they and their organisation can reach more audiences. In 2018, AMA became an Arts Council England Sector Support Organisation, but we work across the UK and beyond.

Link to more information about the history and values of the AMA: <https://www.a-m-a.co.uk/ama/>

## Future support

The AMA has also been awarded further funding from The National Lottery Heritage Fund to continue to provide additional digital skills support. We're excited to be working together with two other teams led by the University of Leeds and The Heritage Alliance to research and answer the heritage sector's 100 most pressing digital questions in a range of free online learning resources. Topics will include digital engagement, creating content, recovery planning and digital leadership, with all the resources being hosted on AMAculturehive. We're looking forward to continue working with project partners, Arts Fundraising and Philanthropy and One Further, alongside the other teams to launch lots of new resources over the next year.

## Where to find Digital Heritage Lab support

You can enjoy recordings of all the online workshops and read articles & case studies from the programme on AMAculturehive: <https://www.culturehive.co.uk/digital-heritage-lab/>

# The Veterans Living History Museum

by Wayne Hester, volunteer, director, proud veteran

We are the Veterans Living History Museum (VLHM) Hub and signposting organisation. The organisation is run by veterans for the benefit of veterans and their families. We have a mobile interactive museum that brings military history to life from World War One to the present, which educationally benefits a large section of the community.

This includes schools, community organisations, all cadet outfits, charity events, 1940s days and weekends, armed forces weekend and larger events such as the Blackpool Airshow and Ramsbottom 1940s weekend. We have a mobile Airsoft range that brings in revenue for us to keep up with military artefacts and overheads. At these events we also signpost armed forces veterans and their families who may need health and wellbeing support to other organisations with the expertise to help.

## Sharing stories

Our hub/museum signposting drop-in centre is in Blackburn and Darwen. There is a quiet room for signposting, a large area for socialising including having a cuppa, playing pool, sharing stories and filming our museum to put on social media. Next door we have a building we want to convert into a mechanical garage for projects to restore military vehicles (<https://vlhm.co.uk/opbanham/>).



Our organisation is governed and managed by four veterans from the Queen's Lancashire Regiment on a voluntary, non-profit, unsalaried basis. We use our vast knowledge and past skills to keep our organisation running to the highest standards. Please see the link

for details of our core team (<https://vlhm.co.uk/the-team/>).

Wayne Hester (director and volunteer) manages the running of all our projects, contacting relevant suppliers of tools, equipment and any required mechanical aspects of re-build and refurbishment of our projects. Wayne is a keen motorcycle enthusiast and part of the Veteran's Motorcycle Society.

Jimmy Elsworth (director and volunteer) keeps a close eye on all financial aspects of the VLHM in addition to sales and purchase ledger. Jimmy also leads on governance for the organisation, legislation, contracting and policies.

Patrick O'Reilly (museum history lead volunteer) is a font of knowledge with years of experience in delivering historical events and talks. He has a passion for military memorabilia and is our lead for the sourcing and preservation of the artefacts we source for the museum.

David McLeary (director and volunteer) leads on logistics using his extensive experience of 22 years' service, ensuring the set-up and delivery of items on display in the museum as well as the safe transportation and assembly of our mobile museum.

Working as a close team the Veterans Living History Museum has over 45 years of military career between us.

A little about our documentary which will be filmed over the next 24 months, Operation Banham (The Lewis Banham Project, <https://vlhm.co.uk/opbanham/>). This documentary is based on the true story of one World War Two dispatch rider, Lewis Banham, who is now 99 years old and one of the last remaining dispatch riders to have landed on the Normandy beaches in June 1944.

Lewis was posted to the 44 Infantry Brigade, 15 Scottish Infantry Division, on 12 June 1944. He sailed from Canning Town to Gold Beach on the SS Empire



Duke where he was issued his dispatch rider's bike, a sten-gun, 48-hours' ration pack and the grid references of his mission. He was then ordered to ride to Arromanches-les-Bains France, perhaps the most important beach in the Allied landing in Normandy in 1944 and critical for supporting the war against Hitler. Arromanches is the site of the artificial harbour that the British built to funnel machinery and fuel to Allied troops in France.

On 26 June, Lewis took part in Operation Epsom, known as the first battle of Oden, where he captured five enemy soldiers from the 12 SS Panzer Division. He then went on to liberate the city of Caen. Caen is known for its historical buildings built during the reign of

William the Conqueror, who was buried there, and for the Battle for Caen. Heavy fighting that took place in and around Caen during the Battle of Normandy in 1944 destroyed most of the city.

## Liberation

Lewis, with his bike, was then dispatched to Belgium. He took part in the liberation of the infamous Bergen-Belsen (also known as the Belsen concentration camp), southwest of the town of Bergen near Celle, Germany. Lewis also went on to Berlin. In 1946 he was demobbed and returned home to his wife Bessie.

VLHM has purchased a similar dispatch motorcycle which 15 veterans will participate in renovating over





the next  
12 months.

This project has been put together for the benefit of

our veterans in isolation and with mental health needs and is partially funded by one of our strategic partners, Building for Humanity (<https://buildingforhumanity.org.uk/>).

In June 2022 we will embark on Lewis Balham's route to Normandy and to Berlin through the grid points he has provided us. This will all be documented by a highly skilled film crew and updated daily on our Facebook page, our website and other social media platforms.

By then Lewis will be 100 years old and we are



hoping he will be at the start and the finish of our huge project. His legacy will live on with the rest of his regimental dispatch riders though our full-length documentary which we will provide to all our schools, community groups and corporate events, with a final filming ball function in March 2023 for all involved to come together to watch our two-year documentary in style.

We are also looking to enter the bike into the 2023 Isle of Man TT Vintage class division with notable riders and veterans taking to the circuit.

To achieve this, we have started to write to businesses asking for their help. We have so far been successful in receiving a funding bid from the Armed Forces Covenant Fund, but we need additional funding and support in order to meet our time scale and complete the project for Lewis.

### Strengthen our hub

We are looking for businesses to sponsor us so we can take 15 veterans on our trip and to help strengthen our veteran's hub.

We are now working closely with Lancashire and South Cumbria NHS Foundation Trust, Blackburn Rovers FC, Building for Humanity and hopefully many other businesses across our region and the country.

We would be happy to talk more about the project and would appreciate the opportunity to discuss our work further with any interested parties.

Email: [hello@vlhm.co.uk](mailto:hello@vlhm.co.uk)



# Medal memories

## Reformulating a digital interpretation project for the post-COVID military museum.

by Kimberly Day

*In 2019 the REME Museum was awarded a Regional Research Fellowship from the Money and Medals Network to digitally reinterpret their medal collection with personal significance in mind. The disruption of the last year has interrupted plans, while also reinforcing the value of web-based projects. Kimberly Day reports on the Medal Memories concept and the unforeseen benefits of revising outcomes in the wake of COVID.*

### What do these medals mean to you?

If you've visited the REME Museum you probably remember our medal display, located in our Remembrance Gallery. It showcases a representative portion of the museum's medal collection in two innovative double-sided cases. The same space also houses the REME Roll of Honour. By design, the exhibits and interpretation in this area are sparse and simple, encouraging visitors to take a quiet moment of reflection.

While many appreciate the lack of 'visual noise', a repeated theme in our visitor feedback was a desire for more information on REME medal recipients and the chance to view more corps medals. Medal Memories was conceived to meet this gap while preserving the peace in our physical display.

At the centre of the project is a website that can be accessed while at the museum or from home, sharing the stories behind a selection of medals in our collection.

As well as sharing biographical information, the site will also explore the personal significance medals hold for recipients, as well as the family members who inherit them and other groups.

Those who work in regimental museums know that medals hold a different significance, above and beyond other artefacts in our collections.

At the REME Museum we had no formal mechanism to record or share the answer to an important question: 'What do these medals mean to you?' A web-based interpretive platform is our opportunity to articulate the importance of these items.

### Closure and reformulation

We were pleased to receive funding from the Money and Medals Network to explore this concept but our timing was unfortunate. Like all UK museums, the REME Museum was closed for much of 2020. By necessity, a range of projects were put on hold entirely, including Medal Memories. It was only in early 2021 that it became feasible to resume work.

Even with the museum open to the public again, we were aware that plans which may have worked in 2019 would need adjustment, both to ensure the wellbeing of staff and participants but also to account for changed comfort levels. Handling activities, for instance, were off the table.

We were grateful to the Money and Medals Network for agreeing to a modified set of project outcomes, as well as a revised timeline.

### Unexpected benefits

Pre-COVID, our intention had been to conduct a series of oral history interviews and focus groups to talk about medal-related meanings and memories. Today, these discussions are taking place via Zoom or over the phone. While some of the spontaneity of an in-person discussion is lost, there's a lot to be said for the ease of organising these sessions.

One key group we wanted to gather responses from was school-age children, so a Medal Memories workshop was always built into the project plan. Being able to offer this session for free to local Key Stage 2 classes has been a great way of reconnecting with teachers in the area, after a year when we couldn't



*Some participants have been happy to discuss their medal memories in person and it's been a pleasure to welcome them to the museum to look over their relatives' medals.*



*This set was awarded to Kenneth Alfred Abbot and arrived at the museum with a pouch made by Kenneth's wife Wendy. We're interested in exploring the significance of REME medals to both recipients, their families and other parties to get people thinking about what medals mean.*

welcome groups to the museum. The first of these free sessions are booked for September and we're already seeing an uptick in our paid bookings.

### No going back

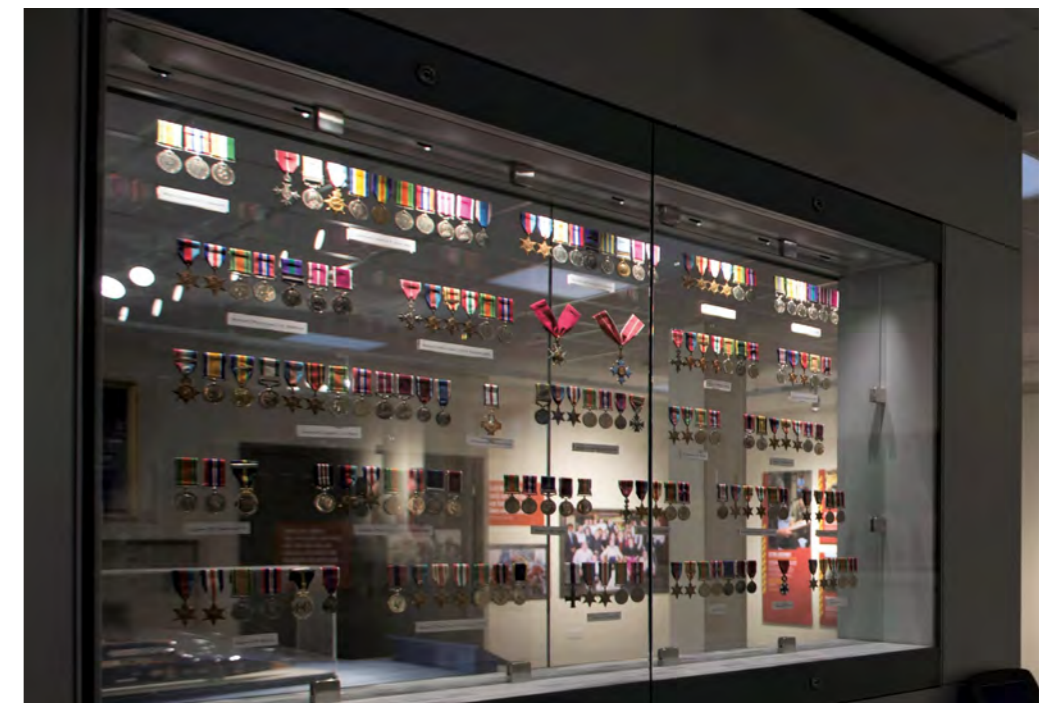
Another benefit: there's no need to explain the utility of digital interpretation. We've seen an increased sophistication in the web offer provided or, rather, expected of museums over the last year. There's certainly no going back to our lean pre-2020 presence and that's a good thing. When the Medal Memories site launches later this year it will complement a beefed-up social media strategy and a dedicated online archive of REME photos, recently launched.

### A lot to do

We've still got a lot of work to do, including more archival research, a [#MedalMemories](#) campaign across our social platforms and an exhibition launching next year. We're confident,

however, that layered, web-based interpretation that adds to but isn't reliant on an in-person visit will mean we can share the REME story with a wider audience, rain or shine.

For project updates follow the REME Museum on social media or visit [www.rememuseum.org.uk](http://www.rememuseum.org.uk). For more information, please contact [rememedals@gmail.com](mailto:rememedals@gmail.com).



*The REME Museum's medal display uses a clever magnet system meaning visitors can see both sides of the small selection of medals on display.*

# A fresh look at education

by Simon Bendry, Head of Education and Engagement, Commonwealth War Graves Commission

*After 13 years as a classroom teacher, I was appointed in 2014 to lead the UCL Institute of Education's First World War Centenary Battlefield Tours Programme, which I did until March 2020. Following the conclusion of the centenary programme, I moved to a new role at the Commonwealth War Graves Commission (CWGC). Having started as the education programme manager, I soon found myself taking over responsibility for all 'public engagement' work, as the head of education and engagement.*



Starting a new role and taking over the leadership of a UK-wide team is challenging at the best of times, let alone during a national lockdown. Since then I have largely been working entirely from home. However, with the ability to utilise video calls, it wasn't as bad as it might have been. I made a real effort in the first couple of months to set up calls with people both within and beyond the CWGC probably talking to more people than I would have done if I had been in the office or trying to set up traditional meetings. In fact, with a UK-wide team, regular video calls helped us create a better team dynamic, build relationships and share information and ideas far more often than had previously been possible.

Much of the first 12 months was spent reviewing the various education and engagement offers and taking a fresh look at how we would do this in the future. What was clear was that while there is a solid core support of those who know about the commission, most of the population do not. A great deal of good work was already being done by our network of public engagement coordinators and therefore we expanded the team to ensure full UK coverage. We have also introduced several initiatives to help raise awareness about the work of CWGC across a broader demographic and we are now beginning to see these take shape and have impact.

We have spent a great deal of time in the last 16 months developing our online offering. Our War Graves, Your History is an online campaign designed to raise awareness of local war graves. This campaign has started with a focus on the United Kingdom, where there are more than 306,000 war graves, at more than

12,000 locations ranging from individual burials in local churchyards to large commission cemeteries, similar to those that visitors are more used to finding in France or Belgium. The campaign is supported by dedicated webpages <https://www.cwgc.org/our-war-graves-your-history/explore-great-britain/> where visitors can explore different regions of United Kingdom and discover more about key CWGC sites in those areas. They can also access detailed histories of the sites, as well as being able to download new tour guides to help them make the most of a visit.

## Major new resource

We have also developed the How to research... series, which is the first major new 'educational' resource that I have created. We get a lot of requests both from schools and individuals to support research. As a result, we created a series of step-by-step guides which take you through the process of using the CWGC casualty database, helping make sense of what our records contain, as well as highlighting other places where you might go to discover more information. Designed for novice researchers, the first series, covering the First World War was released in November 2021 and has been very well received. <https://www.cwgc.org/our-work/outreach/learning-resources/how-to-research/>

We have also looked at how we engage with the public with our face-to-face programmes. The Kantor Speakers Programme is a grant-funded programme which aims to connect with schools, colleges, universities as well as many other social and community groups to explain the work of the

CWGC and share the stories of the men and women that we commemorate. The programme offers five informative talks, covering all aspects of the work of the commission from architecture to horticulture, archives and records. We offer this programme both in person and virtually — both a sign of the times and as a way of reaching the furthest points of the country! To deliver this programme we have recruited a team of more than 200 trained volunteers who will help us reach an ever-growing audience. Talks can be booked online <https://www.cwgc.org/our-work/outreach/speakers-programme/>

In the early autumn of 2020, as lockdown restrictions eased, we took the opportunity of heritage open days to test the public demand for guided tours of CWGC sites. After advertising online and within the local area, we were delighted that all of the tours we offered 'sold out'. While these were all ticketed events, no charge is made for the tour. Instead, visitors are invited to donate to the Commonwealth War Graves Foundation — our charitable arm. After the heritage open days events, there was clearly an appetite from the public to join guided tours of commission sites. Inspired by this, in the spring of 2021, we made the decision to run a pilot of a volunteer tour guide programme right across the UK. By the middle of May, we had 60 volunteers trained and ready to go and as a result, were able to offer more than 180 tours at more than 40 different sites right across Great Britain in the last week of May as part of new CWGC initiative War Graves Week. Tickets sold quickly with more than 1450 places being booked — not bad considering the challenges of managing changing government and local guidance and trialling a brand-new booking and communication system. We continue to offer tours of CWGC sites across the UK throughout the summer months — <https://www.cwgc.org/our-war-graves-your-history/what-s-happening-near-you/>

Engaging with new and younger audiences is a perpetual challenge which we all face. In the last year we have developed several projects to help address this. Firstly, we have created a youth engagement project which we have launched with the RAF air cadets. Many CWGC cemeteries and memorials in the UK have links to the air forces (RFC, RAF, RNAS, FAA). Developing links between these sites and local cadet units has been a key aim. As a result, we have encouraged air cadets and staff across the UK to develop a better understanding of the CWGC, our objectives and

activities and the stories of those in the air forces who lost their lives during the First and Second World Wars. The programme is an opportunity for all air cadets to discover the war dead commemorated near to where they live and to share what they have learned with family, friends and in their community. We now hope to expand the project with the army cadets, the sea cadets and the Scout Association. <https://www.cwgc.org/our-work/outreach/learning-resources/raf-air-cadets-research-project/>

We also looked at other ways of making our youth engagement project more enticing for the young people engaging with it. One way in which we are doing this is to develop links and partnerships with other organisations. For example, over the coming months, we hope to formalise elements of our offer as part of the Duke of Edinburgh Award, creating opportunities for young people to engage with us through the skills and volunteering sections of the award. We actively seek opportunities to work with groups and organisations, and would welcome approaches from AMOT members.

We have made great progress in the last 15 months and despite the pandemic, we have seen our public engagement stats increase significantly. This has been achieved as a result of renewed team spirit and collaborative working, regularly bringing the team together virtually to share ideas and good practice. We have also formally reviewed how we engage with the public and what our offer really is, not what others thought it should be. By spending time doing this, we have been able to form a much more coherent offer which really focuses on who we are as an organisation and what we do.

The other area that has really transformed our offer has been the investment in volunteers — we are no doubt late to the party on this one! We have invested heavily in training and development processes. These ensure that our volunteers have sound historical knowledge of the commission, and an understanding of how we operate today. New online training sessions and support manuals were created, and briefings were led by key members of the team and the wider organisation. All of this is supported by centralised admin and evaluation systems, which enable us to continue to engage the nearly 300 volunteers we now have working directly with the team. With their support we will continue to develop our education and engagement offer across the UK and beyond.

# Waterloo Uncovered: Overcoming a Crisis

by Hattie Ford, Digital Comms Coordinator for Waterloo Uncovered

*Waterloo Uncovered, the ground-breaking charity combining archaeology and veteran support, has overcome one of the most challenging years in its history by adapting to continue providing its life changing support.*

Since 2015, Waterloo Uncovered have been exploring the farms and fields of Belgium with twin aims: discovery and recovery. Each year, the charity undertakes a summer of excavation at the site of the Battle of Waterloo with an international cohort of archaeologists, students, and veterans and serving military personnel (VSMP). Alongside a programme of social and extracurricular activities, VSMP are given the opportunity to investigate history's most famous land battle with leading experts and scholars.

Waterloo Uncovered's ground-breaking two-week crash course in conflict archaeology is embedded within a 12-month programme of wellbeing support; prioritising the five pillars of recovery, wellbeing, transition into civilian life, education and employment.

From humble beginnings that coincided with the battle's bicentenary, Waterloo Uncovered has gone from strength to strength and has grown exponentially, with over 100 people involved in our 2019 dig including 50 British and Dutch VSMP beneficiaries.



*Cannon ball found at Mont-Saint-Jean in 2019*



*Professor Tony Pollard giving veterans a tour of the battlefield*

Amongst the hundreds of exciting finds these veterans uncovered were buttons from the uniforms of the British Guardsmen who closed the North Gate at Hougoumont, an enormous cannon ball, an unexploded howitzer shell, and even amputated limbs found in the orchard of the former Allied field hospital, where surgeons fought their own battle to save lives.

When the Waterloo Uncovered team left the battlefield as our fifth annual dig concluded, we knew that 2019 marked our most successful year yet, with unprecedented discoveries made and more veterans supported in their journeys than ever before. What we didn't know was that this would be the last time we would set foot on the Waterloo battlefield for over two years.

## COVID-19 response

After one of the most exciting years in Waterloo Uncovered's history, we were set to make 2020 bigger and better than ever. But in March 2020, the pandemic hit, and suddenly, our best laid plans were no longer certain. Not knowing how long the pandemic would last, what restrictions would be in place for international travel, and how quarantine

may negatively impact the wellbeing of veterans who travelled with us, we made the difficult but necessary decision to cancel our 2020 excavation in Belgium.

## More support than ever

But we knew that we couldn't give up and remain idle for the duration of the pandemic — in an isolating, stressful and profoundly difficult year, the military community and those recovering from the traumas of war would need more support than ever. We rose to the challenge by embracing technology and new ways of working to deliver much-needed services — starting with a Virtual Veterans' Programme, that brought the key elements of Waterloo Uncovered's educational, social and wellbeing activities to veterans wherever they may be.

The Virtual Veterans' Programme run in 2020 was a resounding success, providing VSMP with much needed support at a difficult time through a programme of lectures, group discussions and activities over the summer. Inspired by this success and the positive feedback from our participants, two brand new online programmes were devised to dive deeper into two subjects that have proven particularly useful in



A group of veterans and archaeologists on the 2019 dig

helping engage with veterans throughout our annual digs: creative arts, and finds handling. These new programmes will run in 2021 alongside an updated Virtual Veterans' Programme and an online version of our existing Battlefields Uncovered course. This year, a total of 54 veterans will benefit from our programmes, which also include year-round wellbeing support from an experienced team of welfare professionals.

### Virtual Veterans' Programme

The 2021 Virtual Programme builds on the success of the 2020 programme. It has been designed to ensure a clear goal-setting structure that offers the best possible experience for the participants, with the overarching aim of improving their wellbeing.

Waterloo Uncovered is collaborating with its partner organisations and other heritage institutions, such as the British Museum, National Army Museum and Apsley House, to ensure educational and engaging content in a time where heritage feels somewhat inaccessible, through six weeks of virtual tours and lectures. Social activities and wellbeing support will continue throughout the year, followed by a reunion at the National Army Museum in January 2022.

### Creative Arts Programme

Each year, Waterloo Uncovered runs a variety of extracurricular activities alongside our excavation in Belgium, to allow veteran and serving participants to socialise and create a well-rounded, engaging experience. These have included a number of creative workshops and lessons, including creative writing, poetry, drawing, painting and sculpting. These activities have proven particularly beneficial to our participants, and have allowed veterans to think about topics such as archaeology, conflict and recovery in new, more meaningful ways.

This past success has formed the basis of a bespoke, dedicated Creative Arts Programme for veterans and serving personnel, consisting of creative group activities and discussions, virtual museum tours, and workshops with artists Beth Collar and Shaun Maloney and poet Nick Rendall, followed by an exhibition of the veterans' work at the National Army Museum.

### Finds Programme

"We found so much — from small cannon balls to large howitzer shells, numerous musket balls, coins and buttons. It's incredible, it's exciting. These aren't



The 2019 team

just rusty bits of metal. They identify peoples' stories; they're part of peoples' lives. The enjoyable part is rediscovering and retelling those stories." – Alastair, 2019 Dig Participant

### Over 6000 finds

Over the course of Waterloo Uncovered's excavations, we have uncovered over 6000 finds. Each find allows the veteran participants who discover them to engage with the Battle of Waterloo in a way that reflects their own military experience, as they hold the connection between themselves and their past comrades in their hands.

Our Finds Programme will provide this unique experience to a new group of veterans in 2021, and will cover finds handling, identification, cleaning and photography. This programme includes several visits to the L-P Archaeology finds store in Bishop's Stortford, where the majority of our discoveries are stored, to get some hands-on experience with our finds. By the end of the programme, our veteran participants will have assembled a finds collection, which they will use to share our discoveries and the benefits of archaeology for mental wellbeing with other veterans.

### Battlefields Uncovered

A collaboration between Waterloo Uncovered and Utrecht University, Battlefields Uncovered provides access to an accredited, university-level course to people who may not have had the chance to pursue further education before. The course takes participants on an online journey to iconic battlefields across the globe and through the ages, starting with the Battle of Waterloo, to discover what investigating conflict can reveal about the past, the present and even ourselves. Lectures, seminars and interactive workshops hosted by a range of expert lecturers and leading scholars cover a variety of topics within battlefield archaeology and military history. Friendly and lively discussion groups and social events will be held regularly to help combat the isolation and loneliness that can be felt over the winter months, and wellbeing support is available throughout the course. Battlefields Uncovered students are also encouraged to develop links with heritage organisations in their local area through internships.

### 2022 and beyond

2020 and 2021 have been profoundly difficult years for a small charity such as ourselves, but we are proud

to say that we have adapted to continue our important work, and our support of the military community has never wavered. Now, as the world cautiously reopens, we turn our attention to the future.

### Reunite in person

In November, we will finally reunite in person with our veteran and serving participants, collaborators and supporters at our November fundraiser Return to Waterloo where we will aim to raise the money required for our triumphant return to the battlefield. Next year, we will also launch a fifth veteran support programme for both members of the armed forces and their family members, where participants will rediscover the untold stories of the Women of Waterloo. And in July 2022, if all goes to plan, we'll be back on the battlefield in Belgium with a new, even bigger cohort of veterans and serving personnel, to continue doing what we do best: uncovering the secrets of the battlefield and helping veterans find peace from war.

### Collaboration

The Waterloo Uncovered team are always happy to answer questions and discuss collaboration. For more information about Waterloo Uncovered, email [info@waterloouncovered.com](mailto:info@waterloouncovered.com) or visit their website ([www.waterloouncovered.com](http://www.waterloouncovered.com)) where you can find links to their social media and newsletter.



Veterans and archaeologists collaborating on a section plan drawing



WATERLOO  
UNCOVERED

“

If you can support WU please do so, it's a charity that helps people like myself who've been injured whether physically or mentally - it's support that is absolutely vital.

”

Virtual Programme 2020 Participant

## Waterloo Uncovered Needs You!

We are seeking partners in museums across the UK who could provide internships for veterans on our Battlefields Uncovered course.

If your organisation can offer an internship in the spring of 2022 please contact [vicki@waterloouncovered.com](mailto:vicki@waterloouncovered.com)



# Museums taking action against climate change

by Kaye Hardyman, Museum Development Officer (North), Museum Development North West

*Roots and Branches is a collaboration between The Carbon Literacy Project, Museum Development England and Manchester Museum, supported using public funding by the National Lottery through Arts Council England. It aims to train and certify 1,500 people from 300 museums as carbon literate over the next two years and give an opportunity for museums to converse, experiment, and test new ideas for a more sustainable future.*

[Carbon Literacy](#) training is a tried and tested model of delivery that gives delegates a deeper understanding of the climate crisis and how they, as individuals and workers, can accelerate their action to respond to the climate crisis.

Museum Development North West (one of the nine regional Museum Development providers in England) has been working with The Carbon Literacy Project since 2016, delivering training for the museum workforce across the North West. Interest in the training has increased year on year across England; to meet this demand and to adapt the offer to an online model during these times of restrictions, Roots and Branches offers the opportunity to scale up the reach of the training. It will also provide the opportunity for the sector to reimagine and test new futures for museums.

Manchester Museum will host the 'Roots', creating a nationally significant co-working hub of cultural

environmental action that will bring together museums, educators, environmentalists, artists, researchers, third sector organisations and students. This will be coordinated by an innovative new post shared between Manchester Museum and The Carbon Literacy Project.

The 'Branches' of the project will create an environmentally aware and active sector, giving museums the tools to respond to 'Let's Create', Art Council England's 10-year strategy in which environmental responsibility is at the core. Over the next two years, this project will enable Museum Development England to scale up the roll-out of carbon literacy training across museums in England.

A new online Museums' Carbon Literacy Toolkit will be developed that will be free to access by all museums. It will include everything a museum will need in order to roll it out to colleagues including a presentation and a training manual complete with timing schedule. The Toolkit has the flexibility to be adapted for your local area, using local environmental data and case studies. This will be adapted for a face-to-face delivery model in year two of the project. Museum Development teams across England will also deliver regional training courses with the support of a new Museum Carbon Literacy Officer post.

The launch of Roots and Branches will coincide with the [COP26](#) United Nations Climate Change Conference in November 2021 when The Carbon Literacy Project hope to see the most people carbon literacy trained on that day than ever before.

From 9 August to 12 November 2021, on the run up to and during COP26, a social media campaign will run for all museums to join in with, showcasing how the museum sector is responding to the climate crisis. The [#MuseumCarbonStories](#) campaign has a schedule of weekly themes linked to environmental sustainability

that participating museums can respond to over 14 weeks.

## How can you get involved?

For accredited museums in England: The Carbon Literacy Toolkit will be piloted in the North West and made available more widely from November 2021. To coincide with COP26, your regional Museum Development team will deliver a carbon literacy course that you can sign up to.

Your regional Museum Development team will also provide at least two more regional training courses for museums over the duration of the project. Please keep an eye out for more information and how to book on your local course over the coming months!

If your organisation is interested in rolling out the training internally for your own workforce from November 2021, you can get in touch with your regional team who will be able to give you the information you need to access the materials from The Carbon Literacy Project. Extra support will be available to you through a new Museum Carbon Literacy Officer post that will work across England.

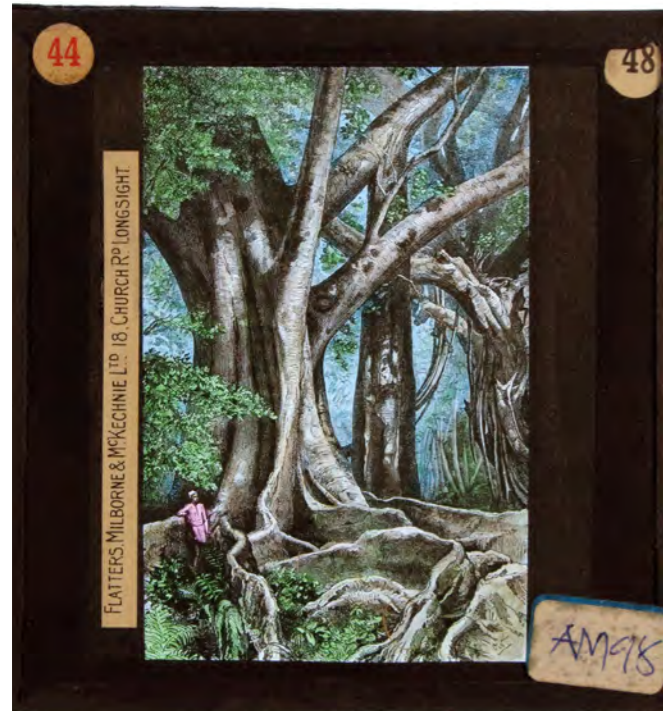
You will also be able to join in the social media campaign using any existing social media platform you use. The [#MuseumCarbonStories](#) campaign has a schedule of weekly themes to respond to. The campaign



will start on 9 August and run until 12 November 2021, the last day of COP26.

For national portfolio organisations and national museums in England: Once the toolkit has been published, it will be available for you to access through The Carbon Literacy Project website. You can use the content to schedule your own training sessions for your workforce. We also hope that you will join in the social media campaign from August through to November.

For museums outside of England and non-accredited museums: Once the toolkit has been published, it will be available for you to access through The Carbon Literacy Project website. You can use the content to schedule your own training sessions with your workforce. We also hope that you will join in the social media campaign from August through to November.



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# The Regimental Museums China Photographs Project

by Andrew Hillier, Honorary Research Associate, University of Bristol

For just over 100 years, there was a British military presence in China. Beginning with the First Opium War (1839-42), it involved two further major conflicts — the Second Opium War (1856-60) and the Boxer Uprising (1900) — before ending with Japan's attack on Pearl Harbour and the outbreak of the Pacific War in December 1941. Officially still characterised by the Chinese as 'the century of national humiliation', there were times when it was undoubtedly brutal and humiliating.

Outside the combat zone however, although by no means consensual, that presence was often collaborative, and it was there that the British soldier spent most of his time and where he interacted with a multi-faceted world – Chinese, European, Indian and more besides. Most certainly inflected by racial superiority and imperial swagger, he might nevertheless develop a genuine interest in his surroundings and the people he encountered.

Whilst much has been written about the three principal conflicts, the social and cultural implications of the long-term presence have been little noticed by historians. Having time and the opportunity to explore, interact with and absorb their surroundings, many serving soldiers recorded their experiences outside the combat zone not only in letters and private diaries but also in photographs. Shared with their colleagues, sent home to family and friends, and pasted into carefully captioned albums, these can now be found in regimental museums and other collections and constitute an invaluable resource.

However, it is a resource that is little-known and is certainly under-used. AMOT's project, The Ogilby Muster (TOM), which aims to digitise and display regimental photographs covering the period 1900 to 1929 is, therefore, an extremely welcome initiative. Hosted by Historical Photographs of China (HPC), the Regimental Museums China Photographs Project aims to complement The Ogilby Muster by making such photographs better known and to increase understanding of the British military presence in China, viewed from its imperial, social and cultural perspective: see the open access website <https://www.hpcbristol.net/exhibitions/british-army-in-china>.

The project will aim to do this in three principal



1. KOSB, 1927 Shameen HPC, KB-s05. KOSB Museum, Berwick-on-Tweed, uncatalogued. Photograph taken by Lt FMV Tregear, bearing the following caption: Shameen April 1927. Intelligence reconnaissance disguised as picnic to Chinese Whampoa Forts on Pearl River. Clements (Chief of Police, Shameen) Charles Napier (B Coy 2 KOSB) Maj Croker (RAMC). I took the photo — climbed over from vacant seat. Other participants in these reconnaissance picnics were Capt and Mrs TK Newbigging, and Jim Scott Elliott. These trips sometimes meant landing some miles away and walking to the locations and photographing from the land approaches

ways. First, where the images fall within the time-frame of The Ogilby Muster, it will seek to generate discussion about those images through academic articles and blogs on HPC as well as supplementing those images with those that have not been digitised, following agreement with owners of the material. To this end, HPC has already digitised, and will in due course upload to its own site, the photographs held in the King's Own Scottish Borderers' Museum, Berwick-on-Tweed, relating to the regiment's deployment to Shamian Island (Shameen), Guangzhou (Canton) in the mid-1920s to guard the British Consulate; see Figure 1.

Secondly, where the photographs fall outside the time-frame of The Ogilby Muster and have not

otherwise been digitised, it will discuss with regimental museums ways in which the images can be digitised and made accessible online; see, for example the collection in the Royal Hampshire Regiment Museum relating to the engagement of the 67 (South Hants) Regiment in the Second Opium War and, afterwards, when fighting alongside Gen (Chinese) Gordon's Ever Victorious Army against the Taiping rebels; see <https://www.hpcbristol.net/collections/royal-hampshire-regiment> and figure 2.

Thirdly, using HPC as a platform, the project will record and publicise China-related military photographs held in other public collections such as the National Archives, the British Library, the Royal Geographical Society and local council archives and those still owned by private individuals, which have often been passed down through the family; see, for example, those relating to the First Chinese Regiment, to which British officers and NCOs were assigned, and which saw distinguished service during the Boxer Uprising; <https://visualisingchina.net/blog/?s=1st+Chinese> and figure 3.

HPC will also provide links to websites which display or otherwise provide access to military photographs relating to China. Some of these sites are managed by public bodies, including county



1 Chinese Regiment: soldiers, outside Queens House, Weihaiwei, 1900. HPC Ru-s001. From the Ruxton Family Collection now held at the School of Oriental and Africa Studies, London, MS 331142, and digitised by HPC, ref. <https://www.hpcbristol.net/collections/ruxton-family>. During his time in China, Col Ruxton served in the 1 Chinese Regiment



Chinese School Canton 1863 HPC RH01-06. Royal Hampshire Regiment Museum reference: M890.88. This photograph is from an album of photographs collected by Col John Eyles Blundell, documenting his military career, including service in China

councils; see, for example, Northamptonshire's County Council's website comprising 143 photographs taken by, or originating from LCpl Tom Lennard, who served with the 1 Northamptonshire Regiment as part of the Shanghai Defence Force despatched to China in 1925. Other websites have been created by individuals from their private collections; see, for example, images relating to the Durham Light Infantry in 1927 and 1937; <https://durhamlightinfantry1920-46.weebly.com/2-dli-shanghai-1927.html> and <https://durhamlightinfantry1920-46.weebly.com/1-dli-china-1937-40.html>

The aim of the project, therefore, is not only to digitise and record these images but also to provide a forum for discussion. At a time when museums face major challenges as how to display this sort of material in the context of Britain's imperial past, much of which is now fiercely contested, it is hoped that the project will help to inform that discussion by providing better access to the material and a more nuanced understanding of the nature and implications of the military presence in China.

<https://www.andrewhillier.org/>

My Dearest Martha: The Life and Letters of Eliza Hillier was published by the City University of Hong Kong Press in July 2021.

# Imperial legacies and contemporary museum collecting

## Exploring pathways and challenges for decolonising military collections of army museums in the UK

by Christopher Berriman MA, University of Hull, Heritage Consortium

*Some of you may have heard me speak from the National Army Museum earlier this year, when I was invited to talk about my PhD project at the open day. For those who have not yet heard or met me, I began my career in museums in around 2015 with a role in a research company working on projects for AIM, ACE, HLF (now NLHF), and a range of local, regional and national clients. After deciding to seek a career in the sector itself, I undertook voluntary and paid roles with regimental museums in Cornwall, York and Cumbria. I also completed an MA in cultural heritage management at the University of York, in which my thesis focused on exploring challenges faced by regimental and corps museums.*

Rationale: My experience has led me to my current research, which initially focused on exploring the underdeveloped history of regimental and corps museums. However, the pandemic necessitated relying less on accessing on site archives. I decided to focus on colonial collections, and decolonisation and how regimental and corps museums can approach the challenges and opportunities afforded in exploring colonial collections. It is a complicated and difficult subject, and the heightened attention it has received recently can make it daunting. However, as I hope my research will show, decolonisation is a constructive process which creates opportunities for new ways of thinking.

### Theoretical grounding

My research draws on several key areas of research and theory to guide the language and framework and ensure a strong grounding in theory. Aspects of museum studies and museum theory explore ways in which institutional histories have been developed in similar fields in the past. Gaynor Kavanagh's detailed history of the Imperial War Museum and Simon Jones' brief exploration of the army museums sector provided important launching points.<sup>1</sup>

My analysis uses aspects of heritage theory to explore identity, memory and commemoration in the museum space. Decolonial literature—including

key early post-colonial writers such as Aimé Césaire and Frantz Fanon—aids understanding of the ideas and approaches which guide agendas around decolonisation<sup>2</sup>. The research also draws on frameworks around utilising the study of history to inform contemporary policymaking. Finally, approaches to co-production, grounded in theory, guide potential ways of working with groups and communities, supporting decolonising practices and improving representation.

### Evolving how we think

Overall emphasis is on a gradual embedded process, not superficial and limited changes. Decolonisation is as much about evolving how we think about museums and heritage as it is about what we do within the museum space. It is about acknowledging, engaging and acting, as well as empathy and understanding.

### Historical findings

The history of the sector still forms an important component of my research. Generalised histories have been unable to point to the source and development of specific sectoral challenges over time and do not aid understanding of how collections have developed in the way that they have. Greater understanding of history and historical development provides us with a range of tools with which we can develop new ways of working.



### Interesting findings

The limited amount of primary and archival research has nonetheless yielded some interesting findings. The sector is generally described as having originated in the 1920s or 1930s, for purposes related to regimental and corps education. Furthermore, increased public opening and accessibility variously occurs from the 1960s through to the 1980s. This traditionally accepted narrative leaves a lot to be desired, as the picture is far more nuanced.

Key, yet under-explored elements in the context of

the sector's history include the impact of reforms in the 1870s and 1880s, alongside social outcomes of the First World War. Furthermore, during the sector's early years, key individuals—for example Lt Col Sir Arthur Leatham—bridge important connections between archetypal institutions, especially the RUSI museum and IWM, shaping the primordial sector in specific ways<sup>3</sup>.

There is significant debate about purpose and direction, the need to be more open and emphasis on museum practitioner expertise as early as the 1930s<sup>4</sup>. Finally, the establishment of many museums

at their regimental depots laid the groundwork for an environment of instability in the wake of amalgamations after the Second World War.

### Early interview findings

At the time of writing, I have conducted several interviews with individuals working with regimental and corps collections. These have shown so far that whilst there is an underlying apprehensiveness within the sector, there is also a keenness to engage with this debate. Some have already begun thinking about how it can factor into their work by telling wider stories in their museums.

### Wider stories

Others have begun putting this into practice through co-productive projects. Telling wider stories, especially around objects collected during the period of British imperialism and colonialism, has its challenges. A lack of context to the objects themselves and incomplete documentation, for example, makes expanding interpretation difficult. Co-production also is not without its own challenges. Interviewees highlighted issues around resources, particularly staff, time and funding, as well as around achieving the desired outcomes and finding a balance between the parties involved.

### Next steps

As the interview phase draws to a close the early findings will have informed the design and approach of a survey, launching this month. Regimental and corps museum staff are invited to take part to give your perspectives on the topics being discussed and researched.

Your input will help make the findings more

generalisable and ensure that recommendations are relevant for the sector. My aim is to acknowledge and understand the debates happening now, draw from key literature, and apply the findings with full consideration of the specific issues and challenges which face regimental and corps museums in the UK.

### Achievable

At a time when resources are increasingly stretched, advice and findings should be reasonable and achievable in this context.

As a side project I am developing a small, focused blog exploring the histories of some individual regimental and corps museums, which can be found at <https://museumhistories.blogspot.com/>. You can also get in touch if you have any comments or questions as well via Twitter ([@cberriman](https://twitter.com/cberriman)) or via [c.n.berriman-2019@hull.ac.uk](mailto:c.n.berriman-2019@hull.ac.uk).

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