

Journal



This journal is aimed at anyone with an interest in sport, health, education, or heritage. It sets out why and how sport in museums is an untapped mechanism for achieving impact across all of these agendas.

Journal

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Introduction

Author: Dr Justine Reilly

Sport as a subject matter for museums has developed over the last 100 years. Originally used to support social cohesion and youth development, often exhibitions about the sporting past were delivered in community venues and focussed on the celebratory elements of the sporting past.¹ Museums of sport gradually developed from the 1950s onwards and a greater number of exhibitions within museums on general began to take place. In 2012, in conjunction with London hosting the Olympic Games, a festival of sport in museums took place led by the Sport in Museums Network (then called the Sports Heritage Network) which saw over 1 million visitors to over 100 exhibitions.² To ensure importance remained on delivering sport in museums provision, the National Sporting Heritage Day was established in 2014, attracting over 50 organisations delivering activity across the county and currently going from strength to strength, demonstrating the interest in delivering sport in museums programming.³ However, there still remains little funding being given to the sector to deliver impact driven activity. Consequently, evaluation and evidence collection of the impact of sport as a subject matter for museums to demonstrate to potential funders the importance of these collections against a wide range of agendas, is becoming more and more important. This is not to say that the collections do not have an intrinsic value – more that to ensure the survival and greater opportunities for audiences to access these collections are enabled, there needs to be an increased funding to the sector which can be achieved through demonstrating impact.

This journal is aimed at supporting both practioners on the ground delivering sport in museums and wider sporting heritage projects, and for use as an advocacy tool to demonstrate the role and value of the sector to decision makers and future partners.

At the time of writing, the government has just published a new policy for sport in the UK, “Sporting Future: A New Strategy for an Active Nation”.⁴ The strategy aims to increase participation in sport, a target which has been difficult to meet over subsequent generations. There is an opportunity here for sport in museums to demonstrate the link and opportunities between sporting heritage provision and sports participation. In addition, there is an increasing interest in the health and wellbeing agenda and the articles throughout this journal demonstrate how important sport and the sporting past can be to support both physical and mental health.⁵ Finally, the sector has a massive amount to contribute to both formal and informal education. There are clear examples of museums and other heritage venues linking their collections to the National Curriculum and supporting family learning, Higher Education, and research.⁶

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What type of impact can sporting heritage have?

Sports participation

The audiences of heritage and sport are often very different. We have evidence that creating sporting heritage exhibitions and programmes, which also offer an opportunity for “trying out” a sport, leads to an increase in the knowledge of sport, sports participation, and awareness of sporting activity. For example, a recent small exhibition about wheelchair basketball in Mansfield Town Centre, encouraged three new members to join the local wheelchair basketball team; and a programme curated by young people at the National Football Museum in Manchester saw previously uninterested teenagers excited to explore the theme of fashion and football.

Cultural Heritage participation

The creation of a sporting exhibition within a local museum, or a partnership between a local sports club and cultural venue engages new audiences with their local heritage and increases the likelihood of visits to venues such as museums, libraries and archives. For example, North Lincolnshire Museums Service created a partnership with Scunthorpe United Football Club. The partnership went on to develop an exhibition about the club hosted in the local museum, and saw a whole new demographic of museum visitors for the first time including dads and lads and teenagers. The sense of pride that many of their items were being shown in the local museum was evident.

Education – children, young people, adults, older learners

We recently created an education pack which outlines how schools, and other education providers can use sporting heritage to engage learners and increase understanding about sport and the sporting past. Sport reaches individuals in different and new ways to many other subject areas, and we have evidence that sporting heritage has a particular opportunity to reengage disaffected young people and adults with education. For example, a school in Bradford chose to use sporting heritage as the backbone to the school's ethos and programming. The head-teacher of the school is clear that it was this focus that changed the school from poorly functioning to outstanding. Children and young people learnt a sense of pride, enthusiasm and commitment through the stories of sporting heroes and activities.

As a consequence of these areas of activity, our work supports the **health and wellbeing** of individuals and communities by providing more opportunities to engage with fulfilling sporting and cultural programmes. In addition, it increases the number and type of audiences engaging in activities which support education, community understanding, mental health, and being active through the subject matter of sporting heritage. We celebrate this sporting heritage activity annually through the National Sporting Heritage Day on the 30th September, which has demonstrated an ability to meet the above agendas, and increase tourism outputs for local communities.

The Sport in Museums Network has over 350 members, including sporting museums, national and local museums, archives, sports clubs, schools, community history groups and health organisations. These organisations are rooted in villages, towns and cities across the country, all with an interest in collecting, preserving, and providing access to objects and archives which tell the story of the nation's sporting past. These stories are engaging individuals and communities in their local and national past, increasing the interest in sporting heritage, and instilling a new sense of pride and interest in sport. The network's aim is to support these organisations, deliver workforce development opportunities which support increased knowledge and skills, and establish clear messages about the impact of sport in museums. This journal is one of the mechanisms of our work. The first article in this journal outlines why measuring impact is important, how to measure it, and what to do with the findings.

Measuring and Advocating the Value of your Service

Author: Emma King

In this piece I want to unpick what the cultural sector means when it talks about three terms – value, impact and advocacy. These are technical terms that have a specific meaning in this sector that might be different to how they're used elsewhere. I'm going to highlight some of the work that's going on in the cultural sector around these terms and some research that's taking place to hone their meaning and understand better what the public thinks the cultural sector is worth. Then I'm going to take a more practical approach to the question of how you can measure and advocate the value of your services, individually and collectively.

Some of what I'm going to say might seem a bit remote, particularly if you're in a small institution, but I'm not just speaking to you as individuals but as a network of organisations with a shared interest and a stated commitment to working together. I'd like you to think about what these issues mean not just to your organisation but to you collectively as a network, and whether there is something you can do together to address them.

Value

Value in dictionary terms refers to something's worth – its regard or usefulness. It is often used in relation to financial value. However, clearly in the arts and heritage sector we want to take a broader approach to the notion of value – one that's not so rooted in numbers. There are broadly two ways of looking at the value of culture, heritage and museums:

- Instrumentalist – what the arts and heritage can do, for example generate employment or improve people's health – often, though not always, expressed in monetary terms
- Intrinsic – the value of culture on its own terms. For example the emotional or intellectual experience of creating an art work or visiting a museum.

The two approaches are not mutually exclusive, but in the current financial climate the instrumentalist view is the one most prominent in debate.

The Value of Arts and Culture

In 2014 Arts Council England funded a review of existing research investigating the value of arts and culture to society.¹ It summarised its findings under four key headings – economy, health and wellbeing, society and education – and identified some compelling statistics describing the value of the cultural sector in each of these areas. However, the report concluded that a lot of the work done on cultural value was not rigorous, robust or large scale enough to merit the conclusions that had been drawn. It said “most of the studies reviewed cannot establish causality between arts and culture and the wider societal impacts”² – in other words, there is a relationship between the two, but most of the studies have not been able to make a clear case for cause and effect. The review also found that most research focused on the instrumentalist rather than the intrinsic value of arts and culture.

There is work taking place to try to address these weaknesses and create a stronger evidence base for understanding what culture means to people and society. There has been a resurgence of academic interest in this area and there are a number of academic research projects seeking to explore these questions.

¹ Arts council England, 2014. *The Value of Arts and Culture to People and Society: an evidence review*. Available from <http://www.artscouncil.org.uk/what-we-do/research-and-data/value-arts-and-culture-people-and-society-evidence-review/> (accessed 10/02/16).

² Ibid., p. 8

The Cultural Value Project

This project was begun by the Arts and Humanities Research Council in 2012, with a final report due in 2016. AHRC states: “The Cultural Value Project seeks to establish a framework that will advance the way in which we talk about the value of cultural engagement and the methods by which we evaluate that value”.³ It asks, what are cultural experiences? What difference do they make to individuals and to society? How do we understand and evidence this? There are a lot of pilot projects taking place under the umbrella of the Cultural Value Project. There is some very interesting work around who values culture, and research illuminating the unseen power relationships that operate in terms of who defines cultural value – who determines what is ‘good taste’ when it comes to culture, for example.⁴

Impact

There is a close relationship between value and impact, and the two terms are often used interchangeably. I think the distinction is that value is focused on what something is worth, but impact refers to the difference it makes. What changes as a result of the work we do in the cultural sector, and for whom?

The main sector-wide programme focusing on the impact of museums is Museums Change Lives.⁵ This is the Museums Association (MA)’s vision for the increased social impact of museums. It argues that the fundamental role of museums is to create ‘positive social change’. Again, the driver behind this campaign is the need to promote the the difference museums make to people’s lives at a time of funding cuts and threats to services.

Museums Change Lives defines three main areas of impact: wellbeing, better places, and how museums inspire ideas and people. There are case studies for each area and the MA identifies 10 actions it suggests all museums should do to improve their social impact. However, what Museums Change Lives doesn’t do is provide a toolkit or guidance on how to identify these kinds of impacts and collect compelling evidence to support its claims.

I have deliberately avoided saying much about wellbeing because your next presentation is from the National Alliance of Museums, Health and Wellbeing; however in terms of impact I just want to signpost you to the work being done at UCL to understand the impact of museum encounters on people’s health and wellbeing. Some of this is being funded through a Research Grant from ACE and there are details on UCL’s website.⁶

It is also worth looking into the Happy Museum – “a creative enquiry to re-imagine the purpose of museums” linked very strongly to ideas about institutional and community wellbeing. The Happy Museum website has a range of resources for thinking about impact and wellbeing.⁷

The Economic Impact of Museums

When I was researching this piece the vast majority of impact studies I found related to economic impact. There are two factors behind this. Firstly, there are a number of established methodologies available for economic impact research so in practical terms it’s “easier” to do than assess social impact. The second factor is related to the motivation I referenced earlier to make the case for continued public funding for museums at a time of swingeing public sector cuts. The language of government is primarily the language of economics. The Green Book is “HM Treasury guidance for public sector bodies on how to appraise proposals before committing funds to a policy, programme or project”.⁸ It recommends Cost Benefit Analysis as a way of ensuring that the costs of a policy are outweighed by its potential benefits – in other words, to help government departments decide how to spend their money. It’s not the most exciting bedtime read you’ll ever have but it’s very instructive if you want to understand the kind of processes civil servants and government departments have to go through to inform their decisionmaking. I would argue that in a sector that has historically relied on public funds we do need to understand how those decisions are made if we are to make a robust case for public investment in our services.

³ <http://www.ahrc.ac.uk/research/fundedthemesandprogrammes/culturalvalueproject/> (accessed 10/11/16)

⁴ See www.culturalvalueproject.wordpress.com (accessed 10/02/16)

⁵ See <http://www.museumsassociation.org/museums-change-lives> (accessed 10/02/16)

⁶ <https://www.ucl.ac.uk/museums/research/touch>

⁷ <http://happymuseumproject.org> (accessed 10/02/16).

⁸ <https://www.gov.uk/government/publications/the-green-book-appraisal-and-evaluation-in-central-government>

Economic valuation methodologies such as Cost Benefit Analysis try to translate the value of something – say, a museum visit – into monetary terms. As an example, the Cultural Value Project commissioned a report which uses different approaches to cost benefit analysis to analyse the value of two cultural institutions to individuals.⁹ Also in 2015, Arts Council England published a report on the economic value of museums in England, estimating that the sector contributes £1.45bn annually to the national economy.¹⁰

For those museums interested in their economic impact, the Association of Independent Museums has produced an Economic Impact Toolkit which is a practical guide to help museums estimate the impact they might have on their local economy.¹¹ The Marches Network, which is a partnership of museum development organisation in the counties that cover the border between England and Wales, used the AIM toolkit at county level and have produced a infographics that aggregate the data into an easily digestible form.¹² It's a good example of how a collective approach to economic impact can generate compelling data that has much greater potential impact on funders and decision makers than data from one organisation alone.

Advocacy

Advocacy is, quite simply, getting our voices heard, whether as individual organisations or collectively as a sector. It's about what we do with all this information about the value we create and the impact we have on people's lives. It's usually focused on getting political support and ultimately funding. In the current climate this quote, from the Cultural Value Project, is particularly pertinent:

“In the past, the desire to secure, or simply to maintain, government funding has sometimes led cultural institutions to seize upon flimsy evidence, which amounted to little more than thoughtful advocacy presenting itself as the product of robust research. There is a growing recognition that this approach no longer works in the climate of the austerity cuts, and that new and more precise claims about the effects of arts and culture have to be made”

⁹ Bakhshi, H. et al (2015) Measuring Economic Value in Cultural Institutions. Arts & Humanities Research Council. Available from <http://www.ahrc.ac.uk/newsevents/news/economicvaluereport/> (accessed 10/02/16).

¹⁰ Tuck, F. and Dickinson, S. 2015. The Economic Impact of Museums in England. Arts Council England. Available from <http://www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/economic-impact-museums-england> (accessed 10/02/16).

¹¹ http://www.aim-museums.co.uk/content/research_papers/ (accessed 10/02/16).

¹² <http://marchesnetwork.org.uk/2014/09/02/museums-punching-above-our-weight/> (accessed 10/02/16).

This poses a major challenge for individual organisations but is also a challenge – and an opportunity – for networks.

So what does this mean for us?

There is a lot more work going on that I've been able to reference here but given the limited time available I'm going to move on to more practical thoughts.

When it comes to evidencing your impact, and thinking about how you're going to talk about it to other people, there are some questions it's useful to ask, of yourselves but more importantly of other people.

- Who are your main users, partners, stakeholders?
- What do they think you do for them? (it might be different from what you think you do)
- What difference do you make to people's lives?
- What do you do that nobody else does?
- What do you do better than everyone else?
- Who needs to know about it, and what matters to them?
- Who are your champions? Who else is talking about what you do?

Value and impact are not just about what *you* think – it's about what you mean to other people. Talk to your users, partners and stakeholders to find out why they work with you and what they get out of it. It may not be for the reasons you think. There are lots of evaluation tools and techniques you can use to answer these questions but basically it's about getting out there and talking to people.

What I'd like to ask of you at the end of this piece is to think about how you as a network might work together to evidence and advocate for the impact of sporting heritage for the communities you work with. The cultural sector has a strong tradition of collaboration and we are far stronger together than we are alone.

Sporting heritage in action

The following case studies provide clear examples of where sporting heritage activity meets far reaching agendas. Not only is it possible to see that this activity is already clearly delivering achieving great impact on an extremely limited budget, but that with a significant injection of funding and support, the potential for increasing this impact is exponential.

Nottinghamshire: Our Sporting Heritage is Legendary

Author: Laura Simpson
Nottingham County Council



Nottinghamshire's Sporting Pedigree

Nottinghamshire is known across the globe for being the home of Robin Hood but we have another string to our bow that is just as economically lucrative and that is our sporting pedigree. However, just like our hero in green tights, do we make enough of our sporting heritage?



Our county is a great place to enjoy sport, whether that entails watching it or playing it, but increasingly it's also the perfect place to learn the history of it.

It's not hard to see why when you take a closer look at the sports personalities associated with our county. In recent times, who could forget the indomitable Brian Clough, Boxer Carl Froch, Olympic medal winning swimmer Rebecca Adlington, Cricket's Stuart Broad, golfer Lee Westwood and Olympic champion ice skaters Torvill and Dean



Delving further back in time, you come across the likes of Harold Larwood whom many consider the finest bowler of his time, Bendigo Thompson the infamous bare knuckle boxer and even Lord Byron himself known to be a successful sportsman despite being lame from birth due to a defective right foot.



And then there's the sports grounds themselves....

Stand on Trent Bridge on a sunny morning and you are in the heart of Nottinghamshire's sporting quarter with top-class sporting venues such as Trent Bridge Cricket ground, Notts County Football ground, the City Ground (Home to Nottingham Forest), the National Ice Centre, the Tennis

Centre, Nottingham Racecourse, the rugby club, rowing clubs and hockey clubs all within a few miles radius. In fact, we have more sports facilities per head of population than anywhere else in Europe.

Could this be the reason why then that not one dedicated publicly accessible sports museum exists within the county? It seems that, here in Nottinghamshire, we've been so busy playing it or watching it that we have forgotten the heritage that lies behind it and what it can teach us.

However, this is now starting to change thanks to Nottinghamshire County Council's participation in the National Sports Heritage Campaign.

Nottinghamshire and Sports Heritage

In 2013, the county council appointed the Senior Practitioner in Heritage Tourism to the Conservation Team. The remit was to develop the heritage tourism product to enable visitors to our county to stay longer and spend more in order to support our local economy.

The development of heritage tourism as a distinct branch of tourism in its own right is a relatively new concept but it is hard to deny its impact. On a national scale, heritage tourism creates 742,519 jobs. The value of heritage tourism to the UK economy stands at £24.6 billion. Heritage tourism plays an important role in the choices of Brits who decide to stay in the UK – over a quarter of all UK holiday activities undertaken by UK residents now includes heritage. Combine all this with events such as the Ashes which yielded a bounty of £30 million for the Notts economy and its easy to see why we identified at an early stage the need to support the National Sporting Heritage Day Campaign.

The first National Sporting Heritage day held on 30 September 2014 was a prime opportunity to get involved. The county council put a call out across the county for museums, heritage sites, sports clubs, sports venues and community organisations to put on sports heritage related events, offers or activities. The response was surprisingly positive and we had a range of venues and organisations offering to get involved. It was at this point we realised, that just one day to celebrate our sporting heritage wouldn't be enough and we decided to extend the celebration to a whole week.

Some of the activities included:

- Free entry to the horse racing at Nottingham Racecourse (worth £12) for anyone with a Nottinghamshire postcode.
- Free behind the scenes tours of Trent Bridge Cricket Ground.
- The Museum of the Horse in Tuxford created a Special Exhibition celebrating famous Nottinghamshire Sports Horses and offered free entry to the Horse Museum.
- Mansfield Business Improvement District organised an event in Mansfield Town Centre.



Across the week, 1,261 people were directly engaged with the Sports Heritage events and we discovered there were extra benefits to be had too.

Additional benefits

As well as the obvious economic impact, the county council's evaluation of the Sporting Heritage week uncovered some outcomes that were deeper and more far-reaching than we could have expected.

Attracting diverse audiences – the events attracted a range of people from a variety of backgrounds from 10 to 70 years of age.

Attracting new, hard to reach audiences to both heritage and sports e.g. 'Lads and Dads' - the celebration resulted in people getting involved in heritage who wouldn't normally engage and vice versa.

Community cohesion – the exhibitions and events created brought together communities e.g. old schools friends who played sports together reunited after 65 years by spotting each other in an old sports photo in a sports heritage exhibition.

Health and well being – increased sports participation as a result of attending events e.g. new members for Mansfield Rugby Club and the wheelchair basketball club.

Team work and stamina – skills gained from participating in events e.g. the Mansfield Stags football speed test and have-a-go wheelchair basketball sessions.

Learning – a range of both informal and formal learning experiences took place through talks and school assemblies.

Secondary spending – there was an increase in footfall of 4.8% in Mansfield Town Centre on the day that the Sports Heritage event took place.

Where now from here?

Nottinghamshire is an excellent example (perhaps the only example in the UK) of how a range of organisations can come together to respond to the campaign for sports heritage and celebrate their sporting heritage at a county-wide level.

This is being increasingly recognised by more than just the heritage and sports sectors. The tourism sector now realises the potential of sport to attract visitors as Visit England has recently named Nottinghamshire as their first ever 'Home of Sport'.

However, what's needed now is investment. The previous Nottinghamshire Sports Heritage celebrations have run on a few hundred pounds provided by the county council with all the participating organisations providing events, exhibitions, offers and activities for free. The challenge now is securing funding which is the only way we can ensure we can take sports heritage to the next level in a sustainable way. With funding, we can provide support packages for the heritage sector to care for and interpret their sports collections and for the sports sector to understand how to access and interpret the heritage of their club for their own benefit. Funding will facilitate a wider, joined-up marketing campaign and enable Sports Heritage to flourish in Nottinghamshire and beyond.

World Scratch Day and First Division Maths: Two approaches demonstrating impact on learning and skills

Organisation: National Football Museum
Authors: Lucinda Lewis and Denise Lambert

The National Football Museum has a strong history in delivering learning provision for formal education audiences. The museum collections are accessible and diverse, and offer endless possibilities to link to national curriculum subject areas as well as support outreach opportunities within communities across the country. The following examples demonstrate how the museum uses its collections to deliver engaging, inspiring and educational provision which impacts across a number of learning agendas.

First Division

First Division is a set of unique ‘pick up and go’ activity plans and resources aimed at developing key functional numeracy skills and employability skills available to download for a subsidised fee from the museum’s website at <http://firstdivision.nationalfootballmuseum.com/>. The resources are used to enrich sessions with the hook and familiarity of football. *First Division* can be used as extended learning in the classroom or community venue and, as such, are accessible to many different audiences.

The resources and activity plans were developed over a three year period with a Deputy Head Maths Teacher at a school in Lancaster as a result of a funding grant from the Oglesby Charitable Trust. The activities were trialled with schools as part of the national *Playing For Success* programme and with partners in Greater Manchester, including the Manchester United Foundation, City in the Community and Rochdale Youth Offending Team. *First Division* was launched in May 2014 and attracted local school teachers, charities and community groups.

The key aims of *First Division* include:

- To offer the guidance/instructions and the resources for delivery of fun, interactive and practical numeracy activities
- To boost confidence in maths
- To develop real life skills
- To improve employability skills
- To focus on curriculum themes in numeracy, as well as key life skills

The target audiences are varied and include:

- Secondary school teachers
- Youth group facilitators
- Employability skills development coordinators for adults and young people

We intend the resources to be used to support a range of different participants including:

- Youth groups
- Secondary schools
- Youth Inclusion Projects
- Pupil Referral Units
- Sports Clubs
- Prison learners

Each module emphasises exciting, interactive and practical activity-based learning with each stand-alone resource having clear learning outcomes. To make activities relevant and fun, continually updated statistics are provided by the world’s leading sports data company, Opta. Users of *First Division* will be able to use their resources again and again and continue to access the up to date Opta football statistics to ensure their sessions are relevant and popular.

We have to charge for the resources, but manage to do so at a subsidised fee of £300. This provides extensive football modules, each with a variety of tried and tested activities. Each module has activity plans and the resources to deliver the activities. The price includes access to up-to-date football statistics, new resources and support via website. More than 50 packs have been purchased so far and various educational bodies, such as AQA, have expressed an interest in supporting further take up of the resource.

In 2015, The Manchester College (TMC) who run the Education provision across over 90 prisons nationally for thousands of prisoners, commissioned the NFM to provide resources and training for 10 prisons. One of their key targets is to improve literacy and numeracy and TMC have set up a focus group of their own talented teachers across the country to help improve these core areas. This group is called Enigma. The group decided to target the 2 prisons most in need of support in each of the 5 national regions. Each region received training during August and September 2015. The total numbers of participants were 51 teachers and training staff. The training has been received very well and might lead to further commissions from TMC and possibly an extension of the training and resources for other prisons. Some of the prison staff who have seen the resources but weren't selected to receive the initial resources and training have been so impressed that they have purchased the resources from their own budgets.

Some of the feedback we received from the training has included the following comments:

"I was walking past the training room and all I could hear was laughing and excited chatter!"

Margaret Dadd, Kent and Sussex Prisons

"I have been on lots of training in the past but this has been the most relevant and useful training I've had in a long time!"

Participant, Kent and Sussex Prisons

"Well organized, good people skills from trainer- kept us engaged even on a Friday afternoon!"

Participant, London Prisons

"I felt this was a very valuable event and one that provided advice, help and ideas of how to differentiate across the curriculum"

Participant, North East Prisons

In addition, we've had lots of comments more generally about the impact the resource is making, for example:

"I have had excellent feedback from the majority of learners who have tried the First Division resources. They seem to be more engaged as it enables the core maths to be delivered in a less traditional way, allowing the learners to have fun whilst improving their skills."

The Manchester College, HMP Prisons Education

"First Division provided support and enrichment for our weaker students. It was pitched at appropriate level and gave an insight in to real life numeracy in a context they understood."

Katherine Carr, Balby Hall Community Academy

"The materials used engaged older pupils because they were relevant. I was quite surprised that the pupils remained on task for the full session, considering the information we had received pre course from the school, in terms of their NC levels and lack of confidence with mathematics."

Norden High School and Sports College Sessions

"There is a lot of maths in football. It's not immediately obvious, but once you start looking numbers are everywhere! Score lines, stadium capacities, pitch dimensions, player heights, caps, wages... First Division makes maths accessible and interesting for people who are low in confidence."

Anonymous

"I am so proud to be an ambassador for First Division. I am passionate about football's ability to engage with young people. Education and maths in particular is so important to society. This is a winning combination."

Clarke Carlisle, leading sports commentator and former professional footballer.

"Our charity is committed to helping young people to progress in the world. What better way in Manchester, known worldwide for football, than to inspire learning through our national game."

Michael Oglesby, founder of the Oglesby Charitable Trust

As a consequence, this resource alone has demonstrate to us, that the use of sport, sporting statistics, and the sporting past, inspires and engages a range of hard to reach learners. It has the ability to support both knowledge and skills development, and support learners of all ages.

World Scratch Day

On Saturday 9th May 2015 the National Football Museum hosted an event for World Scratch Day (Scratch is an application used in schools and code clubs to develop computer programming skills) in partnership with Manchester Code Club and CoderDojo, with the aim of increasing our audience and making available new participatory events. Museum visitors and invited participants had the opportunity to create a football animation using Scratch, recreate the Match of the Day theme tune using Sonic Pi, programme a Lego goalkeeper and a Lego kicking leg, and play a virtual game of keepy uppy. Many of our attendees had limited experience in this type of activity. In total there was approximately 54 participating children and 28 adults, supported by staff and 14 volunteers.

We had a number of invited groups attending, including children from The Factory Youth Zone in Harpurhey. This is a youth centre for 8-21 year olds in an area ranked 5th most deprived in the UK with an unemployment rate double the national average. Activities of this type are renowned for developing confidence and skills.

At the National Football museum it is important for us to interpret our world class collection in a variety of ways, making our collection accessible to all. Thinking outside the box and finding new ways to interest audiences is our strength.

The Learning Team strive to improve the education of all our visitors, developing different skills and teaching them something new each visit. Museums are a powerful tool in supporting education and wellbeing of all. This activity provides a snapshot of how we can do just that in the most creative ways with our most unique collections.

The director of STEM & Applied Learning at Beamont Collegiate Academy followed up his groups visit with a letter of thanks “just to let you know our kids were buzzing after Saturday’s event, they really enjoyed it. We’ll also be pinching your ideas for our coding club!!”

Everyone attending thoroughly enjoyed themselves and the event was popular with both boys and girls alike, in fact the girls outnumbered the boys in one workshop.

We have invested in eight laptops, undertaken Computer Programming training, hosted Training for Teachers and organised a second event to support the Manchester Science Festival, building on the success of World Scratch Day.

We are currently organising something similar in celebration of the success of The England Women’s Team in last year’s World Cup. ‘Girls in the Game’ will take place on the 13th March 2016 and visitors using newly developed computer programming skills will put girls at the heart of the football game.



Huddersfield Rugby League: A Lasting Legacy

Organisation: Huddersfield RL
Authors: Brian Heywood

The Huddersfield Rugby League: A Lasting Legacy heritage project ran from May 2012 to May 2015. The project covered the history of the Huddersfield club, the local amateur game, and the history of World War I in Huddersfield. It was funded by a £100,000 grant from the HLF and £6000 partner-funding from Larchwood Care Homes.

Application for Funding

The funding application, which began in 2011, was strengthened by several anniversaries that targeted by the project. These were:

- the 150th anniversary of the Huddersfield club in 2014
- the centenary of the club's 'Team of All Talents', one of only three teams ever to win all four trophies in one season, 1914-15
- Albert Rosenfeld's all-time record of 80 tries in a British season, 1913-14
- the centenary of the 'Rorke's Drift Test', the game's most famous match, when Huddersfield's Harold Wagstaff led nine-man Great Britain to victory over Australia
- the centenary of the start of World War I.



Albert Rosenfeld (left) and Harold Wagstaff and trainer Albert Bennett (right), with the four cups won by Huddersfield's 'Team of all Talents' in 1914-15

The application was strengthened by letters of support from individuals and organisations, all expressing their willingness to support the project as partners. These were: Huddersfield's local history and civic societies; Huddersfield

Local Studies Library; the University of Huddersfield's history department; Huddersfield Giants RLFC; a local amateur club; and Professor Tony Collins, rugby league's foremost historian.

Activity Plan

The activity plan for the project was diligently compiled to adhere to the HLF's three main aims of learning, conservation and participation.

In terms of conservation, we restored the club's oldest remaining artefact. Known as 'The St John's Stone', it was the engraved apex of the club's headquarters, which were built in 1874. The stone now stands proudly in the grounds of The John Smith's Stadium, where it is hoped the area will be developed into a memorial garden.



The St John's Stone, before, during and after restoration

Training

We also conserved memorabilia and memories, before using these in presentations and products. The first step in this process was training a hard core of volunteers, some of whom served on our project steering group. The West Yorkshire Archive Service provided two days of memorabilia training - cataloguing, conserving, and physical and digital archiving. A private company, Vox Pops, provided training in the legalities, technologies and techniques of recording, transcribing and archiving interviews. As well as adult volunteers, they also trained 60 children, ten each in three primary and three secondary schools. Supporters, and past and present players all visited these schools to be interviewed.



Huddersfield Giants wingman Aaron Murphy being interviewed at Lindley Junior School



A concerted publicity campaign using leaflets, business cards, the club website, our project website (www.huddersfieldrheritage.co.uk), and the local press yielded huge quantities of memorabilia and volunteers to be interviewed. This material was eventually archived in the RFL Archive at the University of Huddersfield.

Exhibition

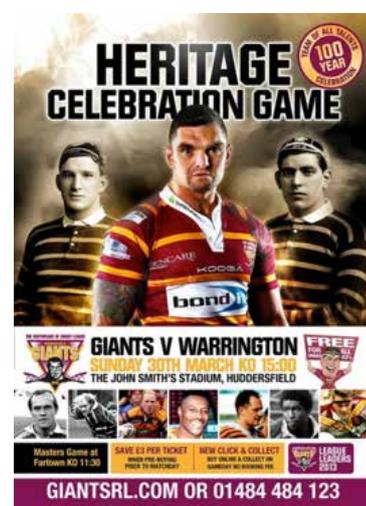
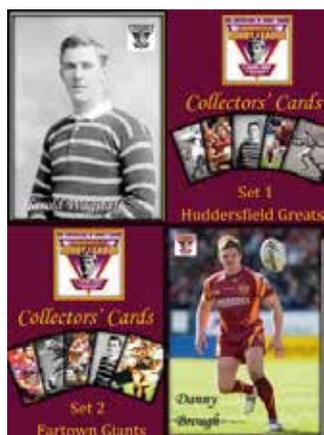
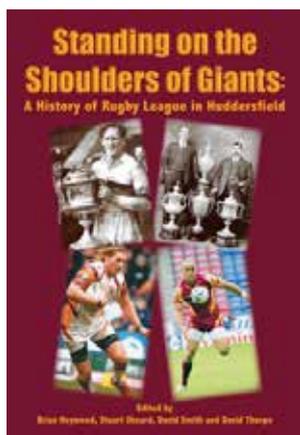
All of this ground work paid dividends in the project's outputs. We curated a huge rugby league exhibition which ran from October 2013 to April 2014 at Huddersfield's Tolson Memorial Museum. Over 200 guests attended the launch event, partly attracted by the award-winning boys' choir of Lindley Junior School singing *Hurrah for the Claret and Gold*, a song written to celebrate Huddersfield winning the Yorkshire Cup in 1890. The six-month exhibition helped to attract 21,000 of the museum's 34,000 visitors between April 2013 and 2014. By exceeding its annual footfall target of 32,000, the museum at least deferred the threat of closure as part of local authority cutbacks.



Huddersfield Rugby League Exhibition, including, top left, Lindley Junior School Boys' Choir opening the launch event.

Publications

We produced two sets of 50 Collectors' Cards, a rugby league-themed local history education scheme, and a book, *Standing on the Shoulders of Giants: A History of Rugby League in Huddersfield*. We had 500 copies of this book printed, and it went to reprint inside two months. Launched in summer 2015, this book is dedicated to three project volunteers, two of them on our steering group, who passed away in 2014. The HLF granted our request for an extension of time to complete the project following the loss of these key personnel.



During the project we partnered the Sporting Memories Network (www.sportingmemoriesnetwork.com) which uses sporting memories to help tackle the effects of dementia. Using their guidance, we created two sporting memory boxes for local care homes, and helped to raise awareness by hosting a 'Sporting Memories Match', Huddersfield Giants v Bradford Bulls in 2013. Before this match the primary school children trained in interviewing skills conducted over 130 short interviews with supporters.

The club further supported the heritage theme in 2014 by arranging a heritage match to coincide with the centenary of Albert Rosenfeld's record-breaking 80th try of the 1913-14 season, and by playing in heritage shirts. The home shirt was a replica of the 1914 shirt, and the away shirt incorporated a team photograph of the 1914-15 Team of all Talents. They were the fastest-selling replica shirts in the club's history.

Poster advertising the Giants' 2013 'Sporting Memories Match' (top); Jason Chan models the club's 2014 heritage away shirt (bottom left) and flyer advertising the 2014 'Heritage Match' (right)

Events and Presentations

We also organised several events, including rugby league and World War I presentations to the local history and civic societies, the Huddersfield U3A, a scouts troop, several local schools and a men's group.

In addition, we partnered the Rugby League World Cup 2013 Project Group, organising local primary school children to perform a playlet, *The Birth of Rugby League*, as the centrepiece of the World Cup Trophy Tour launch in 2013. The launch event also included the unveiling of the blue plaque on Huddersfield's George Hotel, the birthplace of the game, for which we provided the wording.



Children from Scholes Junior School perform *The Birth of Rugby League* at the World Cup Trophy Tour launch (left); the blue plaque on Huddersfield's George Hotel (right)

The major presentation event in our project plan evolved into the World Cup Celebration Day which we hosted at The John Smith's Stadium on the eve of the England v Ireland match there. Working closely with the Kirklees MBC and the RFL we co-ordinated heritage displays by twelve different rugby league clubs, and organised four hour-long celebrity panels. All the celebrities gave their services free of charge, over 500 people attended the event, and it effectively extended Huddersfield's role as a World Cup host venue from one day to two, with significant economic benefits to the town.



World Cup Celebration Day: a panel of John Kear, Bev Risman and Robbie Hunter-Paul, chaired by Phil Caplan (top left), audience (top right), and parts of the heritage displays by Featherstone Rovers (bottom left) and Warrington Wolves (bottom right)

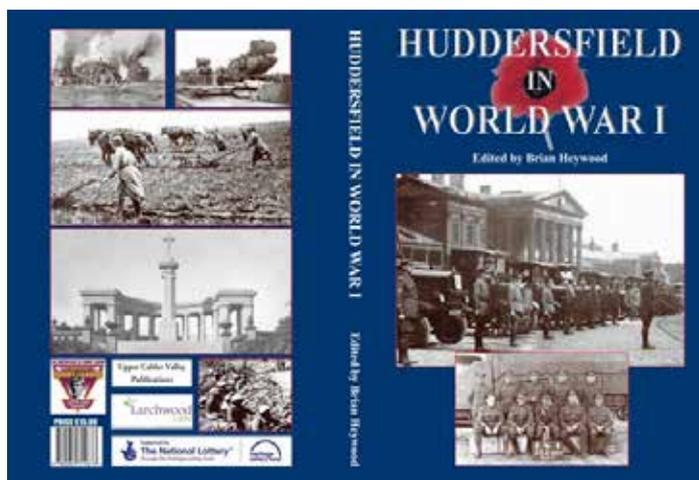
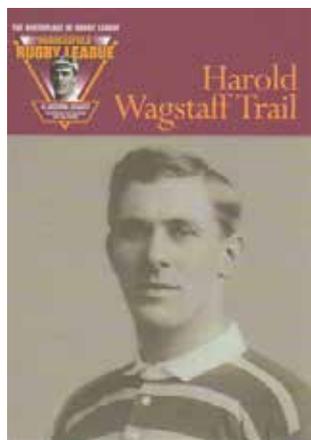
Huddersfield in World War I

Concurrently with the rugby league aspects of the project, we ran a 'Huddersfield in World War I' strand. We provided work placements for nine history students from the University of Huddersfield whom we trained in research, particularly newspaper microfilm, writing and editing. Collectively, they scanned every edition of the Huddersfield Daily and Weekly Examiner from 1914 to 1919. They found hundreds of stories about Huddersfield in World War I which they sorted these into chronology and themes. Researching further background to put stories in context, the structure of a book gradually emerged. Through juxtaposition, stories were developed into sections, then chapters. The end product is the book *Huddersfield in World War I*, a very original take of one town's experiences of the Great War, and the students left their work placement as published authors.

We also selected the best of the stories to design a *World War I Trail* of Huddersfield which was produced in partnership with the 'Discover Huddersfield' tourist organisation. During 2014 we led guided trails of the town.

The World War I strand of our project attracted considerable media interest. The Huddersfield Examiner continues to use our research and images for features about the war to commemorate various centenaries. Our discovery in Kirklees Archive of a rare trenches journal, *The Salient*, almost certainly a forerunner of the famous *The Wipers Times*, culminated in a feature on BBC Radio Leeds. They then recorded a second feature with us about the wartime experiences of Huddersfield and Great Britain captain Harold Wagstaff. Hosted by the club's Great Britain international Eorl Crabree, the feature included live interviews on the *Harold Wagstaff Trail* around his home village of Holmfirth, another of our project outputs. Both features can be heard on BBC Radio Leeds' *World War I at Home* website. (<http://www.bbc.co.uk/programmes/p02b5mpt> and <http://www.bbc.co.uk/programmes/p01yw4yz>)

The remarkable life story of Huddersfield's Great Britain rugby international, wrestling champion and war hero, Douglas Clark, combined the best of our rugby league and World War I research. Our volunteers combined their musical, writing and film-making skills to produce an extraordinarily moving 12-minute film about his life at no cost. The Western Front Association put the film on YouTube to be viewed by their members. (www.youtube.com/watch?v=yOiAU7Kj4vY)



Covers of the *Harold Wagstaff Trail* and *Huddersfield in World War I*, and poster for Douglas Clark's last major wrestling bout for the World Heavyweight title against American Jack Sherry in 1938

Recognition, Rejection and Legacy

In 2013 we were one of six HLF projects nationally invited to Westminster to launch the HLF's *World War I: Then and Now* fund with then Culture Secretary, Maria Miller MP. The invitation referred to the 'quality of your project's work on World War I'. In 2015 we applied to this fund to further develop our research. We hoped to extend and develop our partnerships with several local organisations in creating an i-phone app for our World War I trail, writing a World War I local history education pack for Huddersfield's schools, and delivering a series of World War I presentations to local adult organisations and schools. Ironically, for a fund we had helped to launch, our bid was rejected as 'not to the sort of application we would expect to receive'.

The legacies of the project include a comprehensive physical archive of rugby league material, much of it also accessible electronically via the project's website, the books, collectors' cards and trails, and the continued work of the steering group, now functioning under its own steam beyond the life of the project and working closely with the state-of-the-art rugby league archive at the University of Huddersfield's facility, Heritage Quay.

Acknowledgements:

Photographs courtesy of David Calverley, Huddersfield Giants RLFC, Huddersfield Rugby League: A Lasting Legacy and Heritage Lottery Fund



Culture Secretary Maria Miller MP and her aides launch the HLF's *World War I: Then and Now* fund (left), and one of her aides learns about some of Huddersfield's World War I research (right)

We are extremely grateful for all the support and goodwill that the project received, not least from the Huddersfield club. At the 2014 Huddersfield Giants' presentation night our team of volunteers was presented with the club's outstanding achievement award, the first time this award has not gone to a player.



The project's steering group at the Giants' Awards Evening, September 2014

Unique Black Sport Heritage Film Project

**Organisation: Institute of Black Culture,
Media and Sport CIC**

Authors: Claudine Booth

The History of Sport film project being developed by Institute of Black Culture, Media and Sport, a Hackney Community Interest Company, will not only transform classroom learning about the history of Black people and sport, but also provide opportunities for young film makers and volunteers to become involved in an historic documentary feature film.

The film “The African History of Sport”, together with a learning pack, have been funded by the Heritage Lottery Fund, and is the first of its kind to receive lottery funding. It is due to be rolled out in the autumn of 2016 to schools, community organisations, libraries, museums and other educational institutions.

This major project will reveal the hidden history of Africa’s essential contribution to sport heritage which, until now, has been under-researched and virtually ignored. Very few technological or philosophical achievements are ever attributed to Africans. Therefore, it is important that people of African Descent know, that nearly all today’s blue ribbon sport—this very important human activity—originated in Africa’s Nile Valley Civilizations.

The 60 minute documentary feature film, will focus on nearly three millennia of ancient Egyptian or Kemitic/Nile Valley sport legacy; using artefacts, archive footage, simulations and interviews. Artefacts and audio visual materials will be sourced from Petrie, British, Manchester and Ashmolean Museums, as well as museums abroad. ‘We will search as far afield as possible, for all materials available on this topic and will seek to hold rights to as much as we can’, said film maker Claudine Boothe, who is also Founder and Chair of the institute. She added that ‘This film will establish the African roots of Olympic Blue Ribbon Sports, so that our children can develop respect for a great ancestry. The film will also change the way people generally think of sport history. Lottery funding means that our vision can be turned into a real project which celebrates African sport heritage, and provides more classroom resources on Black history for schools. It will be ground breaking.’

The film and learning pack, will be distributed to a wide range of outlets including history teachers worldwide. It will be shown at local cinemas, film festivals and be available on You Tube.

The project will generate employment and training for both established and budding film technicians, as well as volunteers who will be given quality work experience.

The Institute of Black Culture, Media and Sport was set up to strengthen and preserve the presence and interests of African peoples and their descendants living and working in Britain; and is working in partnership with the University of London’s Petrie Museum and Institute of Archaeology as well as Black History Studies, Badu Sports and several primary schools to deliver this innovative project.

Previous projects undertaken by the ‘Roots of Sport’ department of the Institute, commemorated people who have used sport to transform lives at both grassroots and elite levels. Sports seminars and exhibitions have been held and this new project/documentary film is an expansion of those ideals. The idea for the African History of Sport film, is based on the concept “From Stick walkers to lightning bolt” developed by Cecil Gutzmore, who wrote:

‘While there can be no denying the fact of Ancient Greece was the birthplace of the Ancient Olympics Games, it is also and importantly true that organized and competitive sport did not begin there and that much greater attention needs to be paid to precursor developments in the Continental African culture centre of Ancient Egypt/Kemet, the Black Land. This is acknowledged by the writer Nigel Spivey in his little book *The Ancient Olympics* (Oxford University Press, 2004) Spivey remarks on:

The story told in Herodotus and also by Diodorus Siculus about a delegation sent from Elis to the Egyptian Pharaoh Psammis (Psammetichus II) early in the sixth century BC. The Eleans were confident that they were overseeing a competitive programme that was as well-regulated as they could imagine: was there any scope, they wondered, for improvement? The Egyptians enquired whether the Eleans allowed their own people to compete; and on learning this to be the case, recommended that the Eleans should stay out of the contests (be neutral). The Eleans did not heed that wise advice... they presided over a meeting place that was ever more conspicuously open to ‘statements’ (criticism) by the many independent Greek cities frequenting the Olympics for its oracles, rites or athletic trials... (Pages 179-80)

It is thus clear that 6th century BC Greeks were approaching the Egyptians for advice about facets of the Olympics and were doing so relatively late in the progress of Ancient Egyptian history when this African people would already have spent millennia developing sport, play and games activities. It matters, too, that even a cursory look at the relevant part of Ancient Egyptian iconography leads inescapably to the conclusion that the supposedly 'Greek idea of "a healthy mind in a healthy body" was well established in Egypt long before it manifested in Greece and would in all likelihood have been borrowed as what so much else.

Evidence is to be found in archaeological sites and documentary collections that Ancient Egypt/Kemet allows the visualization of the 'moment' when humankind in Africa transformed skills previously the preserve of the survival-related domains of hunting and war, into activities more related to the display of social power and/or prestige. The Ancient Egyptian evidence also confirms that such sports as wrestling, archery, stick-fighting, various forms of athletics and gymnastics were conducted there for millennia, often on a competitive basis. Games and modes of play - including board and table games some of which are effectively incomprehensible while other games that have survived into modernity such as chess existed and were developed in Ancient Kemet.



Figure 7: From the Temple of Amun at Karnak, Amenhotep II and his shooting of copper targets

Material from these sources, together with that derived from the possibly much earlier material contained in Africa's extensive and remarkable store of rock and cave painting and engraving created in locations from the Sahara to the southern tip of the continent, also supply abundant confirmation of the early presence of sport, play and games in African social life.

In addition to the holdings of various museums, written works by Wolfgang Decker, A.J Serrano, Irvin Finkel, Joyce Tyldesley, Muata Ashby, and Mualana Karenga-whose excellent book 'Maat, The Moral Ideal in Ancient Egypt, focusing on classical African ethics, gave meaning to the philosophical and in some cases, the spiritual roots of sport, play and games which evolved from Nile Valley Civilisations. And that this important site of human cultural activity - important now in terms both of mass involvement/ participation and as the massive multiple global business enterprise - is pregnant with both positive and negative possibilities.

For more information about the project, or to find out how to get involved, please visit www.rootsofsport.org.uk.

Hosts and Champions

Concepts and issues in exhibiting Scotland's sporting heritage

Richard Haynes and Karl Magee,
University of Stirling

Introduction

Scotland has a deep and rich history in sport. Golf, curling and field sports are all heavily associated with Scotland's sporting past evolving from its people interacting with the unique Scottish landscapes and climate. In the urban context, sport was chiefly organised through the amateur club networks of the working and middle classes, with cricket, football, rugby, swimming, athletics, tennis, bowls, cycling, boxing and various other sports developing strong representation and enthusiasm among Scotland's urban and industrial centres during the nineteenth century. Scots were central to the evolving administration of modern sport in the late-nineteenth and early-twentieth centuries, as well as being key to the international spread of sport across the British Empire and beyond. Scots have also been central to the formation of international relations in sport and the governance of various sports and their rules.

It is, therefore, perhaps not too surprising that when Canadian Bobby Robinson addressed leading Scottish sport administrators in 1929 with the idea of a pan-British Empire Games, that Scots took to the idea immediately and went about raising a Scotland team to send to the first Games in Hamilton, Canada in 1930. From this point on, Scots have played a central role in developing and hosting what is now called the Commonwealth Games, having hosted the event on three occasions in 1970, 1986 and most recently in 2014. Scots have contributed a lot to the running of the Games, most notably the late Sir Peter Heatly who competed as a diver in 1950, 1954 and 1958 before going on to be Scotland Team manager in 1966, Chairman of the Commonwealth Games Organising Committee in 1986 and finally President of the Commonwealth Games Federation, the governing body of commonwealth sport more generally.

The exhibition *Hosts and Champions: Scotland in the Commonwealth Games* is the first attempt to celebrate the collective and personal histories of Scotland's presence in the Games and Commonwealth sport movement. The exhibition is based on the archives of Commonwealth Games Scotland, the organisation that manages Team Scotland, which is arguably one of the most important multi-sport archives of its kind and one of the largest collections of written and visual materials of sport in Scotland. The collection also includes the private papers of Sir Peter Heatly and Willie Carmichael, both central characters in the

administration of Scottish sport in the second half of the 20th century. Collectively, the papers provide extraordinary evidence and stories from Scotland's sporting past, in particular, the operations of what was originally called the Scottish National Sports Federation and ultimately became Commonwealth Games Scotland.

The collection arrived at Stirling in 2011 in assorted boxes and files from a warehouse in Edinburgh. Uncatalogued and uncharted, the materials in the archive have steadily been organised by a combination of students, volunteers and interns to provide a working knowledge of the collection, although a detailed searchable catalogue of the archive has yet to be developed. At that time, with the prospect of Glasgow 2014 on the horizon, we were keen to develop some form of public engagement with the collection and to share knowledge and insight on Scotland's involvement in the Commonwealth Games and its heritage value for future generations.

This article focuses on some of the challenges involved in opening up the archive for academic and public use, and the development of the *Hosts and Champions* exhibition. Managing such an extensive sports archive, covering a range of sports over eighty-four years of competition, and the processes of enabling academics and others to access, use and interpret its contents raises a number of questions for those interested in sports heritage. Firstly, what are the challenges of interpreting a multi-sport archive for exhibition in comparison to single-sport archives? Secondly, what added value does the exhibition of a sport archive have for promoting and enhancing sport archive collections? Thirdly, what are the challenges and value of travelling sport exhibitions compared to static sport museums and exhibitions? Finally, using an archive for public engagement raises the question of the purpose of sport exhibitions - what and who are they for?

The first question undoubtedly raises issues of how comprehensive the collection is in terms of Commonwealth sports, the processes of selection of appropriate visual and narrative cues for inclusion in an exhibition, and how the histories of different sports intersect with the history of the Games themselves. There are some core sports that have a continuity throughout the history of the Games, athletics, swimming, boxing, wrestling and bowls, but there are also sports which have had intermittent inclusion, such as rowing, and others which for Scotland have become the bedrock of medal success, such as shooting. The variance of Scottish representation in certain sports adds a further layer of complexity as to how an exhibition can successfully represent Team Scotland's achievements at the Games.

The second question regarding the enhancement of archives through exhibition raises important issues for how collections are managed and the potential for their maintenance and growth. Stirling has been immensely fortunate in having a strong relationship with the archives original source, Commonwealth Games Scotland. The exhibition of materials from the archive at a pivotal period in the history of the organization, when Scotland hosted the Games for the third time and gained its greatest ever medal haul, 53 in total, not only enhanced the relationship between the University and Commonwealth Games Scotland, but also helped consolidate the idea that sporting organisations hold repositories of immense heritage value for a wider public to enjoy and learn from. As the title of the exhibition suggests, the themes of *Hosts and Champions* evoke particular collective and personal memories of Scotland in the Games in terms of Scotland hosting the mega-event as well as sending a team to compete and interact with other hosts around the world. It also offered the opportunity to celebrate and share in Scottish achievements, not just in terms of medal winners, but also in the broader sense of some people reaching the pinnacle of their sporting careers by representing their nation at a multi-sport event.

The third question, regarding travelling exhibits, also speaks to a sense of local pride and celebration in achievements by athletes in the community. One way to think about such a question is to review how travelling exhibits relate to the environment they are set up in, the processes of co-creation between the exhibition curators and the venue hosts, and the added value brought through community liaison and localized audiences. Taking *Hosts and Champions* to different venues across the provincial towns of Scotland, from a refurbished church to a large sports centre, or from a modern multipurpose arts centre to a provincial museum located in a former Victorian windmill, the exhibition has been accommodated in to each new environ, but more importantly appropriated by each community receiving

it. This appropriation has mainly come in the form of celebrating local sports women and men who have competed for Scotland in the past and, in some cases for the first time, have received wider public recognition for their achievements in the local community. Being able to share a national sporting archive with local communities in familiar surroundings has certainly had its impact, and there is often delight and pride in receiving a national exhibition, which has localized resonance.

The final question, of why translate an archive for public consumption, is at first sight much easier to answer. Unlocking sports archives for public engagement has educational, cultural and social benefits. Archives are of course, only useful when people act upon them, use them, repurpose them and share the many resources contained within them. Sports archives can tell us an awful lot about sport and our social and cultural history. Sport historians have known this for many years. However, the meanings created around sport, in the narratives of those involved and also learning about our sporting past, are also relevant to how we understand sport today and imagine the sporting cultures of the future. The Commonwealth Games, like many contemporary sporting events, are not immune from public scandal and have been through various episodes of political conflict or individual infamy. How we capture such narratives in sport exhibitions, amid the celebratory elements of human achievement, is also an important feature of unlocking the sporting archives. Moreover, how we capture and evaluate people's reactions to such stories is an important dynamic in how the history of sport is known and understood in our communities, and provides the value in creating an exhibition in the first place.

Hosts and Champions main aim has been to explore and share the varied history of the Games, the experiences of past competitors and administrators, the transformations in design and visual culture of the Games and the unique look and feel to the Games which is in contradistinction to the much larger and more corporate Olympic movement. The epithet, 'The Friendly Games', is frequently referenced to emphasise the post-imperial bonds the Commonwealth Games imbue. However, at times, such as the 1986 Games in Edinburgh, the event came to signify broader political conflicts in the former colonies of the Empire and revealed issues of power and influence in sport. The political and operational challenges faced by the organising committee are very apparent in the minutes and correspondence held in the Commonwealth Games Scotland archive, but one of the more visual impacts of the crises is the proliferation of sponsors logos on the Scotland ceremonial uniforms, kit and associated marketing material for the Games. These visual shards of the past are easy enough to display in the exhibition, the real challenge comes in explaining the stories of how they came to be there.

Court on Canvas: Tennis in Art – Legacy Five Years On

Ann Sumner, University of Leeds

The exhibition *Court on Canvas: Tennis in Art*, held at the Barber Institute of Fine Arts, University of Birmingham from 27 May to 1 September 2011 was the first to be devoted to the representation of lawn tennis in art and was accompanied by a smaller display entitled *A Gem of a Game: the Roots of Lawn Tennis in the West Midlands*. The exhibitions aimed to celebrate the inspiration the game had given artists from the 1870s to the present day and to highlight Birmingham's rich tennis heritage. *Court on Canvas* included loans of iconic images of tennis subjects by artists such as John Lavery, Duncan Grant, Eric Ravilious, Christopher Wood, David Hockney and Tom Philips, as well as drawing attention to less well known artists who were inspired by the game like Mary Hayllar, Percy Shakespeare and Marjorie Watherston. The exhibition explored how the elongated landscape canvas format, first adopted by Lavery, enabled artists to capture dramatic court play and how many artists themselves were not only accomplished players but enthusiastic followers of the game. The exhibition displayed in the Barber's Green Gallery emphasised the wide-ranging developments in the game itself, and its popularity in Britain during the inter war years, as well as the key role tennis played in the emancipation of women and the changing fashions on court. I was the curator of the exhibition and had been researching the subject for many years, prior to coming to the Barber in 2007.

A Gem of a Game meanwhile was curated by MA students at the University of Birmingham, supervised by my colleague Robert Wenley and drew loans from generous local collectors. It explored the origins of the game in the West Midlands and the many connections with Birmingham and included Harry Gem's original set of rules, trophies, rackets and costumes from Maud Watson's silver *Flower Basket* presented to her when she first won Wimbledon in 1884 to the dress Ann Jones wore when she won the tournament in 1969. It also included the famous Athena poster *The Tennis Girl*, photographed on the tennis courts at the University of Birmingham in 1976 and we were delighted with the support the original model Fiona Walker gave the project. The exhibition benefitted from a successful marketing campaign and champions such as Fiona, as well as local former Wimbledon Champion Ann Jones and the then Chancellor of the University of Birmingham Sir Dominic Cadbury, all of whom networked on our behalf. We were grateful to Christie's in London which hosted a successful press launch and evening event with the BBC Arts Correspondent Rebecca Jones. Both exhibitions coincided with the 30th anniversary celebrations of the Edgbaston Priory's Aegon Classic tournament and Martin Navratilova attended for the WTA reception at the Barber to mark the occasion. We also ran a poster competition at the tournament for local schools celebrating with them the rich history of tennis in the West Midlands. These were displayed at the tournament and I was a judge. The success of the marketing campaign led by Andrew Davies and his team at the Barber was recognised when the exhibition won the Best Marketing Campaign at the Museums & Heritage Awards in 2012.



Fig 1 The Prince of Wales (later Edward VIII) Dressed for Tennis, 1923, bronze, National Museum of Wales, Cardiff on display at the Barber Institute of Fine Arts in the Court on Canvas exhibition, 2011



Fig 2 Display of tennis rackets and balls from *A Gem of a Game* exhibition at the Barber Institute of Fine Arts, 2011

The exhibition was accompanied by a fully illustrated book *Court on Canvas*, published by Philip Wilson with contributions by local tennis historians Robert Holland and Susan Elks as well as two chapters by myself and one by Professor Kenneth McConkey. A steering group was set up which included members of the key Edgbaston clubs, The Edgbaston Priory and ELATS and other tennis enthusiasts, businessmen, as well as tennis historians to ensure that local communities were fully engaged and we had a lively learning programme which engaged school groups and contributed to a successful University Community Open Day in 2011. The book continues to sell well at the Barber and online and I receive regular requests to sign copies.



Fig 3 Former Wimbledon champion Ann Jones playing on the court at No 8, Ampton Rd, Tennis historians Robert Holland and Chris Elks with MA students and Barber Institute Staff re-creating the early games of lawn tennis, September 2011

The exhibition itself attracted 40,000 visitors to the Barber, with nearly 23,000 actively engaging over the summer of 2011, traditionally a quiet period for that campus gallery when the University is down. The visitor feedback was extremely positive including such remarks as:

- 'A Ravishing show, accessible and adding to a buzz in the city',
- 'Wonderful. Excellent research to source a wide selection. I'll be back.'
- 'Absolutely lovely exhibition – really different and beautifully put together'
- 'Congratulations to those who assembled such a fascinating exhibition'
- 'It's incredible to see how much tennis there is in art history'
- 'Very interesting display of the changing role of women'
- 'A real gem! Thank you!'

The exhibition was launched with a debate on Radio 4 Today's programme between myself and Honor Godfrey, the then Curator of the Wimbledon Lawn Tennis Museum about where the true home of lawn tennis really resided and we received excellent local press from the Birmingham Post as well as national reviews such as that by Andrew Graham Dixon in *The Telegraph* on 12 August. He described the exhibition as 'a highly engaging summer show exploring the

social history of tennis' continuing that it was 'enterprisingly curated - presenting a rich crop of tennis inspired paintings, sculptures, drawings and photographs'. Peyton Skipwith reviewed the exhibition for the *British Art Journal* in the autumn of 2011 and he and Timothy Wilson gave papers at the Study Day on 11 June. On 6 September we held an innovative evening at 8, Ampton Road, where the first ever game of lawn tennis was played, at which Ann Jones and Dominic Cadbury enjoyed playing on the original court with actors, local historians, Barber patrons and students who re-constructed the game according to the early rules and played using authentic wooden rackets. A short film was produced by the Media Department of the University, which can be seen on YouTube and providing a continuing legacy for the project. We worked closely with sports scientists at the University as well. The exhibition was cited in the University of Birmingham RAE Impact Statement 2014, supporting the Department of History of Art. Last year I was invited back to deliver a Research Seminar contextualising the curation of the exhibition in my role as Visiting Professor. After the exhibition closed, one key painting *The Tennis Party* by Charles March Gere remained at the Barber on loan for a year from Cheltenham Museum & Art Gallery, as they were closed for refurbishment. A focus group was held which recorded the enthusiasm of many who attended the exhibition and were first time visitors to the Barber.

During the exhibition itself I delivered lectures to interested art groups, the Alumni and at The Edgbaston Priory, as well reaching a variety of audiences such as at the Museum of Iron, Ironbridge, Shropshire on 14 September 2011 as part of the Ironbridge Museum Trust's Science, Sport, Life Festival. After the exhibition ended, requests for my lecture continued and I continuously up-dating the presentation, as new works came to light. On 6 Feb 2012, I gave a lecture as part of the Historical Studies Lecture programme at the Department of History at the University of Bristol and one year on from the exhibition on 9 June 2012 we held a legacy event, a *Tennis Festival* funded by the All England Lawn Tennis Club at which we celebrated the Barber's acquisition of Arthur Melville's exhibition watercolour *Tennis at Marcus*, a hugely exciting development. We had borrowed the sketch for the exhibition from a private collection in America and were delighted when the finished work came up at Christie's and we were able to purchase it for the Barber as a key legacy for the project. It has in recent months been on loan to the National Gallery of Scotland to their *Arthur Melville: Adventures in Colour* exhibition curated by Charlotte Topsfield, once more reminding the public of the history of tennis art. The *Tennis Festival* in June 2012 was well attended and included talks by Dr Jennifer Melville from Aberdeen Art Gallery and by myself, with an object handling session led by Robert Holland.

I have lectured to diverse audiences from Bromsgrove School's 5th Annual Foundation Lecture on 19 November 2013 for their alumni to the Friends of the Mercer Art Gallery at the Swan Hotel in Harrogate on 3 June 2015. Further research meant I could better illustrate the relationship between *Tennis and the Church of England*. I am now aware of *The New Curate* by Percy Robert Craft c 1880 in the Lytham St Anne's Collection and I became aware of Anna Zinkeisen's *Valley Gardens*, Harrogate of 1933 which includes a young couple *en route* to a public court in the 1930s which was an addition to the *Playing Urban Tennis* section of the book and presentation. Of course I have now added in an image of the successful Murray brothers – a photograph by Murdo McLeod of 2012, Scottish National Portrait Gallery. My colleagues Sue and Chris Elks also continue to receive enquiries about workshops/school visits.

The greatest legacy for the exhibition was however the interior designs of the new Edgbaston Priory Clubhouse which was fully refurbished as part of a new multi million pound investment producing a new six court indoor tennis centre, new squash courts and Ann Jones Centre Court, during the time that the exhibition was on, although it was not completed until afterwards. We met regularly with the design team at the Priory to keep them up-dated as to our research. The interior designs are therefore inspired by the exhibition itself, celebrating Lavery's art and also encouragingly the enormously talented but little known Percy Shakespeare's (from Dudley) *Tennis Party* picture is now a key feature at the new Clubhouse, as well as display cases outlining the history of the game and the Club's illustrious history told through artefacts and trophies. In addition Winterbourne House now reflects their tennis history in the house and includes an image of Gere's *The Tennis Party* reproduced in one of the bedrooms.



Fig 4 Interior of the Edgbaston Priory Club reflecting the Court on Canvas exhibition with a work by Lavery, A Rally of 1885 and Percy Shakespeare Tennis of 1937

Last year, I was approached about another exciting legacy project. Professor Stephen Wagg of Leeds Beckett University asked me to join a team of international academics contributing to an up-coming publication *The Routledge Handbook of Tennis History, Culture and Politics* due for publication in 2017. I was asked to consider international tennis art, building on my work on British tennis art. This was very exciting as I had many examples which I had not been able to include in the original *Court on Canvas* book. In the new chapter I will be discussing works such as Italian Carlo Carra's *The Metaphysical Muse* of 1917, showing a mannequin wearing female tennis costume and holding a racket with a target and faceless map and Pablo Picasso's *Head of a Warrior* of 1933, recently shown at New York's MOMA exhibition of his sculpture which has tennis balls for eyes.

The project enables me to expand coverage of American tennis art, contextualising Bellows representations within a timeline from Frederick Arthur Bridgman's tennis works painted in Paris in the 1890s such as *The Lawn Tennis Club* of 1891 (exhibited at the Royal Academy in London in 1892) through to contemporary gender implied images like Lois Dodd's *Tennis Anyone?* (1999). Finally historic examples of scenes set in private clubs, like Lavery's *The Paisley Lawn Tennis Club* of 1889, will be compared with contemporary responses such as that by Birmingham born Hurvin Anderson's *Country Club and Chicken Wire* of 2008 exhibited recently at the IKON gallery, emphasising as it does, the exclusivity of the sport in the Caribbean with the netted court surrounds acting as a physical barrier.

In conclusion, the exhibition genuinely raised the profile of the history of tennis in Birmingham and the West Midlands and stimulated further in depth research on tennis art while promoting wide public engagement, which continues five years after the exhibition. My colleagues at the Barber and myself continue to receive regular media and research enquiries.

Developing the future for Sporting Heritage: The Ipswich Town Football Archive Project

Organisation: Ipswich Town Football Club
Authors: Tim Edwards and Elizabeth Edwards

Background

The Ipswich Town Football Archive Project initially took place from January 2012 – September 2013, with support from the Heritage Lottery Fund. The post-project evaluation summarised the activity: “It has catalogued and used the Ipswich Town Football Club’s (ITFC) unique collection of football artefacts, programmes, trophies, historic documents, visual images, audio recordings and other memorabilia as a source of inspiration.” It helped to “develop a strategy for using the heritage of the Club to produce new teaching approaches and materials for its programmes and learning initiatives, for example in numeracy and literacy where the stories that surround items from the archive offer a strong and exciting motivation to learn”. “The project also captured oral histories on topics and themes thrown up by the archive, researched local history and staged exhibitions of items from the archive.” The archive exists in physical form, but major elements of it are also available online at www.itfcarchive.com.

This paper addresses how the initial project is now being developed, and how it is intended to be used in coming years to engage the wider football supporting community, for the benefit of current and future generations.

Purpose of the Ipswich Town Football Archive Project

The ITFC archive project aims to capture the past before it has gone. Imagine if the club’s heritage were available to anyone, anywhere in the world, at any time, free of charge. Imagine if any fan could contribute to the project and so become a part of the club’s history. That is our aim. In an era where the family unit is under threat, and social cohesion is felt to be breaking down, football unites – across social classes and generations.

The archive is essentially in two forms, physical and online. The physical archive is mostly based at Ipswich Town Football Club itself, though additional printed material is also stored at the Ipswich Records Office. There is no “club museum” yet (though we do aim to have a dedicated space for display of materials in the foreseeable future). In a sense, though, what we have is better than a museum – every corridor, every meeting room, every office, every bar, every restaurant within the club houses memorabilia.

There are some evocative photographs in the main supporters’ bar at ITFC, covering some of the great players from the club’s past. After one home game, we saw a grandfather with a child aged maybe 10. Granddad was pointing out the players in a 1981 UEFA Cup winners’ team picture, and explaining who they were, and why they were great. That’s history.

Every year, hundreds of football fans are taken on a stadium tour at ITFC. It is an activity that is in high demand from Town fans from around the country, indeed around the world, when they visit the club. But anyone from outside of the football world would disagree – they would call it a visit to a museum, which just happens to have an oblong park in the middle. We see it differently again – the stadium is a monument to our history, and a theatre for our present.

Our project involves people, not just artefacts

Ipswich Town did win the equivalent of today’s Premier League, just within living memory, back in 1961/62. Late in 2015, following a home game, we invited one of the stars of that team, Ray Crawford, now aged 79, to the Legends bar, to sign a book which addressed a fan’s eye view of the club (he’d written the foreword). The bar was packed with fans, many of whom far too young to have ever seen him play, wanting to meet such a crucial part of our history. One dad explained to his young child: “See him? He’s our greatest-ever player”.

History can be people as well as trophies, pennants and programmes, and we are developing our links with the club’s ex-players organisation, to make sure we maximise the human connection. We are all too aware of the need to capture the past before direct, personal memories are gone for ever.

Several times each season, ex-players join fans in the main bar after matches, they chat, sign autographs of fans’ memorabilia, they pose for photographs – they link the present to the past in the most lively way possible. Each time, dozens of fans go home with treasured memories, with signed and personalised items that they will cherish forever, that become part of a wider community archive.

But it is not only ex-players who provide the memories. Fans' memories are just as important, as they provide a very different perspective, as well as an insight into the changing social fabric of the Suffolk community. Club employees provide a bridge between players' and fans' experiences – in particular, Pat Godbold acted as secretary to a succession of managers, starting with Scott Duncan in 1954, and including [Sir] Alf Ramsey and [Sir] Bobby Robson – she still works part-time at the club and has devoted her time to ensuring the physical archive is so complete and so organised. Her input and memories are vital.

Developing the archive

Today's match is tomorrow's history. With each match that passes, the club's history grows a bit bigger. Over the years, new records are made, and new heroes emerge. The organic growth of the archive is assured through the collection of trophies, matchday programmes, pictures, reports, pennants and gifts. Some is obvious, but other items are quite unusual – for example, our boardroom now boasts two hand-drawn cartoons of "Shaun the Sheep" in Ipswich Town kit, presented by a Town fan who worked on the 2015 movie!

We are also progressing the collection of people's memories, organised around specific themes. For some years, this has been a regular matchday programme item, deliberately designed to form part of our archive. Topics have included "My first-ever Ipswich game", "A memorable away game", "My favourite Ipswich game". Each topic turns for a whole season, so we have at least 25 submissions under each subject, with contributions from a cross-section of the fanbase – we are adamant that young people's memories and perspectives are just as important as those of the oldest fans.

We were recently delighted to discover, within a fan's personal records, now housed at the club, in a series of handwritten files covering 1936 – 1998, a section where he related his favourite match, for every season over that period. A huge, but really worthwhile effort and a fascinating vertical record told through a single perspective. In the near future, we aim to invite fans to contribute their own memorabilia by providing photographs and text to the online archive.

Challenges and plans for 2016 and beyond

Motivation is high – simply having some responsibility for current and future generations to maintain and develop the history of the club is a huge privilege. But with that privilege comes responsibility, and a need for organisation and application.

The existing records still need some work to catalogue them and ensure they are stored in a way that makes them accessible, whilst also protecting the contents.

With memorabilia on display around the whole stadium, items inevitably get added and moved around, so regular audits are essential to maintain the integrity of the archive as a collection.

The online facility, www.itfcarchive.com is already impressive, but it needs some serious updating, in three ways:

- Transfer the website from the initial organisation, which was under the club's charitable trust (no longer with an ITFC connection). The football club itself will, in future, provide the hosting service, but we need to ensure the site will remain accessible and stable.
- Photographs of memorabilia need to be labelled as a short-term priority. We also aim to collect short written and oral memories against as many as possible, and have these accessible online.
- Populate the website with the hundreds of fans' memories that we have already collected, and ensure a way in which they can be searched and organised.

What will success look like?

Physical archive: We aim, within three years, to have maintained and developed the physical archive at the club, with a permanent space for themed exhibitions that pick out particular parts of the club's history, key anniversaries and people. This will involve unbudgeted costs, but we are exploring sponsorship opportunities, and have had encouraging feedback.

Online archive: We aim, within three years, to have created a user-friendly online museum, that is accessed by fans around the world, and that grows through community contributions. To ensure security and quality of the content, the "curators" (managers) of the website will review all submissions, and edit as required – we feel that it would be both over-ambitious and unnecessary to create an interactive capability for user-generated content at this stage.

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