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Final (post review) draft for a book chapter in the Imperial War Museum publication 'Curating the Great War'. Edited by Paul Cornish and Nicholas Saunders.

What Need of Tears? Collaborative memorial-making in the centenary of The Great War.

Introduction.

During the centenary of the Great War the UK has witnessed an upsurge of memorialisation, from focused local initiatives to art installations on an epic scale, with contemporary artists questioning conventional attitudes to commemoration and re-thinking traditional forms of public memorial. Exemplary and high-profile acts of memorialisation have embraced public spectacle (Danny Boyle's *Pages of the Sea*, 2018) performance and public engagement (Jeremy Deller's *We're Here Because We're Here*, 2016) the evocative language of materials (Cornelia Parker's *War Rooms*, 2015) and the emotive resonance of archive material (Peter Jackson's film *They Shall Not Grow Old,* 2018).

At the same time, many more centenary projects have directly engaged the public, working at a local, grass-roots level, to engage individuals and communities in collaborative acts of memorialisation. Within this context, ceramicist Stephen Dixon and film-maker Johnny Magee, both of Manchester School of Art, have collaborated on a number of commemorative curatorial projects with museums in Staffordshire. These projects have set out to examine our relationship to conflict and its commemoration, engaging with collections and exploiting the mnemonic resonance of historic artefacts. The projects are linked by their connection to the specific locality of Staffordshire, and to the Staffordshire Potteries' historic material connection to ceramics.

Dixon and Magee operated as artists and curators for the exhibitions *Resonance* (2015)*, Resonate* (2015-2016)*, The Lost Boys* (2016)*, Passchendaele: Mud and Memory* (2017) and *Refugee Tales* (2017-2019). Collectively, these five projects aimed to employ the emotive agency of collections, archives and excavated objects, to engage cultural memory and to

examine and commemorate specific issues of conflict. These issues were encountered in the First World War but are also relevant to our own times, from the plight of refugees to the exploitation of under-age soldiers. Each of the exhibitions resulted in some form of memorial, sometimes in the form of an artefact, sometimes in the form of a film, often collaborative and often temporary. In addition, each of these projects featured a significant element of direct public participation in the resulting artworks and exhibitions, and this is an aspect which gained in importance as the projects developed. The following chapter outlines each of these exhibitions, and explains how an iterative methodology of co-creation was instigated and tested over the course of the five curatorial projects.

Resonance: reflections on the Great War through artwork inspired by Staffordshire collections.

The first of these projects, *Resonance*, was a touring exhibition, commissioned in 2014 by a consortium of seven Staffordshire museums, including the Wedgwood Museum and the Potteries Museum and Art Gallery in Stoke-on-Trent.[i] The brief given to Dixon and Magee was to develop an exhibition of new artworks made in response to the collections of First World War memorabilia held in the archives of the seven museums. Additionally, each of the museums was keen to involve the public, and to develop a hands-on, participatory element to the touring exhibition.

The project raised a number of dilemmas. Firstly, how could the artists take a critical position – as artists are wont to do – in relation to the broader issues relating to war, conflict, and commemoration, whilst at the same time maintain respect for the personal sacrifice and individual suffering of participants? And secondly, how would they avoid evoking nostalgia and sentimentality when making artworks dealing with such resonant and emotional historic events?

Their solution was to focus on materiality, and to work in dialogue with the evocative qualities of the historic objects in the collections, letting the objects speak for themselves wherever possible. They were also keen to be mindful of contemporary events that might resonate with the historical events of the First World War. Another, more practical issue

was the proximity of the museums to one another; it was clear that the artists could not simply create a body of work and tour an identical exhibition from one museum to the next. This was resolved through working closely with the curators at each museum (actively co-curating each of the exhibitions) responding directly to the objects in each of the museums' First World War collections, and adding at least one new artwork to the exhibition each time the tour moved on. This resulted in a significant number of new artworks, some of which appeared at all of the venues, while some appeared only once, and others were reworked or reconfigured. A small selection of these artworks is outlined below.

Collections of Real Photo Postcards were a common element in all of the museums' archives. Kodak introduced the No. 3A Folding Pocket Camera in 1903, which enabled photographers to develop photographs directly onto standard-size postcard backs which could then be sent through the post. This form of documentary photography had become popular by the beginning of the First World War, particularly in the military training camps on the home front such as Cannock Chase in Staffordshire, the venue for the first exhibition. Magee scanned and digitised a number of these Real Photo Postcards, which were then enlarged and colourised for the exhibition (figure 1). The effect of colourising the images was to collapse the temporal distancing effect of the sepia originals, bringing the humanity of the sitter closer to the viewer.[ii] New photographic images were added to the exhibition by Magee as the tour progressed.

Dixon also worked with Real Photo Postcards (sourced from ebay to supplement those found in the museum archives) to produce a series of 'Buttoncards' for the third venue of the tour, the Ancient High House, Stafford (figure 2). This was a provocative and iconoclastic work, made in 2015, at a time of very real iconoclasm in the middle east. The artist's collection of Real Photo Postcards featuring both British and German soldiers were de-humanised and literally de-faced, by stitching excavated First World War military buttons onto the postcards.

As well as postcards, the artists came across Crested China artefacts in several of the Staffordshire collections. Crested China was a form of popular commemorative ware,

collected by British tourists on their summer holidays, from the 1880's to the 1930's (Southall 1982).

The genre was in its heyday during the Great War, documenting and commemorating significant events, political figures and particularly the military hardware of war. It adopted a patriotic and sometimes even propagandist line[iii].

Dixon saw an opportunity to expand the genre by extending the typology of First World War crested china, while at the same time taking a more critical perspective. The timing of the first exhibition was perfect to examine the contentious events of the Christmas Truce of 1914 (fraternisation, exchanges of gifts and impromptu football games), an event described by Sir Arthur Conan Doyle as "One Human Episode amid all the atrocities that have stained the memory of the war" (Brown *et al* 2001). Dixon modelled and cast a British footballer/ soldier, replicating the scale and generic modelling style of crested china. This was followed by a German soldier, and then some goalkeepers, and eventually two complete football teams, which were exhibited as *The Beautiful Game.* Significantly, each figure was named after a soldier who had witnessed and written about the events of the Christmas Truce, and each carried the badge of his regiment as a crest. In this way, the work acted as both literal and physical testimony to the veracity of the event (). In the first exhibition, at Cannock Chase Museum, *The Beautiful Game* was displayed alongside the Congreve letter[iv] in which General Sir Walter Congreve VC described the "extraordinary state of affairs" of the truce in a Christmas day letter from the front line, and also talks about a football game "I hear it was further north, 1st R.B. playing football with the Germans opposite them"…

As mentioned above, each of the host venues was interested in developing a public engagement element within the touring exhibition. This was initiated through participatory workshops at each of the museums, where the public were invited to bring in photographs and documents relating to a family member who had served in the First World War. During these workshops, the participants were assisted in developing their documentary material into portrait drawings, following a template derived from commemorative First World War mugs. These drawings became the artwork for digital ceramic transfers, which were subsequently printed onto bone china mugs (figure 4). The commemorative mugs were then displayed in the artwork *Column* in the touring exhibition, with batches of newly decorated mugs added as the tour progressed and more workshops were completed. Initially the

‘column’ of mugs was plain white, but the un-decorated mugs were gradually replaced by decorated ones, thereby adding more rows and columns of combatants to the installation and emphasising the underlying message of the artwork – the gradual involvement of more and more of the population as the Great War progressed. Repeated visits to the touring exhibition would reveal this developing narrative[v]. 1202

Resonate.

The local success of the touring *Resonance* exhibition led to an invitation from the British Ceramics Biennial to produce an installation on the Spode factory site in Stoke-on-Trent, to commemorate the 5,608 soldiers of the North Staffordshire Regiment who lost their lives in the First World War (Cook 1970). This gave the artists the opportunity to explore some of the commemorative and collaborative themes developed in *Resonance* on a much larger scale, and in a more open-ended and experimental context.

The resultant work *Resonate* was a multi-media installation featuring sculpture, ceramics, sound and public participation. Dixon’s monumental sculpture provided the centre-piece of the installation (figure 5). It was made from two tons of Staffordshire Etruria marl clay, the clay on which Stoke-on-Trent stands, and was based on the head of the Nike figure from the Inter-Allied Victory Medal, which was designed by William McMillan R.A. and issued to all who served in the armed forces. However, the classical form and celebratory sentiment of McMillan’s victory medal were challenged by the industrial aesthetic of the sculpture’s supporting structure, which in contrast adopted the functionalism and brutal materiality of trench architecture. At three metres high, the clay sculpture required a unique method of construction: blocks of clay were laid from the ground up in hollow concentric circles, following the profile of the head, in a process somewhere between coil-building and igloo-making. The massive combined weight of the clay was carried on a scaffolding armature, with each block of clay tied to the core by nylon cord and ceramic ‘buttons’.

The installation was animated by Magee’s complementary soundscape, which evoked and orchestrated the familiar and incidental sounds and poignant popular music of the Great War, and was based on a digitally manipulated version of the Jerome Kern classic *They*

Didn't Believe Me, with additional piano music performed by Rachel Taverner.[vi] The combination of this eerie and evocative sound-track with the open, echoing space of the Spode factory created an emotional, reverential atmosphere for the installation.

Building on the co-creation methodology instigated in *Resonance*, public and voluntary participation was built into this new project from the start. Volunteers working with the British Ceramics Biennial assisted Dixon in the construction of the monumental clay head, and an 'army' of flower-makers led by Rita Floyd produced hundreds of hand-made bone china forget-me-nots for use in the installation. When the exhibition opened in September 2015, visitors to the Biennial were invited to reflect on the nature of loss, sacrifice and commemoration, and to attach the white ceramic flowers to the scaffolding structure. They were also invited to attach their own personal tributes, in the manner of impromptu roadside shrines and personal memorials, and to document their unique family stories of the First World War as part of the installation. Unexpectedly, although many of the visitors did commemorate fallen relatives in their tributes, others attached more general reflections on the nature of war:

"We fear wolves and snakes, when mankind is the biggest historical killer".

Over the six weeks of the exhibition, the sculpture was gradually encased in a blanket of flowers, tags and tributes, while the clay head slowly dried out, shrinking and fracturing around its scaffolding armature.

The sculpture was a temporary installation, and was dismantled at the end of the Biennial in November 2015, but it retains a legacy in Magee's artist film *Things Just Happen Anyway*. The film celebrates the materiality of the installation, documenting the sculpture in its final, fractured form, and elements of the original sound-sculpture were recycled into the sound-track. It was featured at the Crafts Council's *Real to Reel* film festival during London Craft Week in May 2016.

The Lost Boys: Remembering the Boy Soldiers of the First World War.

The artists' developing partnership with the British Ceramics Biennial was extended through another project, *The Lost Boys*. This was a community engagement project examining the issue of underage soldiers in World War 1, funded by the Arts and Humanities Research Council and the Heritage Lottery Fund, in conjunction with the *Voices of War and Peace* public engagement centre in Birmingham.

At the outbreak of World War 1, the legal age limit for armed service overseas in the British Army was 19 years, but volunteers were not required to produce evidence of their age at recruitment stations, and under-age recruitment was commonplace, particularly following the call for volunteers for Lord Kitchener's New Army in 1914. By the end of the war an estimated 250,000 underage soldiers between the ages of fourteen and eighteen had seen active service (Van Emden 2012). *The Lost Boys* project engaged young volunteers of the same age, fourteen to eighteen, as active co-researchers to undertake archival research with the support of the Staffordshire Museums Consortium, the Staffordshire Regiment Museum and Staffordshire County Council archives. Working in collaboration with the British Ceramics Biennial's Education Project Manager Katie Leonard, a team of volunteers from local schools and colleges in the Stoke-on-Trent area was recruited. The young volunteers initially researched the British Army records online, and searched for wartime articles and reports on the Sentinel (the local newspaper) database at Staffordshire County Records Office. The British Army records did not yield the information required, as dates of birth were recorded as stated by the soldier at the point of his recruitment. However, the death notices in the Sentinel database revealed more useful information, where the true ages of the young soldiers were revealed, as something of a badge of honour, by their grieving but proud parents and relatives.

These local soldiers' stories and the associated documents became the raw material for a series of ceramic pieces made by the volunteers. In the first phase, a collaborative work, *At Heart a Man* was made by Dixon and the young volunteers from Staffordshire. They worked with a mixture of open source and archive materials on-site at Manchester School of Art, to produce a printed ceramic installation of 32 ceramic plates, made using laser-printed decals and digital transfer prints, which brought to light some of the tragic personal stories of

underage soldiers in the Great War (figure 6). The installation was shown at the Wedgwood Museum in March 2015, and this initiated further research in the Wedgwood archives.

The second phase of the project focused more directly on individual case studies of underage soldiers from the North Staffordshire regiment, drawing on the information sourced by the students in the Staffordshire County Archives. Exploiting the context of Staffordshire's historical connections to the ceramics industry, the young volunteers continued to explore the commemorative potential of ceramic objects, in the form of translucent porcelain lithophane tiles, which revealed the portraits of individual soldiers when illuminated on a light-box.[vii]

In parallel to *the Lost Boys* research, the students were given access to the war journal and letters written by Major Cecil Wedgwood, DSO, during his service on the Western front. Paradoxically, Wedgwood was an over-age soldier, serving in the line at the age of 53[viii], after his repeated requests to re-enlist were finally accepted. He was killed at La Boiselle on 3 July 1916, leading the 7th Battalion, North Staffordshire Regiment at the Battle of the Somme. Some poignant and poetic extracts from Wedgwood's journal were selected by the volunteers and imprinted into a further series of porcelain tiles:

"last night was beautifully clear as I lay and looked at the stars"

"think of me in a comfy bed instead of a damp dug-out"

"the roads and paths are seas of mud"

"well done the potters"

"when I get home I will do nothing and grow roses"

The completed project outcomes were exhibited in *The Lost Boys: Remembering the boy soldiers of the First World War*, at Manchester Metropolitan University Special Collections Gallery in June 2016.

Passchendaele: Mud and memory

Another commemorative exhibition project followed in 2017, this time for an exhibition at the National Memorial Arboretum, the national centre for remembrance, to mark the centenary of the Battle of Passchendaele. One of the most brutal of First World war campaigns, this battle is associated in the public imagination with the horrific battlefield conditions, particularly the clinging mud of Flanders. Allied casualties are estimated at 250,000 soldiers, with a similar number of German casualties, and many of their bodies were never recovered or identified (MacDonald 1993).

Dixon saw this as an opportunity to engage even further with the materiality of the war, and to make a sculpture from the actual material that the soldiers fought and died in. A trip was made to Flanders, to the Weinerberger Brick factory which quarries 'blue' clay from beneath the battlefield site at Zonnebeke. The earthenware clay is mixed in the factory with sand, powdered slate and paper pulp, and extruded to make airbricks for the construction industry. A pallet of unfired clay bricks was brought back from Flanders, slaked down and reconstituted into plastic clay. This clay was used to model a large portrait sculpture, which became the centre-piece of the exhibition. The portrait took the form of an 'everyman', an assemblage of features from soldiers from both sides of the conflict, and was based on photographs of individual soldiers sourced in the Memorial Museum Passchendaele 1917 archives (figure 7).

Each section of the portrait was modelled on a named soldier, from the host of nations who fought at Passchendaele. For example, the eyes were those of Private Bernard Johann te Loken, 7th Reserve Infantry Regiment, Germany; the nose and moustache were modelled on Major Harry Moorhouse, the Kings Own Yorkshire Light Infantry; the left shoulder was from Captain Georges Guynemer, Combat Group 12, the French Air Force. The intention was to highlight the shared experience of conflict at Passchendaele, between soldiers of all ranks and nationalities. Unlike the *Resonate* head (which was unfired and left to dry, shrink and crack apart during the BCB exhibition) this portrait was fired in its individual 'identikit' sections and then assembled after the firing to form a permanent memorial.

Although the large terracotta portrait was the centre-piece of the exhibition, there were other important elements that also engaged with the materiality of the battle. Three

vitrines contained objects representing the main combatants – the United Kingdom (plus Australia, Canada and New Zealand) France and Germany – and examined the emotive resonance of material objects from a curatorial perspective. Each vitrine contained excavated battlefield artefacts and items of popular culture, from the collections of the Memorial Museum Passchendaele 1917 and from private collections. These included pianola rolls, romantic song postcards and objects that bore poignant, personal associations: a pair of eyeglasses, a penknife, a harmonica, a cigarette lighter, a wristwatch, a toothbrush. The similarity of the objects in each of these installations deliberately emphasized the communal experience of soldiers from both sides of the conflict.

Passchendaele: Mud and Memory extended and refined the public participation model first developed for *Resonance*, this time working with museum visitors and volunteers to directly engage with the materiality of the First World War battlefield. Regular public workshops on site at the National Memorial Arboretum made use of a handling collection of excavated First World War objects, and participants were assisted to make drawings of the artefacts and then to print the drawings onto water-slide transfer paper using a laser printer. They were then able to print these drawings onto facsimile NACB (Navy and Army Canteen Board) plates,[ix] as an installation of 108 plates around the walls of the exhibition space. The laser printer uses a toner containing iron oxide, which fires to the colour of rusted iron, making a material connection to many of the original rusted and oxidised artefacts. In a similar way to the *Column* piece in *Resonance*, the installation of whitewares was gradually populated with drawings as more workshops were completed during the exhibition. This was a significant advance in the public-participation model, as the volunteers were able to complete the decoration of the plates themselves, rather than simply design the artwork for the ceramic transfers.

The *Passchendaele: Mud and Memory* exhibition was shown at the National Memorial Arboretum during the centenary of the battle, from 31 July to 10 November 2017. The portrait was exhibited again at Bury Art Museum in October 2018, and then travelled 'home' to the Memorial Museum Passchendaele 1917 where it was exhibited from February to May 2019, adjacent to the Commonwealth War Grave Commission display. Responding to this location, the installation of plates was re-worked, adding poignant and personal

epitaphs[x] taken from headstones in Commonwealth War Grave Commission cemeteries in France and Belgium (Jones 2007). These epitaphs give a fascinating insight into the attitudes of ordinary people immediately following the armistice (figure 8). Many are patriotic, and signal their pride in the contribution made by their loved ones, but others are openly critical of the war and the sacrifice their relatives had made:

IF THIS IS VICTORY, THEN
LET GOD STOP ALL WARS
HIS LOVING MOTHER[xi]

Others are simply heartbreaking; the title of this chapter is taken from one of these epitaphs:

ADIEU DEAR LAD
WHAT NEED OF TEARS
OR FEARS FOR YOU[xii]

The objects and artworks in *Passchendaele: Mud and Memory* exploited the significant and specific congruences of time, place and material to create a physical encounter with the excavated personal artefacts of soldiers from both sides of the conflict. The project adopted the methodological strategies of *congruence* (the use of resonant and symbolic objects as the components of a visual narrative which makes connections across time and place) and *encounter* (a confrontation with personal objects and named individuals) to directly engage the audience. The portrait was permanently sited in the visitor centre at Tyne Cot Commonwealth War Graves Cemetery, Passchendaele in January 2020.

Refugee Tales

A further Voices of War and Peace community engagement award enabled Dixon and Magee to develop a multi-media commemorative project in collaboration with project partners The Clay Foundation. *Refugee Tales* (2017–2019) compared and contrasted the parallel experiences of WWI Belgian refugees with contemporary refugees and asylum seekers in the UK.

An estimated 250,000 Belgian refugees fled to the UK following Germany's invasion of Belgium at the beginning of the First World War (Calahan 1982). Many of these arrived

traumatised and destitute, disembarking from small boats at channel ports in southern England in huge numbers (16,000 in one day at Folkestone on 14th October 1914). They were dispersed across the country to individual family homes and charitable institutions, and initially were warmly received; supporting the 'plucky Belgians' was regarded as a patriotic duty. By the end of the war, however, four years of hardship had turned public opinion against such widespread acts of charity, and a parliamentary Repatriation Committee was set up to expedite the return of the refugees to Belgium.
Dixon and Magee engaged refugees and asylum seekers from the Burslem Jubilee Group in Stoke-on-Trent as active co-producers, to co-create a collection of objects and artworks that examined narratives of identity, displacement and refuge. The central premise of the project was based on the impossibility of gaining first-hand insight into the experience of First World War Belgian refugees, now long dead, and that a parallel insight might be gained from the lived experience of a group of contemporary refugees and asylum seekers.

The refugees and asylum seekers came from a variety of nations and locations, from Syria, Iraq, Iran, Libya and North Africa to South America. Their first-hand knowledge of displacement and marginalization was initially expressed through hands-on object-making workshops. These involved responding to historic artefacts relating to Belgian refugees of the First World War, specifically "support the Belgians" fund-raising badges, medals and postcards, as well as the commemorative peace medals that were minted throughout the UK at the end of the war. The asylum seekers were particularly keen to focus on commemorating *peace* as opposed to *war*, and made their own medals using ceramic, metal and textiles, under the creative direction of Jo Ayre and Elle Simms (figure 9). The workshops resulted in the installation *Medals for Peace*, which was shown as part of the British Ceramics Biennial 2017. The medals workshops had a positive effect on the participants' sense of worth and wellbeing, as they were empowered and were given agency as co-creators of the installation.

In parallel sessions, the asylum seekers also took part in creative writing workshops with writer Barry Taylor, producing a collaborative prose poem which captured their experience of conflict, displacement and refuge:

<u>Home</u>

A knock on the door – the neighbour with a dish to end our fast.

Grand-father's house. No work today – we eat, and talk, and watch the young ones dancing. Bright karaoke laughter. Coke in a cold, glinting glass. White pomegranate flesh, and the blood-red seeds.

A roomful of noise and voices. Mother the centre, stirring, handing out jobs. The youngest bounces across with a fistful of fresh-ground pepper.

A text pings in – a shell's made a mess of the school field. Fetching them home early through silent streets.

The plates the family ate from, smashed and scattered.

<u>The journey</u>

Hungry, sleepless, the black cold lorry juddering screeching the endless length of Europe. Roaring black night container, fear cold hungry pain in every joint, long hours to go and no more money. All taken.

Long way, hard way, lost way.

The pain fills you up, like salt spooned into a glass of water, again and again. Sometimes you have to pour it out.

<u>Arrived</u>

The smell of our three-times-brewed coffee – filling a Frankfurt basement, Vienna stairwells, up through the floor of the boy's new room in Stoke. Remembering is hard.

Green trees, green parks. The rain. I struggled with going from place to place.

I was very new. The rain was new. The sun comes sometimes.

Warmth. New friends. We learn and work the clay, share food. There is safety here, and hope, and kindness.

The clay is soft, and accepts new shapes – a cup, a plate, a knife, a brooch with a space for our names. It goes into the fire and hardens. Strong then, good to use, but breakable. Take care.

The poem was displayed on a scrolling screen alongside the medals for Peace in the British Ceramics Biennial exhibition, and became the catalyst for a further development of the project. More public workshops were undertaken, in which the refugees' original hand-written texts were enlarged and made into A4-size clay letters. These were cast in plaster of

Paris to create an alphabet of letter moulds, which were in turn used to recreate the prose poem on a massive scale. Additional funding from Manchester Metropolitan University enabled Dixon and Magee to film the lines of the poem laid out in liminal and lyrical landscape settings, using drone camera technology. The result was the artist film *Breakable* (2019) which combined footage from the workshops with film of the poetic text, and a voice-over by Ayad, one of the refugees (figure 10). The film was screened at the *Legacies of the First World War Festival* at Midlands Art Centre in Birmingham[xiii] where it challenged audience perceptions of the experiences of refugees, both historical and contemporary.

Summary

Reflecting on this body of work, it is clear to see how the artists' roles evolved over the five projects, and how public participation gradually gained in importance. *Resonance* began as a curatorial commission, with the potential for an additional element of community participation, following a conventional model whereby the public work sits outside of, or at best alongside, the artists' work. However, the collaborative artwork *Column* became a central element of the touring exhibition, and established an iterative method based on repeated public workshops that resulted in commemorative objects which in turn contributed to the evolving artwork. This strategy was revisited and built upon in *Passchendaele: Mud and Memory*, where the participants were able to contribute to the artwork by both drawing, printing and transferring their designs onto the installation of facsimile plates. *Resonate* took this further still, by involving volunteers and visitors at all levels and stages of the memorial-making process, from the making of forget-me-nots and the construction of the monumental clay head to the application of floral and written tributes to the installation. And most significantly, the evolution in methodology culminated in *The Lost Boys* and *Refugee Tales,* where participation with a particularly relevant group of participants was at the heart of both projects.

Further reflection, based on the response and feedback from participants and audiences, has revealed some important themes and strategies for further development in future commemorative projects:

A strong **narrative** was seen as crucial to engaging an audience, and additional textual information was important in contextualising the artworks.

Materiality, the emotive power of objects to capture the imagination, was an effective strategy, particularly when related to items of popular culture, such as crested china and its connection to *The Beautiful Game*. Materiality can also provoke **empathy**, which allows the audience to make an emotive connection with historic individuals' personal possessions and objects of daily use. And **lyricality**, in poetry, prose and film, can add another layer of emotive engagement, taking an artwork beyond the realm of hard facts and historical statistics and into the realm of human imagination.

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NOTES

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[i] *Resonance: reflections on the Great War through artwork inspired by Staffordshire collections* toured to the Museum of Cannock Chase; Staffordshire County Museum; The Ancient High House; The Potteries Museum and Art Gallery; Brampton Museum; Gladstone Museum and Wedgwood Museum, from March 2015 to April 2016.

[ii] Also used to great effect by Peter Jackson in the film *They Shall Not Grow Old,* 2018.

[iii] One striking example of this is a crested china piece titled *To Berlin*! which depicts a British Tommy driving a steamroller over the Kaiser.

[iv] Recently re-discovered in the Staffordshire County Council archives.

[v] The members of the public who took part in the workshops were able to collect their commemorative mugs from the relevant host venue at the end of the tour.

[vi] Based on Jerome Kern's music for the song, *They Didn't Believe Me,* 1914. (From the musical *The Girl from Utah*).

[vii] Lithophanes make use of the translucency of porcelain and bone china to create images by imprinting a relief image into the clay. After firing the image is reveled when illuminated, due to the differential thickness of clay within the imprinted area.

[viii] The Military Service Act of January 1916 stated that single men aged 18 to 40 were eligible for military service, though the upper age limit was raised to 51 by the end of the war.

[ix] These drawings were printed onto Dudsons white-ware using Fotocal transfer paper and a black and white laser photocopier.

[x] The relatives of fallen soldiers were invited by the Commonwealth War Graves Commission to add their own personal epitaphs to the base of the headstone. This was subject to a maximum of 66 characters, and a fee of three and a half pence per letter. (The fee was later withdrawn.)

[xi] Private Frank Hitchin, 59th Battalion, Machine Gun Corps. Grove Town Cemetery, Meaulte, near Albert. (Jones 2007: 91.)

[xii] Private Leslie Andrew Sheffield, 17th Battalion, Australian Infantry. Delville Wood Cemetery, Longeuval. (Jones 2007: 67.)

[xiii] *Legacies of the First World War Festival: Diversity*, Hosted by the Arts & Humanities

Research Council WW1 Engagement Centres at the Midlands Arts Centre, Birmingham, 22 & 23 March 2019.