A Public Historian's Toolkit

Public historians put history into practice in a range of environments such as museums, archives, historical houses and visitor centres. This toolkit aims to provide a 'how to' guide for a variety of the tasks that public historians engage in, including writing learning packs, producing exhibitions, undertaking oral history projects, preparing media proposals and writing grant applications. This online toolkit seeks to provide advice for careers in public history, including job descriptions, job overviews from professionals in the field and links to further online career advice.

Museums and heritage centres

Job description: Curator/exhibition manager

History undergraduate (2:1), Masters in museum studies (accredited by MA), volunteer work.

- Vocational qualifications such as AMA
- Political awareness
- Project management skills
- Research skills
- Planning skills
- Communication skills
- Knowledge and interest in relevant area
- Web/IT skills
- Teamwork and negotiation

Job description: Heritage centres

History undergraduate (2:1), Masters in public history/archival studies (accredited by Archives and Records Association), volunteer work.

- Project management skills
- Financial and budget experience
- Teamwork skills
- Good communication skills
- Marketing experience
- Customer services skills
- Broad knowledge of heritage
- Volunteer management experience

A DAY IN THE LIFE

Merial Jeater: A day in the life of an archaeological curator

One of the advantages of being a curator is that there is rarely a 'typical day'. However, a flick through my diary reveals the most regular tasks:

9.00 am – Gallery cleaning: The conservation and curatorial team carry out routine cleaning of objects on open display in the galleries. It frequently involves climbing into historical room settings, scaling ladders and squeezing into tight corners to dust off artefacts and retrieve pencils and worksheets left behind by the museum's visitors.

10.00 am – Lecture: It can take hours to research and write a lecture. Presentation skills are essential, whether it's for pitching your exhibition idea to the Board of Governors or doing a Q&A for seven-year-olds. Public speaking can be nerve-racking; it helps to practise and have presentation skills training.

11.30 am – Public enquiry: Public institutions are bound by law to reply to every enquiry sent to us, even if it's just to apologize for not knowing the answer. I receive questions from school children working on history projects to academics studying for their PhDs. Recent enquiries included, 'How did Londoners try to stop the plaque from spreading?' and 'What is the inscription on the Roman lead plaque in your collection?'

12.00 pm – Radio interview: Curators represent their museums to the media, appearing as experts, promoting exhibitions or events, or speaking to journalists writing articles. Media training, usually provided by external experts, helps you to stick to your message and sidestep awkward questions.

12.30 pm – Documentation: An important, though sometimes tedious, task is to document the collection. This requires adding or updating information about objects on the museum's collections database. It can feel like glorified data entry when you are updating the storage locations of 100 objects, but it's vital to the effective running of the museum. You can't do your job if you don't know what and where your objects are.

1.00 pm – Object-handling session: The museum has a special collection of genuine historical objects chosen for handling. Visitors get the chance to pick objects up, examine them and work out what they are and how they might have been used. I try not to simply tell people what objects are but help them work it out by asking questions and giving clues.

2.30 pm – Trip to object stores: Curators visit the stores to look for objects for exhibitions, retrieve items for researchers, and return objects that have been removed for loans and events. Spending time with the collection is rewarding. I usually find something new and fascinating whenever I open a cupboard or pull out a drawer. Working with collections requires object-handling training.

3.30 pm – Meeting about exhibition content: Exhibition or gallery development is the most exciting element of the job but can be stressful. Exhibitions have rigid deadlines (they have to open on time!) and the curator is involved in nearly all aspects of the exhibition content. Throughout the exhibition process, there are team meetings to discuss the ideas, concept, audiences, objects, interactives, design, text, audio-visual displays, sponsorship, events and promotions. Being a good communicator and team player is essential; being able to stick to your guns or compromise when needed, with diplomacy, is extremely useful.

4.30 pm – Write exhibition text: Detailed research is key to exhibition content development; knowing how to find the information you need or whom to ask for help is critical. Writing exhibition text is a skill that requires the ability to express your ideas clearly and concisely and in an engaging way. Word counts for text panels and captions are limited; for example, an object caption is about 30–50 words, so you have to decide on the key messages, avoid jargon and complicated words, and explain technical terms. Having an eye for detail and a good grammar is key; names and dates must be correct; otherwise you'll get complaints.

6.00 pm – Patrons' function: Curators are advocates for their organizations, often attending functions for potential sponsors. Communication and networking skills are essential, and being passionate about your organization and your subject really helps.

Pippa Wainwright: Exhibition Manager, British Museum

As an exhibition manager, I work on the temporary exhibitions in the museum. These often have an entry fee and are an important part of both the museums revenue generation and its public persona. I work across the departments in the museum, from Marketing to Loans, meeting the directorate and coordinating with the schools and families teams. We start about eighteen months from the opening date, shaping the content with the curators and the designers. As we progress, I interview for specialist members of the team, like the companies that will build our set-works or create our digital interpretation. This builds into our core

external advisors. Once we get into our exhibition space, the pace changes. A typical day consists of coordinating all the on-site works – the graphics and the showcase construction, working with the conservators who help us take care of the objects arriving from our loaning institutions around the world, with the designers, the security officers and the printers. My job is to keep everything flowing until handing over to our colleagues in Visitor Services who will take care of the show during the run. In addition, at the end of the run, the whole process is reversed. Of course, by then, we have already started work on the next show.

Exhibition production

Exhibitions are central to museums' public history portfolio. The museum or archives use exhibitions to support the presentation of history to the public, usually history that has been hidden in their stores and archives, and to communicate research they have undertaken. Exhibitions involve putting artefacts in a public room with associated textual descriptions and stories of what each item is or was and its use. Every museum is different, interpreting and displaying different objects, focusing on different historical time periods, and presenting it to different audiences.

Visiting a museum is an experience that engages people with their historic environment, allowing them to experience and understand history. Exhibitions are permanent (long term) or temporary (short term). Museums will have permanent exhibitions, which are supported by smaller temporary and changing galleries. Exhibitions seek to represent a museum's main themes and core messages while also providing changeable and exciting new material to encourage repeat visitors and increase museum footfall.

Factors to consider when producing an exhibition

- Who are your target audience?
- How does the exhibition reflect to aims and agenda of the institution?
- What is the key message of the exhibition?
- What is the context of your brief?

Useful websites

- https://www.eureka.org.uk
- http://www.ashmolean.org
- http://www.luciditymedia.co.uk/list/projects/1717/

Key skills for exhibition production

- Excellent non-verbal communication techniques including writing, editing and display
- Teamwork
- Independent research skills
- Producing a final product within a project brief

Archives and research

An archive is a collection of primary and secondary historical documents or records that can provide information about a specific locality, event or person. The condition of these documents varies dependent on the material they are written on, the age of the document, and the nature and condition of storage. An archivist's primary role is to conserve and catalogue documents, and produce exhibitions and portfolios based on these historic documents.

Job description: Archivist

History undergraduate (2:1), Masters in archive studies (accredited by Archives and Records Association), volunteer work.

- Good communication skills
- Customer service skills
- Logical and organized approach to work
- Research skills
- Accuracy
- IT skill and experience of digital media
- Project management skills
- Ability to work independently and as part of a team
- Responsive working practices

A DAY IN THE LIFE

Jan Hicks: Museum of Science and Industry, Manchester

A typical day as a museum archivist involves responding to enquiries, which can range from very precise questions about our collections to broad enquiries about the history of everything that ever existed. For most enquiries, we will research what we hold, what might be relevant and what

might be available elsewhere. We try to provide researchers with enough information to carry out the detailed research themselves, partly because we don't have time to do in-depth research on their behalf and partly because we want people to come in and use our collections rather than keep them at arms' length. When we're not answering enquiries, we're documenting the archive collections. This can range from a business archive that occupies hundreds of shelves to a single item. Some collections take longer to document than others. Documentation involves recording the provenance of the collection, researching and describing its significance, identifying key themes and subjects, researching copyright ownership, considering whether legislation such as Data Protection affects access to the collection, and providing a detailed breakdown of what is in the collection, including personal names, company names, locations, dates and an overview of each item. We try to publish as much information about our collections online as we can so that researchers can see what we hold before they make a visit. We also carry out basic conservation activities such as cleaning documents and packaging them in archival quality materials. So that we have collections to document, we carry out survey visits to potential donors and assess the relevance to the museum's collecting policy of collections that are offered to us. We carry out preliminary research into collections like this so that we can put a case for their acquisition to the Collections Development Group. We try to raise awareness of our collections by delivering open days and hosting group visits and also by working with the exhibition team to develop content for exhibitions and galleries and with the marketing team to provide visual material for publicity purposes or to speak to the press about some aspect of what we hold. Some museum archivists are also their organization's records manager, and this means keeping in touch with different departments across the organization to make sure that information about the development and operation of the museum is retained, as well as storing and documenting the official archive of the museum. As the manager of the Archives & Information service, I also develop standards and procedures for my team to follow in their day-to-day work from an in-house cataloguing standard to how we record and respond to enquiries. It's a varied job, and we have to have a broad knowledge of the subject areas covered by the museum, as well as detailed knowledge of the archive collections, and good people skills when working with researchers and casual visitors curious about what it is we do.

Cleaning and sorting documents

A wide range of documents in a variety of conditions are entered into archives. As such, cleaning and preparing documents for admission into an archive are critical for their long-term survival and to uncover hidden details, often lost beneath years of dirt.

Key things to remember when cleaning items:

- How delicate is the item? Are you concentrating on how carefully it needs to be handled?
- Does your placement have guidelines on how to clean sources, and are you following them?
- Are you critically examining the item, not just cleaning away dirt but also looking for meaning?

Once the item has been sufficiently cleaned and documented, it is allocated a specific place in storage and subsequently becomes part of the archives. If undertaking archival research is essential to make a note of the item's location, it can be located again at a later date. Remember, items houses in archives cannot be removed, so remember to take a laptop, notebook and pencil or camera (pens cannot be used in archives).

Useful websites

http://www.nationalarchives.gov.uk/documents/information-management/
    archive-principles-and-practice-an-introduction-to-archives-for-non-
    archivists.pdf
http://www.archives.org.uk/careers/careers-in-archives.html
http://archiveshub.ac.uk/guides/usingarchives/
http://www.liv.ac.uk/media/livacuk/lucas/farmer/Guidelines.pre-course.doc

Key skills for archivists

- Ability to work in a logical and organized manner
- Teamwork
- Ability to work with a range of different people
- Knowledge of correct cleaning and care standards for archival material
- Ability to interpret primary and secondary sources
- Confidence in handling and cleaning items for cataloguing within an archive
- Confidence in conducting research, enabling work of high standards to be produced in accordance with project briefs.

Digital media

Digital technology is increasingly used within public history institutions to support wider audience engagement with collections. This has also enabled remote access to collections and archival material, and public involvement in the creation of online museum collections. As such, the production of digital resources provides platform for public interaction in history.

Job description: Digital content manager/social media manager

History or communications degree (2:1), particular experience in digital and social media.

- Excellent written communication skills: Ability to write interesting, clear and accurate information about history for use in digital media
- Broad knowledge of history and historical collections
- Experience of editing and proofreading (including audio, video, text and images)
- Ability to use a variety of digital technology
- Ability to work collaboratively
- Good organizational skills
- Knowledge of the use of development of digital media in the history sector
- Knowledge of Adobe Creative Suite or related software packages
- Experience of developing social media and digital content curation: apps, websites and social media.

A DAY IN THE LIFE

Amy Walling: Placement Student Museum of Science and Industry/Google Intern (Historypin)

Like all industries, in order to survive, the heritage industry is required to adapt and mirror technological advances; innovative websites such as Historypin and Retronaught do this very skilfully. Digital media modernizes archival information and presents it in a format which younger generations feel more comfortable with, therefore providing a platform from which they can be engaged and facilitate the creation of a stronger connection to materials. With the wealth of material now available online, traditional archives (which are already a neglected resource) are likely to become obsolete without a method of enticing the public to visit. Social media, for example, Facebook and Twitter, as well as creating a channel and uploading photographs to Historypin, needs to be employed in this manner by traditional institutions. Given the current economic situation in the UK and the negative impact of funding cutbacks for traditional institutions, I think it's a very good idea that all archives are digitized and stored online.

Document scanning

JSTOR, AcademicOneFile and Taylor & Francis have all realized the importance of making documents available digitally. The creation of digital archives has enabled the wider public access to research online. This allows institutions to provide access to documents that are underutilized and support personal historical research outside the institutional physical framework.

Social media

Creating a profile page

A Facebook/Twitter profile page, like many other social media sites, can include a variety of features and links:

- Name of organization
- Type of organization: Museum, art gallery, archive or community heritage project
- Central image: Photograph or painting that offers an insight as to the organization
- Organization information: Including location map, visiting times, contact details and hyperlink to main organizational website
- Related apps: Such as Instagram and Pinterest
- Photo-sharing area
- Upcoming events: To promote and advertise open days, lectures and new exhibitions
- Posts to page: These are posts by followers or other Facebook organizations or users, which comment to and on the organization.
- Reviews: An area where users can rate the organization and provide commentary. This is often linked to external social sharing Internet sites such as TripAdvisor or Yelp.[1]
- Liked by this page: Area where the organization can associate itself with other, potentially similar organizations to raise its profile
- Status updates: This includes photographs to promote the research, galleries, archives, exhibitions and public activities.

Facebook terms:

- Like: Liking content involves a user clicking on the thumbs up icon on the main Facebook page or a specific status update. This 'like' will be associated with the person's name and appear on newsfeeds to the individual's Facebook friends.

- Share: This enables users to post links to items on their timelines, newsfeeds and to their friends through Facebook message. It provides an option of putting a personalized message with the shared link.
- Comment: This box, which is located below the status update, enables people to add a comment and content to the post. The comments area has inbuilt moderation tools.
- Posts to page: This provides links to any Facebook pages that have commented on your organization.
- Embedded posts: This enables public organizations to link Facebook material specifically to posts.

Twitter terms:

- Tweet: Short comments or 'headlines' posted on organizations' or individuals' twitter feed page and on all followers' twitter feeds. Through hashtaging, other organizations, such as the Library of Congress *@librarycongress*, will be linked. Within a tweet, you can also promote your blog, website, Facebook page, etc. Individuals and organizations can also directly tweet other users.
- Retweet: A small double arrow icon below the tweet. This is for sharing someone else's tweet with your followers.
- Replies: Users can reply to a tweet by clicking below the tweet.
- Mention: Within a personal tweet, users can mention, 'hashtag', other users.
- Favourites: A small star icon below the tweet, used when users like the tweet.
- Following: This enables an organization or individual to link into another organization or individual, enabling the user to see tweets and to post replies.

Blogs

Creating blogs is becoming an increasingly important part in the role of a public historian. These online, open access, personal commentaries can act as tools to communicate the role of a person within an organization or to illustrate the work of a public history institution. These blogs share experiences related to history, an e-journal on the lives of a public history, offering the public the inside scoop into the complex world of history in an accessible and often anecdotal format.

Blogs should:

- Include images/photos,
- Be topical and relevant information: Link to current affairs,
- Tell a story,

- Engage people in a personal journey,
- Contain personal language,
- Be ethically and morally responsible: Be balanced, carefully constructed and appropriately researched.

For more information and to create blogs, see:

- http://bloggingforhistorians.wordpress.com
- http://www.blogger.com
- http://www.wordpress.com

Key skills of a digital archivist

- An understanding of the pros and cons involved with digital technology
- An understanding of the importance of copyright issues
- Ability to research archival material
- Understanding of internal procedures or the advertisement of the channel
- Understanding of storage of archival material
- Familiarity with various technologies used to promote engagement with the historical environment
- Enhanced knowledge of digital media and its impact
- Working within a team to produce a digital output
- Building a relationship with external organizations to create collaborative outputs.

Useful websites

- http://www.thehistoryblog.com
- http://www.historyextra.com/blogs
- http://www.historypin.com
- http://www.oxfordaspiremuseums.org/museums-digital-world
- http://www.google.com/culturalinstitute/about/partners/

Media history

Working as an historian in television, radio or film can be on-screen or off-screen, producing, directing or presenting, which enables historians to gain narrative skills to translate history and communicate it to a wider audience.

Historians and history graduates have skills including discourse, research and communication that are valued in the media world (Table 1).

Jobs in media

TABLE 1 *Table highlighting key jobs in television and job descriptions*

Job title	Responsibilities
Runner	This is a first job, a taster of media life. It involves assisting everyone, being on call doing tasks such as to meet and collect people, moving items around from one location to another and providing assistance to the rest of the crew.
Researcher	The job involves engaging in primary and background research to add details and accuracy to the narrative. This information is presented to the scriptwriter, director and talent (see below) so the accurate and original story can be created.
Production manager	This role provides an organizational overview. The job involves project management of the production and organizing all aspects of this such as recruiting the staff, crew and talent, putting together the production schedule and managing the budget.
Crew	Professionals employed to capture the visual and audio material. They have responsibility for the sound, light and camera work on set.
Talent	The presenter, the personality who narrates in front of the camera or radio. They are the mode of historical translation to the public and act as a storyteller. This role requires the ability to present ideas with confidence, personality and a clear voice and to learn scripts. Many have had media training before appointment to this role.
Consultant	Academic and professional historians will be asked to advise on the detail and accuracy script and visual elements during filming such as customs. These are usually experts in specific periods or individuals.
Producer	Employed by the production company and responsible for final quality and ensuring the end product meets commissioner's requirements.
Director	Employed by the production company, usually with input from the television company. The person appointed to have overall responsibility for the story, the look and sound of the final produce. It is their job to create a story through visual and audio material, overseeing filming, deciding what and how something is recorded and putting together the edits of material for final version.
Commissioner	Employed by the television company to direct programming choices. Decides if the idea has potential for success. Whether the programme fits into the company's long-term strategy and programming schedule

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                    ┌─────────┐
                    │ Runner  │──────┐
         ┌──────────┘         │      │  ┌──────────┐   ┌────────────┐   ┌──────────┐
┌────────┤ Masters Media      │      ├──│ Researcher │──│ Production │──│ Producer/ │
│History │ Studies            │      │  │            │  │ Assistant  │  │ Directors │
│Degree  │         ┌─────────┐│      │  └──────────┘   └────────────┘   └──────────┘
└────────┤         │Researcher│
         │         └─────────┘
         │  ┌─────────┐   ┌──────────┐   ┌──────────┐   ┌──────────┐
         └──│ Masters │───│ PhD/     │───│ Speciailst│──│ On-Screen│
            │ History │   │Specialist│   │ Training  │  │ Talent   │
            └─────────┘   │ Job      │   └──────────┘   └──────────┘
                          └──────────┘                  ┌──────────┐
                                                        │Consultant/│
                                                        │ Advisor  │
                                                        └──────────┘
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TABLE 2 *Overview of careers in media*

Routes into media history (Table 2)

Job description: Media historian (on-scene/advisor)

History undergraduate degree (2:1), Masters in history (or related field), PhD in specialist field; media training.

- PhD in specialist field
- Media training
- Excellent verbal communication skills
- Strong personality
- Eloquent
- Broad and in-depth knowledge of history
- Adaptability

Job description: Media historian (production)

History undergraduate degree (2:1), Masters in media or history/media; work experience in media (runner).

- Internship and/or pre-entry work experience
- Project management skills
- Strong research skills
- Excellent communication skills: verbal and written
- Teamwork and negotiation
- Adaptability

Requirements for applying for television presenter

- *Show reel*: This is about showcasing talent on scene; this is an edited show segment, usually two to three minutes, introducing the

individual and compiling the best clips of their media appearances. This is compilation of conversations and interview pieces to camera, usually ten to fifteen minutes. This can involve new work, which showcases different talents and can include shooting different screens, scripted and unscripted pieces to camera.

- *Headshot:* This should be professional, head and shoulder (passport-type photo) but is 10–8 cm in size.
- *CV/resume:* This should include biometric information, address, agent details, skills, credits and web links.

Key elements for television/radio proposal

- Title: Catchy and audience related
- Ownership: Who owns the idea and concept
- Duration and number of episodes: This needs to fit into television company's schedule. Investigate what the normal length of their show is; for example, most history documentaries are sixty minutes. Is this going to be a feature documentary? How many episodes will it need to tell the story? How will the story be divided? Lastly, what is the specific story in each episode?
- Genre: Documentary, drama and reality
- Outline: This outlines a story and presents a different idea. It is focused and carefully structured work with specific producers and characters. It can be in the form of a one-page piece or a pitch 'demonstration' tape. This requires collaborating with an executive producer with good background knowledge and experience. Other considerations include a multiplatform context, understanding the market and talent spotting.
- Style: Short, sharp and succinct: Provide visual aids such as photos.
- Development process: This starts with idea and ends when money has been awarded – the green light to production.

Example of academic book proposal

Bloomsbury Academic Proposal Form

Book Information

Book Title: Public History: A Practical Guide (2nd Edition)

Summary: This text examines what historians do and can do beyond the classroom, guiding the reader through the complete range of skills historians require to work within and even outside public history.

Description:
Public History: A Practical Guide explores history in the public sphere and examines the variety of skills that historians require in the practice of public history. It discusses how through various mediums of interpretation and presentation a range of actors, which include museums, archives, government agencies, community history societies and the media and digital media, make history accessible to a wider audience. It provides the reader with an overview of the wider-world application and communication of history beyond the classroom through core case studies for each sector that include ideas for best practice 'in the field'.

This book offers an accessible and engaging synopsis of a topic that has not previously been covered. By focusing on an area of study that has changed substantially in the last decade, *Public History: A Practical Guide* presents a comprehensive outline of the practice of 'public history' and provides ideas for future methodological approaches as well as a reference point for planning professional development in order to gain future employment in these sectors.

In the current economic climate, students need to understand the potential use of history beyond university; this book contains the tools and advice needed for them to get one step ahead in terms of knowledge, skills and experience.

Key revisions for 2nd edition:
This new edition will provide additional material and updated content. It will provide a temporally and contextually specific review of public history, while also providing material that is relevant in the constantly changing arena of public history. It will tackle reviewer comments and suggestions, making this volume applicable to a wider range of both undergraduate and graduate students studying public history and heritage. It will provide new material, more international examples and case studies applicable to a global market place. It will further explore the historiography of the discipline and its complex links to politics. New chapters, such as 'Restoration and Preservation' and 'Business and History', and substantial additions covering the growing fields of digital history and political history broaden the application and relevance of this book as the go to textbook for public history.

- **Changes throughout volume**
  - Historiographical updates: Providing a historiography of public history and recent changes to the profession
  - Current policy and legislative updates
  - References updated: To highlight current academic research and resources
  - Reordering of chapters (see Table of Contents): Providing better flow and links between key concepts

- Updated case studies: Include new revised easier-to-navigate layout. More international case studies; others will be updated to provide global relevance. Additional extended and updated suggested reading and new discussion questions provide pedagogically relevancy to a wider range of undergraduate and graduate students.
- Updated bibliography: Addition of new reading resources
- Images: More relevant, better quality and increased number of images, including charts, graphs and pictures. This supports case studies and key ideas, providing visual learning aids for the reader.
- New index: Extended to include key terms and provide a better referenced resources for reader.
- Proofreading and checking
- Revised job descriptions: Including personal reflections from industry experts (1–2 per chapter): This will include reflections of jobs; a day in the life, reflecting on responsibilities and skills required.

- **Additional Chapters**

  Restoration and Preservation: This chapter investigates the role historians have in the restoration and preservation of the past. It examines the changing theories and methods employed by historians working in and on historical landscapes, cityscapes, historical structures and buildings. Furthermore, it seeks to understand how the concept of preserving the past for future generations has impacted on the preservation and restoration of historical assets. It discusses how individuals involved in the management of historical assets require an understanding and application of current conservation and restoration techniques and methods of interpretation and presentation to the public. It investigates how the practice on restoration and preservation of historical landscapes can impact on the perceived authenticity of history. Through examples and case studies, this chapter will link the reader back to key debates outlined in the introductory section regarding authenticity and politics of the past. These case studies engage the reader in discussions relating to conservation ethics, and complexities of managing the past, that require balancing visitor requirements and increasing footfall on historic sites with preservation of history for future generations. It engages the reader in ideas pertaining to maintaining cultural and historical integrity, authenticity and accuracy. This section will include material on the role of government and charitable organizations such as Historic England, Federal Historians and Landmark Trust in the restoration and preservation of historical assets. It will go on to examine the variety of skills required to work in restoration and preservation, including conservation, building and landscape surveys and stakeholder surveys. This will link in with examples and advice on processes involved in the restoration and preservation of historical sites.

Key case studies: Cliffords Tower; York (UK); Auschwitz-Birkenau (Oswiecim, Poland); Annapolis (USA)

Ideas for personal reflections: (List of people)

History and Business: This chapter considers the core skills that studying history provides students with, looking at learning outcomes and activities students have attained during study and subsequently applying these to other career options. Subheadings for each transferable skill present a synopsis of its role and application in practice, illustrated by case studies of careers chosen by former history students. It will provide a comprehensive analysis of history graduates' employment opportunities, looking at opportunities in history and the skills studying history provides for employers and employees, in industries such as the civil service, law, journalism, marketing, business and research. This will include some of material from the first edition conclusion. It will discuss roles of historians in other fields including business archives, heritage advertising and product design. This will discuss the role of heritage in tourism and the economics of heritage (GNP). This chapter examines the role history degrees have outside their more normative applications by those described in previous chapters.

Ideas for personal reflections: (List of people)

- **Updated chapters**: New heavily updated sections:
  - Introduction: Retitled 'Introduction' to 'Public History': Expanded Political Discussions. Historiography of public history. Draws in ideas relating to the role of oral history with public history.
  - Digital media: Updated material, including blogging, Twitter, Facebook, crowdsourcing. New material covering Google cultural institute, citizen science, Instagram and 3D museum projects.
    - Ideas for personal reflections: (List of people)
  - Media history: Updated on all sections: Expansion of radio section and new material on podcasting.
    - Ideas for personal reflections: (List of people)
  - Community heritage
    - Personal reflections: (List of people)
  - Museums:
    - Personal reflections: (List of people)
  - Political history: Update policy and legislation, including new material on military protection and intervention (Syria/Iraq). Revisions of Indigenous rights and land rights, and US section. Additional global examples from Sub-Saharan Africa. New pedagogical material on preparing and developing funding bids and project planning.
    - Personal reflection: (List of people)

- Teaching: Update on current teaching policy; relationships between politics and teaching to be more clearly discussed.
    - Personal reflections: (List of people)
- Conclusion: Renamed 'History and Business': Final job description expanded.

Key features

- Divided into ten new reordered sections, this book leads the reader through the variety of applications of historical skills and knowledge beyond the classroom.
- This provides readers with an overview of the multitude of employment opportunities for graduating students in the modern world.
- Key international case studies provide examples of the various methodologies used in the presentation and interpretation of history to a popular audience.
- Tables provide the key skill sets for each sector to support students in job applications.
- Interactive web resources provide specific activities to develop critical thinking and support professional development, including personal statements and questionnaires of skills and roles.

Revised table of contents

1 Public History: An Introduction
2 Museums, Archives and Heritage Centres
3 Methods of Communication
4 Media History: Television, Radio and Popular Publication
5 Digital Media
6 Community History
7 Teaching History
8 Restoration and Preservation
9 Politics, Policy Makers and History
10 Conclusion: History and Business

Word count: 10 × *c*. 10,000 word chapters = 100,000 words not including front and back pieces.

Submission date: March 2018

Figures, illustrations and permissions: 30–40 figures or photographs; photographs will be copyrighted to the author, or Getty Images will be used.

Pedagogical features: (Learning through doing: Experiential approaches and visual mediums)

Key chapter case studies (separate boxes)

Careers pathways: Personal reflections for historians working in public history – 'a day in the life of a historian'.

Chapter activities: To develop critical thinking and skills, including production of popular writing and writing television script.

Table of skills sets at end of each chapter and their application.

Further reading at end of each chapter

Mind mapping software for planning public history projects

Various project management tool kits

Market and competition
Market and readership

The book will be essential reading for all undergraduate students studying history in practice, public history and heritage studies.

(List of courses, locations, year group and tutors)

International markets

This book's themes and principles have application at an international level. Through using international case studies of 'public history' programmes, developed from the author's own experience of working in the United States, Australia, UK, Europe and West Africa, this book will appeal to a global audience.

Your analysis of competing or comparable books

The nearest direct parallel is the recently published *Public History: A Textbook of Practice* (Cauvin, 2016). This focuses to a large extent on the practice of public history in the United States. There have been a number of studies including journal articles and book chapters that have addressed elements of this topic; for example, *History in Practice* (Jordanova, 2010) focuses on the theories and wider debates regarding this topic but not its methodological approaches. Some edited volumes contain chapters on specific topics covered in this book such as *Presenting the Past: Essays on History and the Public* (1986). However, the majority of these are somewhat dated. There are also journals, including *The Public Historian* and *Oral History* that publish selected articles and case studies on the topic but do not consider the subject as a whole. Below is a list of recent books that have some moderate areas of overlap in terms of topic, none of which use the same case studies or have the depth and scope of methodological applications proposed in this volume. The absence of a similar volume and the emphasis on history in practice and public history in universities is one of the main reasons that there is not only a market but also a pressing need for a volume that emphasizes the breadth of history's application outside the classroom and brings together worldwide cases studies that can be used to build an appropriate context for structured debate.

(List of competitors)

Author and contributor information
Contact details:
Biographical note:

Politics

Job description: Policy/government historian

History undergraduate (2:1), Masters in history (or related field), work experience in public history sector.

- Internship and/or pre-entry work experience
- Political awareness
- Understanding policy frameworks and legislation relating to historical assets
- Project management skills
- Leadership skills
- Communication skills: verbal and written
- Financial acumen
- Teamwork and negotiation
- Adaptability
- Preference language skills

HLF grant key themes for application

- Name of organization
- Project title
- Project summary

Section 1: Your organization

- Organization details
- Purpose of organization
- Legal statutes
- Partnership details

Section 2: The heritage

- What is the heritage your project focuses on?
- Does it involve physical heritage?
- Does your project involve the acquisition of building, land or heritage items?

Section 3: Your project

- Project plan
- Explain what need and opportunity your project will address?

- What work and/or consultation have you undertaken to prepare for this project?
- What outcomes will your project achieve?
- What are the main groups of people that will benefit from your projects?
- How many people will be trained as part of your project?
- How many volunteers do you expect will contribute personally to your project?
- How many full-time equivalent post will you create to deliver your project?

Section 4: Managing your project

- How will your project be managed?
- Tell us about any outside advice you have received or will receive to help you manage your project?
- When do you expect your project to start and finish?
- How will you evaluate the success of your project?
- Tell us what will happen to the things that your project has produced after the funding ends.
- If your project involves conservation of an item, land or property, tell us how you will maintain it so that people can continue to experience and enjoy it after the funding ends.

Section 5: Project costs

- In this section, tell us how much it will cost to deliver your project?
- Project income
- Financial summary
- Are there any non-cash contributions or volunteers time to help carry out your project?

Section 6: Additional information and declaration

Section 7: Supporting documents

AHRC grants key themes for application

- **Objectives**: List main objectives of the proposed research in order of priority.
- **Summary**: Describe the proposed research in simple terms in a way that could be publicized to a general audience (up to 4000 characters). Note that this summary may be published on the AHRC's website in the event that a grant is awarded.

- **Outputs**: The main outputs of the research.
- **Academic beneficiaries**: Describe who will benefit from the research.
- **Impact summary**
- **Summary of resources required for project**: Financial, resources, summary of staff effort requested.
- **Other support**: Details of support sought or received from any other source for this or other research in the same field. Other support is not relevant to this application.
- **Accounts and time staff**
  - Directly incurred posts
  - Applications
  - Travel and subsistence
  - Other directly incurred costs
  - Estate costs
  - Indirect costs
- **Pathways to impact**
- **Letters of support**

Restoration and preservation

The restoration, preservation and conservation of archival and museum material enable public historians to directly interact with the historic fabric and material culture of the past. It enables historians to understand human development, landscape usage, cultural exchange and social networks and hierarchy. The preservation, restoration and conservation of archival and museum material stabilize, clean, preserve and perhaps object for presentation to the public and protect them so that they can be used for future study. Conservation of delicate work removes dirt and corrosion to help interpret items, often uncovering hidden details such as textiles or artistic designs and elements.

Job description: Conservationist

(See https://icon.org.uk/news/so-you-want-be-conservator-10-traits-you-need-succeed.)

- Membership of institute of conservation
- Interest in conservation
- Craftsmanship, concentration and attention to detail
- Patience: Aspects of conservation involve very fine details and intricate work

- Visual awareness
- Excellent written and verbal communication skills
- Adaptability
- Tenacity
- Business acumen: project management, time management and budgeting
- Critical analysis
- Understanding chemical compounds and their interaction. How conservation techniques will affect their stability and the potential corrosive effects of air and water.

A DAY IN THE LIFE

Alison Draper, MMU Special Collections Conservation

Every day is different and varied working as a conservator at MMU. My work is a combination of preventive conservation – putting measures in place to stop the collections deteriorating – as well as interventive conservation where I might stabilize, clean or repair objects. The morning starts with a conversation with my colleague regarding twenty ceramics, which the Whitworth gallery is giving to us. We are out of space, and we discussed how and where we could possibly fit more cabinets to accommodate them safely. Next task is to apply online to University of Manchester X-ray Imaging Facility (MXIF) for beam time to get two Anglo-Saxon objects analysed by their 3D X-ray Computed Tomography facility. This will enable us to see through the corrosion layers to see the decoration and construction details in 3D. As this is probably the only way to retrieve this important information, I am really hoping they will accept it. Before lunchtime is a meeting to discuss our proposed relocation to a new building on the site of Mable Tylecote. Our biggest decision is how we want to store our collections. There is some debate regarding maintaining open access to our collections – unique in Manchester – versus care and security of the objects. After a quick check of the environmental monitor and dust monitor in the exhibition space, the rest of the afternoon is spent working under the microscope. I am currently undertaking the investigative conservation of an Anglo-Saxon shield boss from Oakington. This work involves carefully removing the soil particles to reveal its structure and photographing and recording the object as I work. The most satisfying part of the day!

Useful websites

- http://www.vam.ac.uk/page/c/conservation/
- https://icon.org.uk/news/so-you-want-be-conservator-10-traits-you-need-succeed
- https://www.museumsassociation.org/workforce/9911
- https://icon.org.uk

Key skills for conservationists

- Knowledge of techniques used to conserve finds (chemicals and technology)
- Understanding artefact typology, biography and material composition
- Ability to use or understand the appropriate use of equipment such as 3D scanning software, radiography and X-rays
- Aptitude in interpreting objects
- Team work.

Conservation statement outline[2]

- Introduction
- Understanding the historical place and setting (including historical, architectural, archaeological overview, setting and social and community values)
- Significance (see Table 2)
- Condition of building
- Conservation issues and capacity for change (see Table 3)
- Outline policies
- Next steps (actions and timetable)
- Adoption and review
- Bibliography
- Appendix

TABLE 2 *Significance and levels*

Significance	Level
Exceptional	International or national
Considerable	Regional
Some	Local
Negative/negligible	Negative/limited

TABLE 3 *Capacity for change and conservation approach*

Capacity for change	Description of conservation approach
Very low	Fragile and vulnerable to change and neglected. Conservation approach needed. Minimum intervention to avoid compromising significance.
Low	Vulnerable to change/neglected. Capable of accepting some change if these avoid comprising significance. Conservation approached needed.
Moderate	Capable of accepting number of changes without compromising significance. Significance must inform proposals.
High	Very major interventions possible without compromising significance.

Key elements of a conservation and heritage management report[3]

Key elements of a conservation and heritage management report include the following:

- Introduction to the Conservation Management Plan: Brief overview of its aims and objectives.

- Understanding the building and setting: Description of site's history: complete historical and archaeological background of the site. This should include archival research and data searches.

- Assessment of significance: Local, national, international significance and summary of current condition: This should detail both the physical heritage and the intangible social and cultural value of the place.

- Proposals for reuse/specific objectives: This is in relation to specific plans for improving or preserving condition of the historic site. This should be attainable within a specific time period.

- Vulnerability and risks: Any issues including environmental, financial and ownership that many impact on the ability to manage the site.

- Conservation policies

- Next steps after writing the Conservation Management Plan: This can include public programmes and ongoing repair programmes.

- Adoption and review: What steps are going to be implemented to evaluate and review the project? Who is going to oversee the project monitoring and reviewing? Will this require a quarterly

> review document which includes a system of project status and risk identification such as a traffic light system?

- Bibliography
- Appendices

Teaching

Historians' ability to teach history relates to their ability to encourage learners to engage with the subject matter. This requires those teaching history to have a breath of understanding of history, learners and teaching techniques.

Job description: Academic historian

History undergraduate (high 2:1) – History Masters (distinction) – PhD history (additions: PGCAP/teaching diploma)

- Research and teaching experience in history
- Ability to contribute to history teaching at undergraduate and postgraduate levels
- Publications of international quality
- Additional
  - High student satisfaction
  - Experience of virtual learning environments, including online teaching aid
  - Strong ongoing international research

Job description: History teacher

History undergraduate (2:1), Potential Masters: history, teacher training qualification (such as PGCE (UK))

- Qualified teacher status, including PGCE (or relevant teacher training qualification
- Experience of classroom teaching
- Excellent written and oral communication skills
- Ability to inspire others
- Time management

Job description: Museums educational officer

History undergraduate (2:1), Masters (museum studies/public history) (additions PGCE/teacher training qualification)

- Two/three years' experience in museums (delivery educational programmes)
- Preference for qualifications such as MA in museum education and museum studies
- Knowledge and experience teaching and learning theories and methods
- Ability to inspire others
- Teamworking
- Knowledge of the National Curriculum (PGCE)

Learning packs and educational material

In order to be successful, museums need people to visit them. One such way they do this is to target their exhibitions and resources to a wide number of groups. An important target group for museums is schools, which similar to museums are responsible for imparting knowledge and have a responsibility within their curriculum to teach history. Resultantly, many institutions focus on education and seek to encourage school visits. As such, museums often have their own education programme that links the National Curriculum and the resources and exhibitions within the institution.

Key questions to consider when creating a learning resource pack

- What age range are the young people who will be using the learning pack?
- What curriculum level are you writing for? In the UK, they are split into four key stages which deal with ages (5–7), (7–11), (11–14) and (14–16). The predominant visitors to engage with the historic environment are those in Key Stages 1 and 2 as they are able to approach their curriculum in a more flexible way. The main area in which museums are able to utilize the National Curriculum is through tailoring resources to subject groups, the most applicable being history, English and PSHE/citizenship.
- Does the institution have its own archive of resources or do these need to be sourced externally? Be aware of copyright issues.
- Are the activities levels appropriate for differing abilities? Not all students work to the same level. The template below demonstrates a traffic light approach to learning, indicating that the activity outcomes can be accessed by all, most and some students and depend on ability and engagement levels.
- Is the activity understandable? The main use of learning packs is for a teacher to disseminate the museums' messages to their classroom environment. The activities have to be open to interpretation by

teachers and easily understood by children. It is helpful to include suggested group numbers for each activity.

- Is the activity fun? Resource packs often preclude a visit to the museum itself. These activities need to encourage and promote flexible learning and to inspire the young people to maintain interest in history.

Template for learning packs

1   Title page
This should clearly outline the topic and age range. Most institutions require you to work within a set format and guidelines for the learning packs. The title page will carry the institution and associated partners' logos.

2   Welcome
An introduction to your learning pack; include a brief outline of the contents and aims of the pack. State your learning outcomes and link these to National Curriculum guidelines, generic learning outcomes (GLO) and generic social outcomes (GSO).

3   Source outline
List sources with a brief description. Pictures of the sources themselves should be included in an appendix. Sources should be listed in the order in which they are used. Resource packs can be utilized as a means of demonstrating the collections of an institution, including those not displayed.

4   Source-based activities
Activities require a clear structure and purpose with either the source being chosen to fit an activity or the activity being built around the source.

5   Sources
Images of the sources used with numbers corresponding to source outlines.

6   Resources
Extension activities that do not correlate with a source.

7   The National Curriculum
List the parts of the National Curriculum included in the learning pack. The template uses the following format:

- Source number
- Aim of activity
- Outline activity
- Learning check – here include 'all, most, some' targets.
- Extension activity – Is there another activity you'd like to include?

Examples of learning material

Example 1: Manchester Metropolitan Schools Session: Dr Sam Edwards
Stars, Stripes and *The Simpsons*: An Introduction to American History

Rationale: This class is targeted at Key Stage 3 students (ages 11–14). It provides an accessible introduction to key themes in American history via discussion of an issue of contemporary concern: the Gun debate. The class also provides an engaging introduction to the methods and approaches of cultural history.

Learning outcomes:

1 Students will develop awareness of key themes in American history as taught in higher education (especially the significance of race, class and gender);

2 Students will develop awareness of a contemporary issue – the Gun debate – and will be able to understand the extent to which this debate is historically rooted;

3 Students will be able to challenge and unpick some of the myths about gun ownership popularized by the pro-gun lobby;

4 Students will develop an appreciation of how the artefacts of popular culture (especially film and television) can be used as historical sources.

Duration: The session works best at around one hour and thirty minutes. But this can be reduced if necessary by eliminating/shortening where appropriate.

Lesson plan:

1 Introduction: Brief introduction to the session by the tutor, outlining the key objectives and the overall structure (5 minutes).

2 Group exercise: Split the class into groups of 4–6 students. Using pens and paper, each group must respond to the question 'What does America mean to you?' In essence, this is a word association task. Students list and discuss what comes to mind when they think about the United States (places, people, products, events, films, music, sport). Tutor moves among and around the groups, discussing their responses, learning names, etc. (10 minutes).

3 Feedback: Tutor invites a representative from each group to report back on the results of the exercise. Tutor lists responses on whiteboard (5 minutes).

4 Mini-lecture (1): Tutor uses the results of the group exercise as the basis for a mini-lecture, drawing out some of the key issues on the study of the United States, especially race, class and gender. This might involve raising, in particular, such issues as slavery, social protest and suffrage.

The point of the lecture is to demonstrate that studying American history (like studying history more generally) offers a way to understand the origins of issues that are also distinctly contemporary (10 minutes).

- Group exercise: With a context established, the session now moves to discuss in more detail one such contemporary issue: the Gun debate. Invite the students to list what, in their opinion, are the key arguments for and against gun ownership in the United States (5 minutes).
- Mini-lecture (2): Use the students' ideas as the basis for a mini-lecture, connecting their suggestions to the real debate (there will be lots of crossover). This done, turn attention to the historical background to these arguments. Special attention here should be given to the origins and text of the Second Amendment (10 mins).
- The Gun debate on TV: Show clips (or full episode) from the Cartridge Family, an episode of *The Simpsons* during which Homer buys a gun (10 minutes).
- Group exercise: When the clips are finished, ask the students to list the arguments for and against gun ownership that feature in the episode – several of the key arguments identified in the previous task featured in the episode, including references to the Second Amendment (5 minutes).
- Feedback: Tutor invites a representative of each group to offer one of the arguments that was featured in the episode (5 minutes).

5 Mini-lecture (3): Tutor reconnects the arguments identified in the TV show to the 'real' arguments discussed earlier in the session. The emphasis here is on suggesting that television shows do not 'just' entertain; they are historically contingent and thus responsive to the cultural and political circumstances in which they are produced. As such, *The Simpsons* is a great source for exploring modern American History. By way of summation, this mini-lecture might also include some facts and figures about contemporary gun-related deaths in the modern United States (comparing them with UK figures) (5 minutes).

6 Conclusion (optional): Tutor rounds off the session with a team quiz, involving questions connected to the subject matter of the session, plus some additional general knowledge questions (15 minutes).

Example 2: Oakington Archaeology Resource Pack, Abigail Baldwin.
Oakington Case Study Information Activity 1: This activity expands upon the ethical discussions surrounding archaeological excavation of human remains. It encourages young people to research debates surrounding

archaeology and human remains and place them in teams to argue the pros and cons of the public being able to witness excavations. Bones without Barriers has unique permission from the UK Ministry of Justice to excavate human remains without using screens.

Set the scene for you debate. Your local community wants to build a new sports hall. Legally, there has to be a survey by archaeologists because pieces of roman pot were found there previously.

- During the survey the archaeologist uncover human remains dating to the sixth century. What happens next?
- The young people should think about how they feel about the thought of skeletons being removed from their resting place. Do they think this is right or wrong, and why?
- What do they think the benefits of investigating the skeletons are?

Learning outcomes

- All young people will understand that there is ongoing debate about the excavation of human remains and the role of members of the public.
- Most will engage with contemporary debate and form their own opinions.
- Some will understand the ethical points of the arguments and express their own opinions in a thought-out and persuasive manner.

Activity 2
Extension activity
Take the young people out into your playing field where you have placed a closed gazebo. Ask them to guess what could be behind the gazebo. Explain that it could be archaeologists who have found human remains and are currently excavating them. Who would want to see? Who would not? Split the young people who would like to see what is behind the screen and those who would not into two groups. Get each to state their reasons.

Activity 3
This activity looks at the grave goods found with burials, in particular found at Oakington. Sources 2A and 2B are pictures of brooches found at Oakington.

- Introduce the children to the pictures of various Anglo-Saxon buckles and brooches. Do any of them have things in common, for example, shape, size?
- Do they notice any animals in the brooches? Horses figure is in all three cruciform brooches in Source 2A. Horses have symbolism in Anglo-Saxon culture as being guardians of the soul. They believed

that animals and humans are intrinsically linked. Through their use in material culture, a link between Anglo-Saxon and pagan beliefs is indicated, and it also indicates their view of culture and status.

- Using the templates provided, let them create their own brooch/buckle.

All will be able to produce a brooch/buckle of a likeness to that of an Anglo-Saxon brooch/buckle.

Most will be able to understand the value of such items to an Anglo-Saxon person.

Some will produce a high-standard brooch/buckle, which draws on their understanding of Anglo-Saxon culture.

Useful Websites

http://www.museumoflondon.org.uk/Schools/
http://www.vam.ac.uk/page/l/learning/
http://www.phm.org.uk/learning/

Key skills for developing educational material

- Experience working within both an institution and placement team towards a target while completing autonomous work
- Knowledge of the National Curriculum
- Proficient at disseminating knowledge to wider audience
- Familiarity with methods required to complete source-based research
- Contributing to your institutions learning schedule.

Community history

Historians with the wider community on community heritage projects are required to consider alternative power relationships. Successful community projects are developed from collaboration and consultation between a range of stakeholders to facilitate community participation and engagement in different elements of 'their' heritage, often using a range of techniques, including oral history, excavation and archives.

Job description: Community historian

History undergraduate (2:1), Masters in history (or related field), work experience in public history sector.

- Political awareness
- Understanding legislation relating to historical assets
- Project management skills
- Leadership and teamwork skills
- Excellent communication skills: verbal and written
- Financial acumen (grant applications)
- Adaptability.

Open days

The aim of open days is to create an event, which markets institutions collections, creates interactive activities and encourages new visitors.

Open days formats:

- Invitation events: These invite teachers to view demonstrations of learning sessions to boost school visits.
- Family events: These events encourage family learning and create new interactive material and activities to encourage families to visit as part of a day out.
- History recording events: These events encourage and invite the public to 'drop in' and share their memories of specific events or time periods. This involves engaging in oral history interviews.
- Important things to remember:

  - Marketing: How will you market your event? Consider the use of social media, leaflets and posters to reach your audience. Check with your institution if they have specific marketing guidelines. You do not want to produce something for it to be turned down because it does not meet guidelines.
  - Budget: Does your institution have a budget for your open day or do you need to be creative in how you put activities and marketing materials together?
  - Timing: Who are your target audience and when are they most likely able to visit? There is no point in organizing a family event in the middle of a term time week.
  - Interaction and engagement: It is not just about getting people through the door. Although this is useful for statistics for visitor numbers, it is not a guarantee that the people are engaging with the museum environment. You potentially have a whole museum at your disposal; use the space wisely. Does your institution have permanent exhibitions? If so guide people to these as they are the main focus of the institution.

Key skills for organizing open days

- Teamwork
- Organizational skills
- Marketing and advertising skills
- Confidence in public speaking
- Produce and manage events successfully.

Oral history

Oral history projects require background historical research to shape the projects specific aims and objectives. This provides a basis for the interviews – themes to consider when talking to the person. This determines the selection criteria for interviews based on the type of history being research. It involves consultation and collaboration with the community, often working with local history societies, community groups and community members to help shape the interview process and to locate participants and community support for the project. In some cases, the community will drive the process with the support and facilitation of the oral historian.

Key skills for an oral historian

- Excellent communication skills
- Ability to make people feel at ease and create a relaxed and open atmosphere to develop an open dialogue
- Good background knowledge of the history of the period
- Skills in transcribing collected data
- Analysis and interpretation of data
- Attention to detail and listening skills.

Key tasks in creating an oral history project

- **Interviews:** Oral history is about listening first and supporting free-flowing conversation through themed open questions. It is critical that a friendly, safe and supportive environment is created to enable conservation that is guided by the overarching research aim.
- Is the environment comfortable?
- Is it a quiet space?
- Will the interview be conducted in public or private space?
- Is the interview one-to-one or group interviews? One-to-one interviews allow for a more personal feel to the project. Group interviews are often more lively; they allow for discussion among

participants, allowing you to gather a range of views, and often the group sparks memories and debates among themselves.

- What is the theme? Interviews should be framed around the predetermined themes of the project, which help to shape the conservations and offer guidance. Although the aim is to be conservational, you are trying to create a dialogue with the interviewee and through talking to trigger and encourage memories.

- Don't be a guide; be a tourist. It is your purpose as the interviewer to help the participant create their own story; don't lead them along as you could end up going in the wrong direction or losing information they would have imparted by themselves. You are providing a map to the participant, keeping them on the right path so that your research themes are met. Ways to keep your interview on track could include a trigger such as a photograph and open-ended questions to provide a structure and a starting point for the conversation. These questions should be plain in language and non-suggestive in nature, leaving out descriptive words, for example, 'Living conditions must have been really bad. Can you tell me about them?' 'What do you remember about the living conditions?' (see Oral History Society); therefore provide a collaborative process rather than cohesive.

- **Permission and ethics**: Interviews should start with the interviewer's name and date of interview, possibly where it is taking place, followed by the name of the person being interviewed and other relevant information such as their address or date of birth. It is critical that code of ethics and standards are followed and that the participants are made fully aware of the nature of the project, the intent and the use of the material after interview. Permission must be given; usually a formal form is signed which provides agreement to these terms and the use of this material for future work. Specific projects will require, due to sensitivities, personal, political or religious details of the participant to remain anonymous. This must be respected; therefore, an agreement should be signed that names will be changed and access to original material by others outside the project is prohibited.

- **Recording:** Interviews must be recorded in order to provide archival material for future research and interpretation. Equipment: There is a range of equipment used to record oral history testimonies, including digital recorders, camcorders to Ipads and tablets. The choice is dependent on the context of the interview and reliability of the technology; the ability to record for long periods of time, to provide adequate quality of recording for future use, and the ability to transfer files to digital storage are all factors in the choice. Further guidelines can be found on OHDA.

- **Transcribing:** After the interviews have been recorded, these verbal conversation recordings will be written out in long hand. This enables text be analysed.

- **Interpretation:** This can involve undertaking discourse analysis of conversations and the re-evaluation on material based on core themes. This is primarily done through the colour coding text based on themes in order to identify patterns and dominant themes in conversations. The material may need to be used for the creation of exhibitions, books or television or radio programmes; this will require editing.

- **Storage:** Vast amount of digital data – recordings either audio and or visual will have been collected. This data provides primary evidence, and copies of this data should be made and stored in order to provide a permanent archive of the material for both future use and reference. It should be treated similarly to any primary source material; it should be given a description, a time, a date and a personal reference code, and a code that relates to that project. This should then be uploaded into an online database and copies provided to archives and data provided electronically or on CD/DVD format to the participant. This provides not only transparency of research but also the chance for the participant to comment.

Useful websites

- http://www.ohs.org.uk
- http://ohda.matrix.msu.edu

Overarching skills

Leaflet design

Leaflets are utilized in a number of ways within public history environments. They are, if used and designed correctly, an invaluable tool in communicating and marketing history to the public. Leaflets require a balance of text and imagery to encourage the public to learn about the past and visit an historical organization. They serve to educate and encourage visitors to visit an exhibition or event.

Key points for leaflet design

- Intended audience: This will affect the layout, language and design of the leaflet
- The message and purpose

- The design and structure
- The corporate image of the museum or institution, that is, logos and slogans
- Use of images
- Membership options
- Bullet points and font changes

Useful websites

http://www.royalmail.com/marketing-services-occasional/create-and-prepare/design-your-perfect-leaflet

Key skills

- Commercial awareness
- Excellent written skills
- Design and editing skills
- Communication within a team
- Excellent research skills.

Project management

When planning a project, it is important to keep in mind the project brief and the key aims and objectives of the project; planning seeks to work towards this goal.

Key considerations (*see Prince and Agile Project Management Structure*)

- Project brief: Summary of what the project is and aims to achieve.
- **Key aims and objectives**
- Timescales: Create a detailed timescale that is feasible and manageable.
- Budgets: Outlines all the costs and cost infrastructure for the project.
- Plan: Create a structured plan of action and tasks for the project that contains details of task linked to each week and month. For example, project managers often use Gantt Charts. This bar chart acts as a schedule for projects, outlining dates and tasks. It outlines the start and finish of your project and the elements in between. http://office.microsoft.com/en-gb/excel-help/create-a-gantt-chart-in-excel-HA001034605.aspx

- Teamwork: Timescales, plans and tasks should be shared among the team; each person should know what they are responsible for and when the task is due to be complete.
- Guidelines: As a team, set out guidelines for how the team will manage the project and standards.
- Risk assessment: This identifies any potential risks, either through a numerical or colour (traffic light system), and details methods to mitigate risk. This then will provide a new number or colour based on potential risk after mitigation procedures.
- Approval: The project plan, budget and risk assessment will need to be approved by your line manager.
- Progress reports: If you are working in a larger team, set dates for monthly or bimonthly team meetings and core staff members to complete progress reports, including current risk assessment, spend and targets.
- Delivery: This is the completion date of the project in which it will be finished to project specification documented within the brief.
- Evaluation and project closure report: These reports examine what you have achieved. Projects are rarely neat things that simply finish, and operational handover is essential. The report lets you document leftover actions, risks or issues for the person taking over the operational aspect of the project. The report will identify when a post-implementation review will occur. Sometimes a project will deliver its objective at the end, but the benefit may not be delivered until sometime in the future.
- Lessons learnt: This documents helpful tips you would have given yourself with the benefit of hindsight. Maybe you forgot to include a stakeholder in an initial start-up; maybe you didn't request enough time for security to be involved. Maybe you didn't manage expectations well for customers/stakeholders, which led to dissatisfaction for the end delivery.

Key skills for project management

- Leadership and teamwork
- Development of verbal and written communication
- Ability to take responsibility for actions
- Working together to create a project outcome
- The ability to structure activities to a timescale
- Completing tasks on target
- Identifying job roles and project outcomes
- Distributing tasks and responsibility for outcome
- Critical thinking and organizing.

A DAY IN THE LIFE

Siorna Ashby, Project Manager National History Museum

Start-up planning: I cannot stress how important teamwork is, and one of the most important things a project manager can do is instil a sense of team ownership to the project. So I disagree wholeheartedly that the timescales should be drawn up in isolation by the project manager and given out to the team.

Something I like to do is get the project team in a room (once the brief has been read by everyone) and put up what I think are the major milestones on the wall in post-it notes, going along the top. Then I ask the team to talk about those steps – did I miss any? – What else could we do – are they in the right order? Then we get into the tasks/actions in each milestone, and we all put up post-it notes with these written on them under each milestone. And review again. At the end, you pretty much have your project plan. It always needs refining and timescales adding, but once this is done, the whole team knows the sum of the parts, has an appreciation for what everyone else is doing and feels ownership for the project they just helped design.

Note: Be prepared to stand your ground on the timescales. A project manager will always try to give a time plan that takes into consideration dependencies and may even try to provide a bit of slack just in case of sickness, or that dreaded testing takes longer than anticipated. An SRO will always, and I mean always, want it done sooner. Negotiation and standing your ground can be vital tools here.

Lead by risks and issues: Project managers are always asked to think about the risks and issues, keep a log and traffic-light the item. This may seem like an academic exercise rather than something that the project manager needs to actively revisit, almost on a daily basis. This isn't always possible, but I always carve thirty minutes in the week to sit down and review risks and issues, asking key questions like 'Has it got better or worse and when will the issue be resolved?' Noting the date of the review period really helps too.

Issues: An SRO on a recent project said that risks and issues always happen in a project (even when you are putting in mitigation plans to stop identified risks becoming issues). It's how you manage issues that stand you apart as a project manager. So when an issue happens, don't hide from it. Be prepared to think about the impact of the problem and then offer options on how you could solve or continue. Usually the impact is on time, resource or budget and can be all three at once. Another piece of advice is to lead your team meetings with the issues log. It gives a framework and focus to the meeting.

Risks: Interestingly, people do not always want to raise risks that could impact on a project. They don't want to think about the bad side, especially at the start when everyone is generally optimistic about the reason for the project. An approach a colleague of mine took was to ask his project board to write down three risks they foresaw could impact on the successful delivery of the project, fold the paper over, and place them into a black hat. I think the hat could be any colour and could even be a box! The point was the risks were anonymous.

He then unfolded each one and read it out loud, asking the board to discuss the risk, what impact it could have, and what approach they could take to avoid, or reduce, the risk. This was a great way to make the board take ownership of risks, much in the same way the team planning exercise provided ownership to the team. The project manager cannot own all risks and might not be the right person to do so.

If your project is large enough to require a project board, it helps to have the correct board member owning that risk. For example, if it's a stakeholder risk, the senior user should own this and provide advice on the approach to resolve the problem, even before it threatens the success of a project. Sometimes, though, risks just need to be accepted, and in doing so, a mutual decision has been made. In the event this risk occurs, everyone feels comfortable that it was an accepted aspect of the project.

Communication: There are many facets of communication in a project; reams of books have been written on stakeholder engagement and communication plans. I am going to concentrate on some simple tips for the communication between the project manager and the senior responsible owner (SRO). The SRO is the person ultimately responsible for the delivery of the project and usually the original sponsor.

The relationship between an SRO and the project manager is arguably the most important in the project. Many of my SROs have been quite high up in the organization, looking after many teams and projects at once. This means their time is precious and it can become difficult to get them to concentrate on my project. So I would advise securing time in their diaries – 1:1 – to keep them up to date with the project and allow you time to get decisions, or advice when necessary, at regular intervals. Your 1:1's should always have an agenda. Your SRO doesn't necessarily need to see it in advance, like in a meeting, but you need to walk in to those 1:1's knowing what you want to say and what you need from them. If nothing needs to be flagged or decided, you can always cancel the meeting; they are always grateful to get an extra thirty minutes back in their dairy.

My SRO receives hundreds of emails a day. An effective tool I use is to start the subject title of an email with 'for information', 'for decision', 'for review (with deadline)'. My SRO can then see which emails they need to read from me immediately. Decisions are also a major part of projects,

and it will save a lot of heartache later removing the assumption of who is authorized to make a decision on a project. Sometimes an SRO will want to approve all decisions or may delegate decisions to the person leading a specific element of a project, like the head of content for a new web page. Get these agreed with the SRO at the beginning of a project.

I would recommend starting a 'Decision Log', noting the decision, who approved it, if it impacted the budget and any follow-up actions. This brings an element of control to the process because sometimes decisions can be made so rapidly, or so long ago in a project, that it's useful for the project manager to be ready with the history of every decision in a project for their SRO.

Budgets

Public history institutions are businesses; they rely on money and are required to generate income that meets their expenditure. As such, understanding ingoing and outgoings, obtaining costings, tendering for projects and managing multiple different budgets within institutions have become an essential activity for all public historians.

Each public history project will require the creation of a budget. If applying for funding to a funding body, this budget will be limited to the amount available. Budgets will often be constructed under specific organizations' guidelines and budget headings. Excel charts can allow for accurate budgets with columns allocated for budget headings, descriptions of costs, and VAT. Once a budget has been approved by management, it is essential that costings fall within the budget framework; overspend is not an option; therefore, it is critical that contingency budget is put into place, which takes into account rates of inflation and risks; on average, 10 per cent should be added to each budget to take into account unforeseen expenditures.

An accurate budget will provide for everything your project will require. It is therefore important to think and plan carefully everything you think your project will need to succeed.

- Project staff
- Equipment and materials
- Digital outputs
- Training costs
- Travel costs
- Publicity and promotion
- Contingency and inflation

Useful websites

http://www.hlf.org.uk/Pages/Home.aspx

Key skills for budget management

- Financial planning
- Using software such as Excel to create a comprehensive budget
- Understanding of the planning processes behind budgets
- Working within a team, itemize the things within your project, which will cost money.

Evaluating your project

Evaluating the successes and challenges of public history projects is essential for all public historians to undertake. It enables individuals and organizations to learn from successes and failures and mitigate for these in future projects.

There are a number of ways to evaluate a project:

- **Open questions –** Often require written answers including opinions; these can give you an idea of what people are thinking about your proposed project.
- **Closed questions –** These questions often require a yes/no answer with no room for elaboration.
- **Online surveys –** Programmes such as SurveyMonkey allow you to send email invites to online surveys. The website can analyse your responses.
- **Paper surveys –** They are a means of physically interacting with evaluation, handing out surveys and overseeing completion and collection.
- **Targeted surveys –** They are a way of specifically analysing a certain demographic.

Including evaluation materials before your project
It is beneficial to collect evaluation materials before your project begins:

- To build a base of knowledge to create your project aims from.
- To collect data that can be used during your final evaluation processes to compare and evaluate.
- Conducting interviews with people who are going to be involved along the way can create an invaluable resource.
- Creating a focus group allows your project to include the opinions and views of the people for whom the project is created.

Including evaluation materials

- Reflective reports: During the project, look back and see what was a success and what was not.
- Focus groups: Small groups in which you can pilot your ideas to an audience and measure their responses. This is a useful way of finding out if you are on the right path with your project and if your actions are leading to meeting your aims.

Ways to evaluate after your project

- If possible complete surveys as near to your finish date as possible. The more fresh a memory of an experience, the more accurate your results.
- Look at all the data you have collected along the way. You should have a balance between qualitative and quantitative data, which will tell the story of your project: your intentions, your successes and your failings.
- From looking at this data, you should be able to see the strengths and weaknesses of your project and be able to review your project objectively.

Evaluation material

Example: HLF Evaluation Report

Additional support archives

National bodies

Archives and Records Association (**www.archive.org.uk**)
This is a principle professional body for archivists, archive conservators and records managers in the UK and Ireland. It seeks to support its professional members through training programmes, continued professional development, and professional advice and support. It also aims to provide guides for best practice and standards for provision and care of records. *UK National Archives* (www.nationalarchives.gov.uk)

Australian Society of Archivists Inc (**www.archivists.org.au**)
ASA is the leading professional body for professional archivists in Australia. It provides training and support in archival training for its organizations, staff and government agencies. ***National Archives Australia*** (http://www. naa.gov.au)

Society for American Archivists (www2.archivists.org)
The SAA was formed in 1936. It is the largest and oldest national archival association. It seeks to enable archivists to achieve professional excellence through communication, innovation and collaboration. It also seeks to provide wider public use and good of archives for educational and informational purposes *US National Archives* (www.archives.gov).

International bodies

International Council for Archives (**www.ica.org**)
It is a non-government organization based in France but does operate within French legal system. It is an organization for archives professionals and institutions. It has its own constitution, but its principles lie in transparency, democracy and accountability – based on effective management of records and preservation, care, and use of worlds archive heritage. Members are all over world – in 195 countries and territories. It advocates best practice through dialogue and exchange in worldwide conferences, workshops and online resource centres and promotes World Archives Day. It is working with UNESCO and UCL.

Museums additional support

National bodies

Museum Association (**www.museumsassocation.org**)
This gives useful advice, publishes magazine reviewing museums exhibitions, museums, produces guidelines and advocates best practice. It also accredits museum professions through their PD scheme. Its specifics role is to increase its value to society, sharing skills, inspiring innovation and providing leadership. In 1889, it was independently funded by membership of professionals and institutions (600). It provides advice, training, conferences and funding. Its ethical standards provide training to support staff development (AMA scheme). It provides advice on getting jobs, skills required and advertising jobs, through its museums journal, campaigns and conferences. It also has international memberships, and therefore its statutes attracts members from all over world.

Museums Australia (**www.museumsaustralia.org.au**)
This was established in 1993 as non-government, non-profit organization. It seeks to provide advocacy to government and support high professional standards. This is a national organization for conservation, continuation and communication of Australia's heritage. Museums Australia aims to help organisations maintain ethical standards and facilitate training. This offers awards and accreditations and provides professional training.

American Alliance of Museums (**www.aam-us.org**)

This organization aims to support all museums through advocacy and excellence. It develops standards and best practice and provides the resources and career support to enable these to be put into action within museums.

International bodies

International Council of Museums (**http://www.aam-us.org/**)

This organisation promotes excellence in museums and by museums professionals. It has created a code of ethics and museums definitions. It was created in 1946 by and for museums professionals, and now it has over 30,000 members who 'represent global museum community'; therefore it can act as a diplomatic forum, consulting statutes public interest organization and ethical considerations, fighting against illicit antiquities and taking stances on moral debates including displaying of ethnographic material and intangible heritage. It also produces standards and guidelines, including about running a museum – a practical handbook.

European Network of Science Centre's and Museums (http://www.ecsite. eu/)

It connects its professional members and institutions and has over fifty institutions; it is an independent public trust, aiming not only to provide innovation and ideas about engagement and dialogue but to have wider impact through change attitudes and working with schools. Practices and activities are conducted to facilities for exchange of ideas and best practices on issues. This is done through conference, forums, groups and supporting collaborative projects.

Academic CV Template

Name   **Email**
Curriculum vitae   Phone numbers:

Current position   Salary

Job title and place of work

Current research
- List of key topics

Synopsis of research, key achievements, impact and funding awarded

Research Projects
- Brief description of key projects: Title, dates, roles and summary.

Employment
Organization
Job Title, *Dates*
Key responsibilities
Brief summary

Organization
Job Title, *Dates*
Key responsibilities
Brief summary

Organization
Job Title, Dates
Key responsibilities
Brief summary

Education
PhD   Institution   Date
Title – *Full title of doctoral thesis*
Supervisor: Name Examiners: Name
If this was funded, note this here.

MA   Institution   Date
MA in (subject): Title of dissertation

BA   Institution   Date
BA (Hons, degree result) (Subject)

Additional qualifications

Grants
Date   Amount, Awarding body, Title   £280,000

Indicators of Esteem
Date   Membership/Fellowship/Reviewer   statutes

Conferences and conference sessions organized
Conferences organized
Date   Session title,   Conference title,   Location

Sessions organized and chaired
Date   Session title,   Conference title,   Location

Papers delivered
Date   Session title,   Conference title,   Location

Memberships
Type of membership   Organization title

Publications

Monographs and books

Articles

Book chapters

Public articles

Popular publications

General employment CV template

NAME

Date of birth		**Address**	
Nationality			
Marital status			
Mobile	XXXXXXXX	**Email**	XXXXXXXX

Personal statement

Brief one paragraph (100–200 words) description of your experience and key attributes.

Education/Professional qualifications

Date	**University name, Location: Degree title**
Date	**School name: Location**
	Qualification: Subjects and grades

Work experience/Career profile

| Date | **Job title – Employer** |
| | • List of key tasks and responsibilities |

Activities and responsibilities

| Date | **Volunteer role – Organization** |
| | • List of key tasks and responsibilities |

Communication (only include if relevant)

Media Involvement	**Television:** **Radio:** **Newspapers:**
Conference Papers	

Interests and memberships

Details of skills and attributes to this

List of societies and organization names and roles within them.

Recent publications (only include if relevant)

References (provide two references: one employer/one university)

NOTES

1   Tripadvisor is a website providing travel information and reviews, including user-generated reviews of public history facilities from heritage tourists that are shared with the wider public. Yelp is an open-access website providing user reviews and guides of public places, including museums and heritage centre. Both are consumer-focused websites, initially based on restaurant or hotel reviews but have expanded to encompass wider public facilities such as museums.

2   https://www.princes-regeneration.org/sites/default/files/files/publication/How%20to%20Write%20Conservation%20Reports.pdf [accessed 8 August 2017].

3   https://www.princes-regeneration.org/sites/default/files/files/publication/How%20to%20Write%20Conservation%20Reports.pdf [accessed 8 August 2017]; Natural England (2008), p. 63.