

March 2024

Rural Relevance

How to identify, care for &
share rural collections

A Toolkit



● **COVER IMAGE:** Judging chickens, Young Farms rally, Anglesey
c.1955. Anglesey Archives, Creative Archives Licence.

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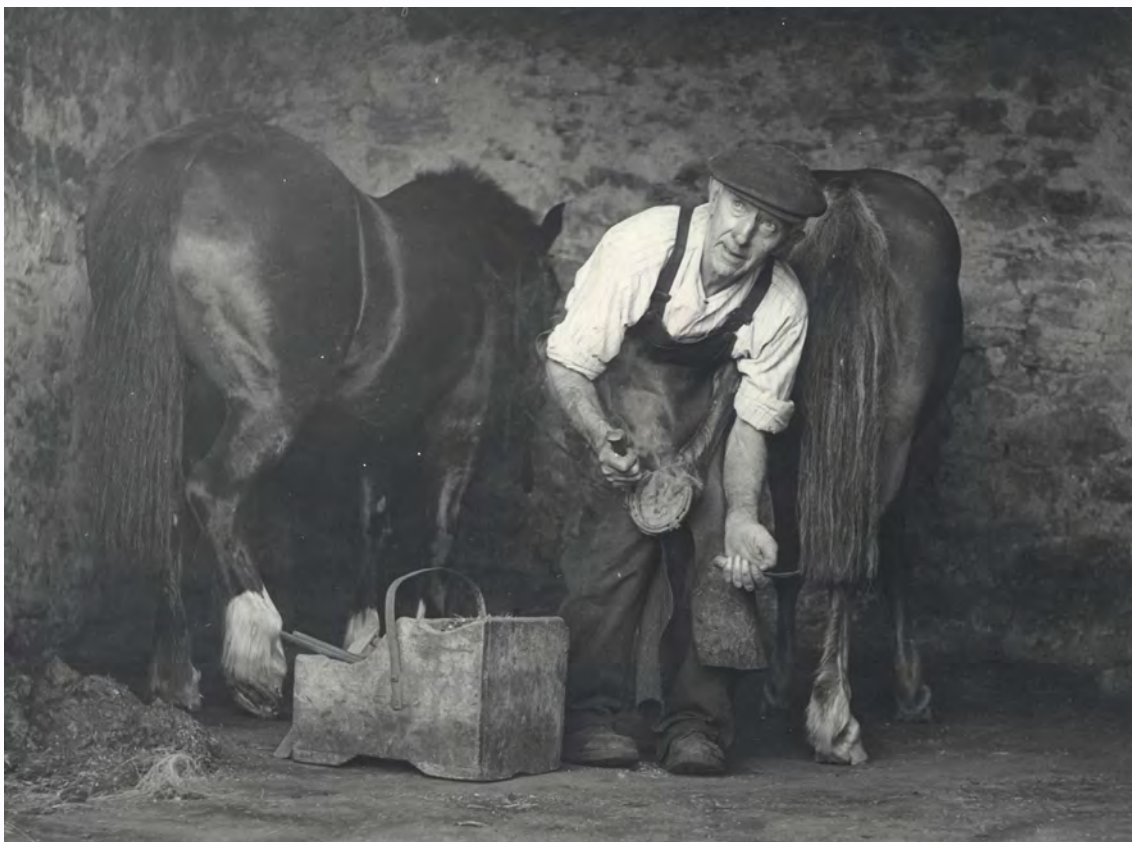
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Introduction

The Rural Museums Network (RMN), Specialist Subject Network for rural collections, created this toolkit for museums in Wales because of a skills and knowledge gap identified by the Welsh Government's Culture Division.

Rural and agricultural collections are often found in a rural location, but not always. And some rural museums may not have agricultural items but have collections from communities that are distinctly rural. The RMN is for all these museums.

This toolkit is intended for non-specialists and is designed to build confidence in managing, and enthusiasm for using, rural collections in museums. It contains inspiration and advice and is a jumping off point for further exploration and activity based on your own collections.



● **IMAGE:** Blacksmith, Marian-glas, Anglesey, 1967
Anglesey Archives, Creative Archives Licence

Use of Rural Collections

There are many ways to use rural collections and their stories to engage visitors to museums, including interpretation themes and activities. The critical factor is relevance, making collections and activities that may relate to a way of life that is no longer remembered by visitors relevant in an increasingly urbanised society.

Rural museums cannot interpret the countryside in terms of farming alone, as for most people the countryside is about nature, landscape, local heritage as well as farming. For example, agriculture can be closely related to food, a topic of relevance for everyone.

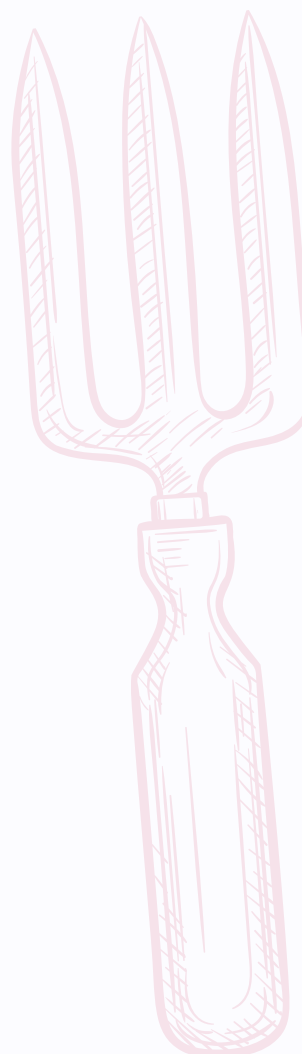
Rural museums need to be relevant in interpreting national and global issues, creating links with their collections. Landscapes and the environment are changing, and agriculture is adapting.

Relevance is telling stories with collections about the people who designed and used them, explaining how people lived, their livelihoods and seeking out connections for visitors. It is also about including stories that may have previously been excluded, working with communities to do so.

Connecting otherwise lifeless museum objects with real people and real skills is another way of building relevance. Supporting rural crafts that are responsible for the creation and use of rural collections and life in the countryside keeps the link between that way of life and today for visitors.

Interpretation & Display Themes

Case studies are paired here with resources from the RMN archives and other museums to illustrate some interpretation and display themes that demonstrate relevance. The themes are not necessarily distinct as, for example, the crossover between food production and the environment.





Food for Thought

Case study: Rebranding as the Food Museum

Lisa Harris, Collection and Interpretation Manager,
Food Museum (Stowmarket, Suffolk)

The Museum of East Anglian Life opened in 1967, growing to 84 acres of countryside, 17 historic buildings, 40,000 objects and local rare breed animals. By 2016 the museum was seeing an ongoing decline in visitor numbers, historic buildings requiring major maintenance, and non-visitors telling us we were not relevant to them.

We ran a public consultation to develop the museum and collection, speaking to environmental, community and religious groups, food writers, chefs, farmers, schools and people of different ages, interests and many different backgrounds. Food was the common thread that ran through our collection, from the medieval barn, watermill and walled garden to our carts, milk floats and machinery, our animals, and domestic interiors.

In 2022 we became the Food Museum. We are refocussing the site and displays around three key themes: Grow (using our landscapes, Have a Go Farming activities), Make (displays and exhibitions, activities including grinding flour in our watermill, pressing apple juice) and Eat (tastings in our demonstration kitchen, café, shop).

Our 2023/24 exhibition *Meat the Future* (with Oxford University Museum of Natural History and Oxford University's Livestock Environment and People research programme) presented research on the environmental impacts of animal agriculture but also questioned whether our appetite for meat is a necessity, or matter of taste? If we eat less meat, what happens to people the industry employs? And our landscape, shaped by farming? Campaigners, scientists, farmers, and butchers were represented through sound and objects.

Changing to the Food Museum was not plain sailing but was motivated by a commitment to interpret our collection in a way relevant to modern audiences. Museums should be a living, breathing, growing resource for people to connect with the past in a way that is relevant and engaging, so feedback and evaluation should be built in from the beginning.

Find out more:

Milk and Honey: Interpreting dairying and bee keeping collections in rural life museums (RMN, 2014) has a focus on local food, food heritage and environmental issues, including stories to be told, display ideas and activities [Layout 1 \(ruralmuseums.org.uk\)](https://www.ruralmuseums.org.uk)



Lie of the Land

Case study: Sheep Project

Carrie Canham, Curator, Ceredigion Museum (Ceredigion County Council)

The project *Sheep* (2019) was developed by Ceredigion Museum and consisted of an art exhibition and the accompanying Future Landscapes symposium.

The exhibition addressed the debates around shifting perceptions of the upland landscape, exploring Ceredigion's history, heritage, and culture as a sheep-farming community. The museum explored these ideas using artefacts from its own collection, works of art borrowed from the Tate collection, and works by artists living in rural Wales today.

As a county museum with a significant collection representing Ceredigion's traditional agricultural heritage, we felt a responsibility to join in the dialogue with our communities about land use and the future of the uplands.

Most of the work in the exhibition depicted sheep in some way, or the land and people that support sheep farming. The museum chose to exhibit artists who explore different themes of rurality and farming, including people, place, politics, history, geography, biology, and landscape. Other works spilled over from the gallery into the museum's permanent displays: sheep sculptures within the

ceramics section and sheep films in the cinema and textile displays.

The symposium was conducted in the context of anxiety in the farming community about the effects of Brexit on Welsh Government support and increasingly vitriolic debate about the concept of rewilding. It included the cross disciplinary perspectives of farmers, archaeologists, artists, geographers, activists, ecologists, and policy makers. Debate was facilitated with great sensitivity in a 'World Café' style to ensure every voice had a chance to be heard with respect. The museum was a good catalyst for this dialogue as its agenda was to facilitate and not to champion one perspective over another. The symposium led to the creation of a monthly 'People's Practice' meeting at the museum where the conversations could continue in a nurturing space.

Find out more:

Turning Green Collections Toolkit (RMN, 2008) looks at ways of interpreting present day concerns about climate change using objects from the past. It contains a matrix for interpretation themes and related objects [toolkit \(ruralmuseums.org.uk\)](https://ruralmuseums.org.uk)

The Power of the Plough (RMN, 2012) includes how it works, how to display, stories it can tell, and how ploughing changed landscapes [Layout 1 \(ruralmuseums.org.uk\)](https://ruralmuseums.org.uk)



Rural Voices

Case study: *The VARDA Project*

Cait Hilditch, Collections Officer, Scolton Manor Park (Pembrokeshire Museum Service)

The *VARDA* project (2002-2016) was a social inclusion initiative for delivering cultural services to the oldest and largest ethnic minority within Pembrokeshire, the Romany Gypsy community, in partnership with the Education Department and in consultation with communities. There was a hidden story, despite the huge impact their presence and labour had in Pembrokeshire's rural past.

VARDA was a mobile museum of Romany history and culture, representing travelling life in the 19th century, furnished with social history collections and Gypsy crafts. It was dedicated to exploring and preserving traditions, history, and culture in an accessible way.

Consultation indicated the best way to provide the service was to take the museum into the community, and the *varda* was the centre of family life and remains a strong cultural symbol. Partnerships with stakeholders and consultation are vital when working with minority or disenfranchised groups (e.g. the "romanticised" appearance of *VARDA* was the community group's choice).

VARDA toured Pembrokeshire visiting events, Gypsy sites and schools, and was regularly used as a classroom by one school, although by 2004

when project leaders left there was a drop in usage, something that needed to be future proofed. By 2016 it became too fragile to transport and was stored. In 2020 *VARDA* went to a school to be restored and used as a classroom but became a target for vandalism so returned to Scolton.

Following restoration by volunteers, *VARDA* will now be displayed outdoors at Scolton for a new audience to enjoy in 2024/25. It will be rethought for the 2020s – including new decoration and new interpretation using a mix of traditional and digital media. The display will be permanent as the cost of transporting and insuring *VARDA* is very expensive. However, it will be available for education sessions onsite, and resources created for use in schools.

Find out more:

Representing Gypsy, Roma and Travelling Communities in Rural Museums (RMN, 2022) seminar from the curator of Bourne Hall Museum at Epsom and Ewell [Jeremy Harte - Representing Gypsy, Roma, and Travelling Communities in Rural Museums - YouTube](#)

An Unfinished Painting (Museum of English Rural Life, 2021) a resource for identifying objects [Gypsy, Roma, and Traveller History Month 2021: An Unfinished Painting \(reading.ac.uk\)](#)



● **IMAGE:** Sheep Shearing at Pantyrhuad, St Clears, 1952. Creative Archive Licence

Supporting Rural Crafts

Maintaining links to rural crafts such as carpentry, blacksmithing, weaving, basketry, and pottery keeps collections alive and relevant for visitors. As do their relevance to contemporary life. Case studies here illustrate this and resources from the RMN's archives and other museums support further investigation.



Hedgelaying

Case Study: Hedgerow Exhibition and Programme

Lisa Harris – Collection and Interpretation Manager, Food Museum (Stowmarket, Suffolk)

Our exhibition *Hedgerow* (2022) focused on the important role hedges play as a semi-natural habitat in the environment and narrated the story of the hedgerow throughout history. It brought together our collection (hedging tools, gloves, chainsaw) plus photographs of hedging styles and techniques, paintings, prints, sculpture, textiles, and graffiti. We worked with artists' collective Our Isles, advocacy organisations, academics, community groups and individuals to create a year-long celebration and call to action about one of our most recognisable habitats.

Activities were developed to engage different audiences through participation and interaction. This included food demonstrations and tastings utilising foraged ingredients from the museum site (wild garlic, berries, rosehips), a 'Hedgerow Trail'

encouraging visitors to explore hedges around the museum grounds, a foraging walk, and a panel discussion with eminent nature broadcaster Richard Mabey.

The museum supported the sustainability of historic crafts by delivering practical hedge laying training with experts. This led to more than a mile of hedgerow being planted at the museum and ongoing plans to do this type of activity annually as part of caring for our landscape and sharing heritage skills. A community exhibition was also created by the Stowmarket Eco Future Group to present a range of actions that visitors could take in their own gardens to make them nature-friendly (represented by knitted and crocheted plants, animals and insects made by the local community).

The museum took a small version of its exhibition into Parliament to encourage MPs to sign up as Hedgerow Heroes to support CPRE the Countryside Charity in its campaign, 40 by 50. This called on the government to raise its target to increase hedgerow networks by 40% by 2050 – a pledge that was successfully secured.



Basketry

Case Study: Stakeholders

Ollie Douglas, Curator, Museum of English Rural Life (Reading)

Stakeholders (2014) was devised to bring contemporary basket makers together with curators to enhance documentation at The MERL not previously worked on by Dorothy Wright, a basketry specialist. Information was recorded on handwritten forms during hands-on workshops which was then used to enhance database records and documentation as Wright did in the 1960s.

The project was also designed to facilitate inter-generational knowledge transfer. Established makers worked with up-and-coming makers to catalogue the baskets. This meant highly skilled makers were able to share expertise with other members from the maker community.

The plan was originally for up-and-coming makers to produce new pieces under guidance from established makers, but participants agreed they would all like the opportunity to contribute work.

Although not all participants wanted their work to be acquired, this still meant spreading limited funds across almost twice as many makers.

When makers study baskets they often make notes, photographs, and sketches. These constitute 'basket recipes' that enable them to produce replicas. The cataloguing forms used were designed to echo Wright's approach but a 'basket recipe' approach might have been more in keeping with the needs of contemporary makers.

The project was really positive and was enjoyable for makers and curators. It extended the museum's capacity to reach out to experts and served as an advertisement to the wider maker community, resulting in an uplift in interest from researchers and visitors. Word of mouth is a powerful thing! Allowing people to get to know the collection more intimately can also have unexpected outcomes. For example, some participants have since donated items that they knew the museum did not have. Substantial additions of information to our online database in this area have raised expectations of users and encouraged the museum to seek higher standards for other holdings.



Woodcraft

Case Study: *Harvesting the Knowledge*

Carrie Canham, Curator, Ceredigion Museum
(Ceredigion County Council)

Ceredigion Museum in Aberystwyth has a collection of some 60,000 objects relating to local craft and industry, the majority were made or used in the county between about 1850 and 1950.

Harvesting the Knowledge (2014) was a project carried out in partnership with Tir Coed, a woodland and rural communities' charity. The museum worked with the local farming community to collect information about agricultural tools and methods that would have been used to make objects in the collection, and community consultation fed into a series of workshops at the museum and in the woodlands.

Tir Coed and the museum trained five young people with craft and enterprise skills to make a range of kitchen crafts for sale in the museum shop that were

inspired by and related to objects in the museum's collection. The participants also used craft skills to mend tools from the handling collection.

For Stuart Evans, designer and technician at the museum, working with the interns to explore the museum's objects "refreshed our view of the collection." Stuart identifies several ways this happened: "Getting people with specialist knowledge of old tools enabled us to identify and categorise our in-store collection – and we were able to differentiate the collection. By focusing on specific items, we were able to marry the tools with finished objects on display". Through this process, some of the tools were identified as being 'A - for display only', 'B – good enough for handling', 'C - to be restored and used again by crafts people', and 'D – deaccessioned'.

The project created an enduring partnership with Tir Coed and by working outdoors at the charity's woodland workshop showed the museum in a new light. The social impact work helped the museum secure Heritage Lottery Funding for other activities.

Find out more:

Rural Crafts and Trades Collections (RMN, 2007) David Viner carried out a survey and created a database of information on rural crafts and trades material and related sources held in museums across the country https://www.ruralmuseums.org.uk/?page_id=1036

Rural Crafts Today (Museum of English Rural Life, 2007) saw the museum connecting its craft collections with the people, skills, and places associated with rural crafts in the countryside. The resulting exhibition included films of 10 individual craftspeople <https://www.reading.ac.uk/merl/online-exhibitions/ruralcrafts/index.html>

Utilising Intangible Cultural Heritage to Actively Support Rural Crafts (RMN, 2023) seminar with Heritage Crafts and the Crafts Study Centre [Utilising Intangible Cultural Heritage to actively support rural crafts - YouTube](https://www.youtube.com/watch?v=...)

Collections Management

Having looked at some of the different ways rural collections can be used, and hopefully been inspired, it is onto the groundwork of research and care of your collections.

This work opens-up new ways to use and share your rural collections, and possibly disposal opportunities or understanding the wider significance of what you have.

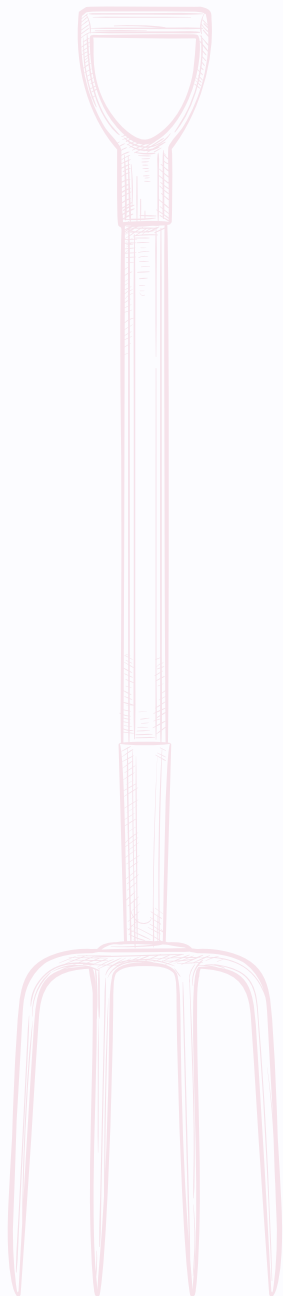
It offers broad guidance for further exploration and activity based on your own collections.



● **IMAGE:** Ploughman, 1885. Reproduced by permission of The National Library of Wales. All Rights Reserved.

Identification of Collections

Rural collections can be very broad, and there are crossovers with social history and other collections too. To help understand what a rural collection might include, a summary is provided here.



Rural Collection Types

Farm implements, hand tools and related objects

Farm implements and machinery such as ploughs, tractors, threshing machines, cultivators, harrows, hand carts, wagons, cider presses, winnowing machines, drills, reapers, binders, root lifters and pulpers, manure spreaders. Some larger machinery is horse drawn/powered, some not.

Hand tools and related objects include forks, peat shovels, rakes, sieves, spades, sickles, scythes, trowels and trugs, knives, brooms and besoms, horse-related equipment such as harness, bits, combs, nosebags, saddles, and stirrups.

Food-related equipment, agricultural and domestic

Equipment used in the production of milk, butter, and cheese for both domestic consumption and for sale: milking stools and pails, churns, butter beaters, cheese vats and presses, curd knives, sieves, and muslin bags. Also, for raising animals, killing them, and preparing them for both sale and domestic consumption: pails, baskets, knives, branding tools, meat hanging hooks; beehives and associated tools.

Clothing, including working dress, and soft furnishings

Women's, men's, and children's clothing of all types, not just every day and working dress but also clothing for "best" as these will often show alterations for different people over time. Working dress includes garments which will have regional variations in smocking and embroidery, also other protective clothing such as leggings, beekeeper's hats. All types of floor coverings including rag rugs, bed linen, quilts, blankets, cushions, curtains, blinds, personal linen such as towels and cloths.

Domestic tools and implements

Domestic equipment concerned with food preparation and consumption, personal hygiene, and daily life. For example, cooking pots and pans, kettles, butter dishes, jars, jugs, bowls and other containers, tea caddies, decanters, eating crockery, cutlery, and glassware; ceramic bowls and ewers, washboards, dolly tubs and sticks; lighting such as candles, candle sticks and snuffers, oil lamps, rushlights, gas and electric fittings and shades, gas mantles and light bulbs.

Buildings, domestic and agricultural, related tools and contents

Barns, cow sheds, piggeries, stables, shepherd's huts, hay ricks, chicken sheds, dovecots; houses, cottages; wind and water powered mills for different uses, their fixtures, fittings, and contents. Domestic furniture, ornaments, and personal possessions.

Craft machinery and tools

Craft tools, machinery and goods made by such as blacksmith, carpenter/joiner, carter, cooper, miner, thatcher, wheelwright.

Representations of Rural Life

Paintings and artworks depicting and responding to rural life themes and scenes, toys and games representing aspects of food, farming, and rural life, objects that echo and celebrate rural crafts, trades and practices, books and popular culture material that connect to aspects of rural life.

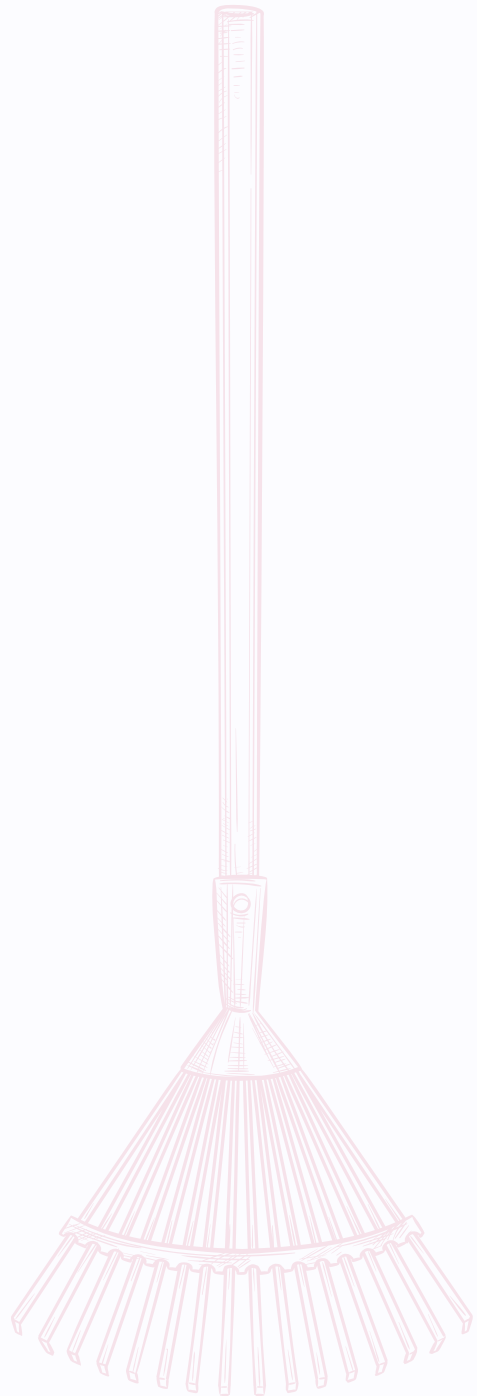
Identification Tips

If you have a mystery object and want to find out more, you could try:

- Checking your database/accessions register for clues from the record or from other items donated from the same source, watch for regional name variations
- Asking former staff or volunteers if they remember the donation
- Looking for a maker's mark or design number. See if an online search tells you about the company who made it – what else did they make, and can that give you any more clues to its use
- Looking at the materials it is made from and the form it takes – are there clues to its use
- Exploring relevant catalogues, books and online resources to see if you can find anything comparable
- Remember, other collections can be misidentified too so look for multiple examples for certainty

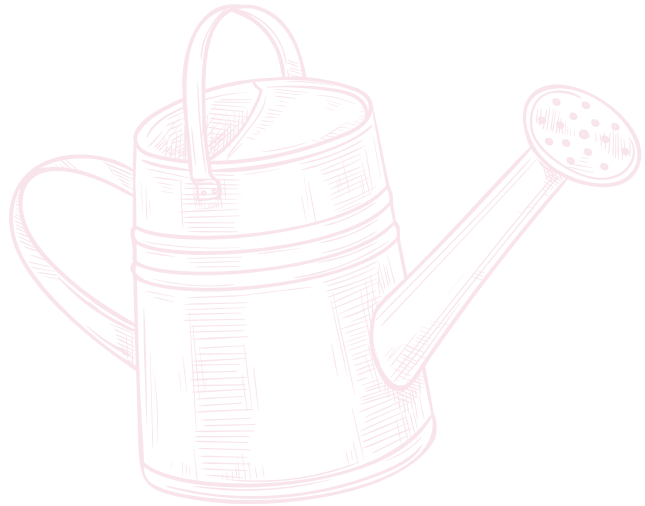
If it is still a mystery:

- Post a photograph and description to the RMN's online mailing list (accessible to members). It hosts an enormous amount of peer expertise and mysteries rarely go unsolved!
- Access other specialist networks nationally (see below for suggestions) or local communities of interest such as beekeepers who may be able to help.



Care & Conservation

When it comes to care and conservation of rural collections, there is little that separates them from methods for social history and other collections. Nevertheless, here are some common themes related to rural objects in particular.



Materials

The most common materials found in rural and agricultural collections are wood, leather, iron, steel and straw (but also metals such as copper, bronze, and brass). There may be some textiles (perhaps as part of another object e.g. a canvas chute) and paper (e.g. as attached instructions) too.

Look at every material within an object because there are often different ones e.g. a wooden bushel measure held together with iron nails. If it does have mixed materials then you will have to compromise, so if you have wood and iron, you can clean the iron, put a protective layer on it (e.g. Renaissance Wax) and then consider what treatment the wood needs.

Environment

Pragmatism in approaching environmental controls is particularly relevant for rural museums where objects have come from a shed or farmyard. In this case you are aiming for a stable environment (without too much fluctuation of temperature and relative humidity) rather than a specific value which a lot of museums cannot achieve.

Treatment

Consider what is going to cause degradation and do what you can to mitigate it. Even in the best conditions iron is going to corrode slowly, but you can delay that with coating treatments that are easily removable. Even after treatment corrosion can go on under the coating, so keep an eye on it and address any problems as quickly as possible. If in doubt, seek advice!

Paint coatings, e.g. on seed drills and ploughs, are the livery colour for the maker so the shade should be matched if repainting. The original colour can usually be found where components are bolted over each other, or sometimes in archival sources.

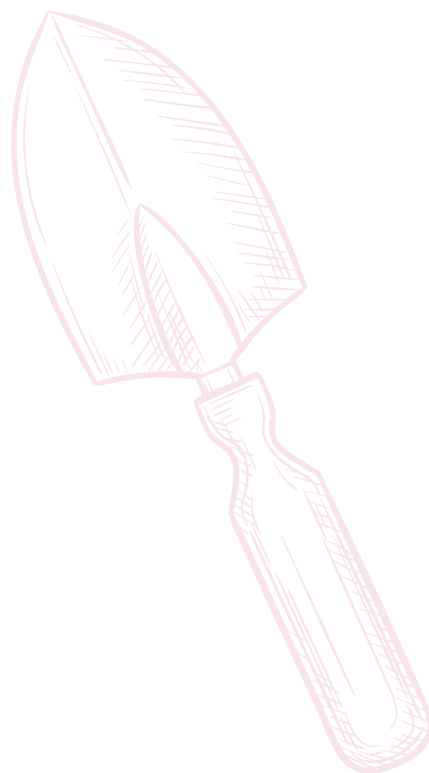
Working Objects

There may be times when a museum wants to use an object to demonstrate how it works, or to preserve the skill of using it. It is important to be clear why you are doing this (not just for fun!), have an honest assessment of the condition of the object and use it below its limit so there is no additional stress or strain. Using some tools causes abrasions which stop corrosion forming, such as on ploughs.

Developing a handling or demonstration collection is a good compromise as even with care accidents can happen and used objects will require replacement parts, moving them away from being original.

Find out more:

Rural Object Conservation FAQs with George Monger (RMN, 2022) [Rural Object Conservation FAQs | Rural Museums Network](#)



Acquisition & Disposal

One of the outcomes of better understanding your rural collections is the opportunity to acquire new objects (historic and contemporary) or undertake informed disposals.

The RMN, as a repository of peer knowledge, contacts, and links to other networks, is available to support this through its membership. It has also produced several resources under the title of *A Distributed National Collection of Agricultural Heritage Material* (DNC) which is building up a national picture of how the story of farming is represented in museum collections. These resources support museums with rural collections to understand if what they have is significant or well represented elsewhere.

Reports are available on combine harvesters, tractors, threshing machines, shepherd's huts, ploughs, dairying collections, and rural crafts and trades. An ongoing mapping project of the UK's rural collections, to understand the location of publicly accessible collections which include 100 or more 'rural' objects was started in 2019.

Find out more:

A Distributed National Collection (RMN, 2001-current) documents produced as part of this broad project https://www.ruralmuseums.org.uk/?page_id=1024

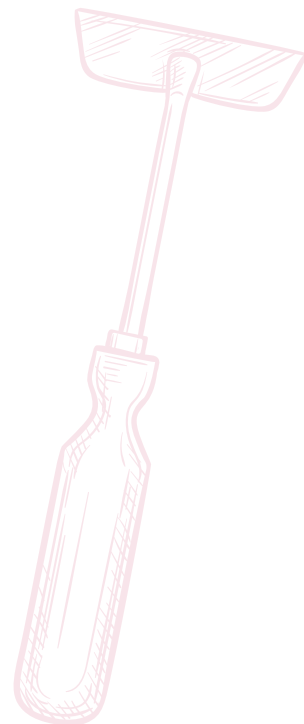
Collections Significance Assessment: Toolkit for Welsh Museums (Welsh Government, 2023)
[**Collections significance assessment: toolkit for Welsh museums | GOV.WALES**](#)

Contemporary life plays a role in rural museums as much as urban, as can be seen from some of the interpretation and display themes shared. Collecting to support this helps rural museums move away from nostalgia, and to diversify and make accessible rural life to a range of audiences.

Find out more:

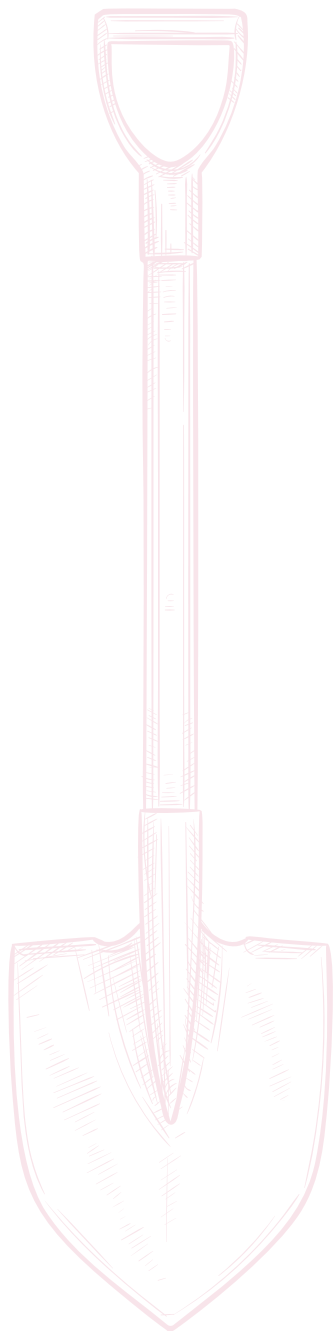
Contemporary Collecting of Tractors and other Agricultural Equipment (RMN, 2023) seminar
<https://www.ruralmuseums.org.uk/?p=1738>

Collecting 20th Century Rural Cultures (Museum of English Rural Life, 2012) a four year project to acquire material that builds, decade by decade, a picture of the countryside in the 20th century
[**Collecting 20th Century Rural Cultures - The MERL \(reading.ac.uk\)**](#)



Take it Further

Hopefully this toolkit has started to increase your confidence in identifying, caring for and sharing your rural collection. To support actions you need to take next, here are some suggested networks and further resources to dig deeper.



Networks & Advice

A Load of Old Billhooks <https://www.billhooks.co.uk/>

Association of British Transport and Engineering Museums <https://abtem.co.uk/>

British Agricultural History Society <https://www.bahs.org.uk/>

British Artist Blacksmiths Association <https://www.baba.org.uk/>

Crafts Study Centre <https://www.csc.uca.ac.uk/>

Graces Guide <https://www.gracesguide.co.uk/>

Heritage Crafts <https://heritagecrafts.org.uk/>

International Association of Agricultural Museums <https://www.agriculturalmuseums.org/>

MERL Collections A-Z <https://merl.reading.ac.uk/merl-collections/search-and-browse/collections-a-z/>

MERL Collections Database <https://merl.reading.ac.uk/merl-collections/search-and-browse/databases/>

Romani Culture and Arts Company <https://www.romaniarts.co.uk/>

Rural Museums Network <https://www.ruralmuseums.org.uk/>

Social History Curator's Group FirstBase <https://www.shcg.org.uk/firstBASE-home>

The Basketmaker's Association <https://basketmakersassociation.org.uk/>

The Society for Folklife Studies <https://folklifestudies.org/>

Tools and Trades History Society <https://www.taths.org.uk/>

Further Resources

Interpretation & Display

Drums Roll: interpreting threshing machines in rural life museums (RMN, 2013) [Layout 1 \(ruralmuseums.org.uk\)](https://www.ruralmuseums.org.uk/)

Food Museum Vision <https://foodmuseum.org.uk/about/vision/>

Going Green: Sustainability Past and Present exhibition (Museum of Rural Life, 2007) [banners_v6.pdf \(ruralmuseums.org.uk\)](https://www.ruralmuseums.org.uk/)

Our Green Stories programme (Museum of English Rural Life) [Our Green Stories - The MERL \(reading.ac.uk\)](https://www.merl.ac.uk/)

Future Landscapes Symposium (Ceredigion Museum, 2019) <https://ceredigionmuseum.wales/collections-community/future-landscapes/>

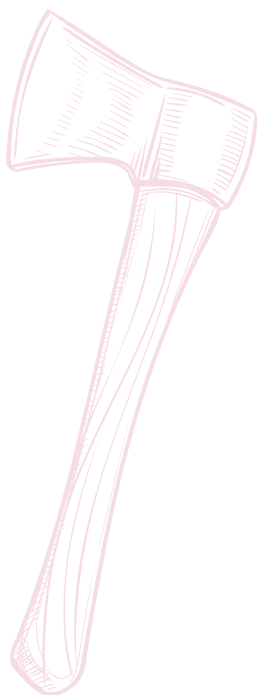
The Gypsy, Roma and Traveller Populations of Wales (Cadw/Romani Cultural and Arts Company) [Gypsy, Roma and Traveller populations in Wales | Cadw \(gov.wales\)](https://www.gov.wales/gypsy-roma-and-traveller-populations-in-wales)

Queer Constellations: The Histories of Rural Gay Men (Museum of English Rural Life, 2021) [Queer Constellations: The Histories of Rural Gay Men - The MERL \(reading.ac.uk\)](https://merl.reading.ac.uk/constellations-the-histories-of-rural-gay-men-the-merl)

Forbidden Lives: LGBT stories from Wales, Norena Shopland (Seren Books, 2017)

Queering Glamorgan, A Research Guide to Sources for the Study of LGBT History (Glamorgan Archives, 2018) [Microsoft Word - Queering Glamorgan 28 Aug 2018 \(glamarchives.gov.uk\)](https://glamarchives.gov.uk/microsoft-word-queering-glamorgan-28-aug-2018)

Changing Perspectives in the Countryside (Museum of English Rural Life) <https://merl.reading.ac.uk/explore/online-exhibitions/changing-perspectives-in-the-countryside/>



Supporting Rural Crafts

Stakeholders basket work (Museum of English Rural Life, 2014) <https://merl.reading.ac.uk/explore/online-exhibitions/stakeholders-baskets/>

Making, Using and Enjoying project (Museum of English Rural Life, 2019) contemporary art and traditional crafts [MERL Document Template \(reading.ac.uk\)](https://merl.reading.ac.uk/document-template)

Heritage Skills (Ulster Folk Museum) [Heritage Skills | Ulster Folk Museum](https://www.ulsterfolk.co.uk/heritage-skills) the skills of the past as they are used today

A Rural Crafts and Trades Bibliography (RMN, 2007) [ruralmuseums.org.uk\) Microsoft Word - Rural Crafts and Trades Collections Today, Part Three - Bibliography.doc \(ruralmuseums.org.uk\)](https://ruralmuseums.org.uk/microsoft-word-rural-crafts-and-trades-collections-today-part-three-bibliography.doc)

Make Your Own Museum of the Intangible – A Toolkit (Museum of English Rural Life) <https://merl.reading.ac.uk/wp-content/uploads/sites/20/2019/03/IntangibleMuseumToolkit-002.pdf>

Care & Conservation

Guidelines for the Care of Larger and Working Historic Objects <https://abtemguidelinesorg.wordpress.com/>

Successful Collection Care (Association of Independent Museums, 2017) [Successful Collection Care 2017 \(aim-museums.co.uk\)](https://aim-museums.co.uk/successful-collection-care-2017)

Successful Basic Interventive Conservation (Association of Independent Museums, 2017) [successful basic interventive conservation 2017 \(aim-museums.co.uk\)](https://aim-museums.co.uk/successful-basic-interventive-conservation-2017)



● **IMAGE:** Harvesting, Llandudno, WWII
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