

<b>Institution:</b> St Mary's University		
<b>Unit of Assessment:</b> 27, English Language and Literature		
<b>Title of case study:</b> Creating an exhibition with Historic Royal Palaces Agency (Hampton Court) - 'Gold and Glory: Henry VIII and the French King'		
<b>Period when the underpinning research was undertaken:</b> 2008-2018		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b> Glenn Richardson	<b>Role(s) (e.g. job title):</b> Professor of Early Modern History	<b>Period(s) employed by submitting HEI:</b> 1996 – present
<b>Period when the claimed impact occurred:</b> 2017-20		
<b>Is this case study continued from a case study submitted in 2014?</b> No		
<p><b>1. Summary of the impact</b> (indicative maximum 100 words)</p> <p>Professor Richardson's work with Historic Royal Palaces Agency between 2017 and 2020 was a critical element in the creation of what was intended to be a new visitor experience from April 2020 at Hampton Court Palace, entitled 'Gold and Glory: Henry VIII and the French King'. This visitor experience was conceived and designed as an exhibition and season of events to be held at Hampton Court Palace from April 2020 to mark the 500th anniversary of Henry VIII's encounter with François I of France, commonly known as 'The Field of the Cloth of Gold'; a meeting that was conceived and organised by Cardinal Thomas Wolsey. In consequence of the Covid-19 epidemic the opening of the visitor experience was postponed until spring 2021. The impact can be seen in three areas.</p> <p><u>Formulating and designing 'Gold and Glory'.</u></p> <p>The design and conceptualisation of the exhibition and events were significantly influenced by original research by Richardson, who acted as an historical advisor for 'Gold and Glory'.</p> <p><u>Providing detailed comments upon exhibition text and item descriptions.</u></p> <p>Richardson's detailed involvement in the project meant that the visitor experience drew directly on Richardson's research findings and insights, providing a new research model for how the humanities can inform public engagement with heritage institutions.</p> <p><u>Supporting Shaping public perception of the rescheduled event.</u></p> <p>After the event was postponed due to the pandemic, Richardson then helped to shape the public historical impact of the exhibition by participating in a variety of engagement activities.</p>		
<p><b>2. Underpinning research</b> (indicative maximum 500 words)</p> <p>The research that underpins the 'Gold and Glory: Henry VIII and the French King' project was undertaken by Professor Glenn Richardson. Richardson has produced pioneering research on the cultural milieu of Henry VIII's relations with the regime of Francis I of France. This has been disseminated in several publications including his comparative account of Henry VIII, Francis I, and Charles V, which was published in 2002 (3.1) and in two edited collections, including <i>The Contending Kingdoms: France and England 1420-1700</i> in 2008 (3.2).</p>		

Richardson's work is part of the revival of court studies that has occurred in Tudor history since the mid-1990s. His contribution has been to recast the debate about the conduct of international relations for an understanding of monarchy, beyond warfare and 19th century notions of 'diplomacy'. With others, Richardson has investigated the socio-political and cultural milieu of Renaissance international relations and developed a new model of understanding, particularly in respect of Anglo-French relations in the reign of Henry VIII. He has demonstrated just how personalised sixteenth-century international relations were and moved the subject on to consider the presentation of constructed masculinity in those relations, taking Henry VIII and Francis I as subjects/examples. He showed how this was expressed in forms of behaviour and material exchange, showing how 'diplomacy' consisted of more than just treaty terms and formal statements of agreement between kings.

Richardson explored these themes further in his chapter 'Gift-giving at the Field of Cloth of Gold' in 2013 (3.3). In the same year he produced *The Field of Cloth of Gold*, about the meeting in 1520 between Henry VIII and Francis I, the first monograph study of this event in 40 years. It was written from a radically different perspective from any previous account (3.4).

This book was followed in 2014 with two published conference papers that explored further the expression of Henry's masculinity in his personal display to ambassadors and his own court, one of which is cited here (3.5). While working on the exhibition in 2019-20, Richardson finalised a monograph on Wolsey, the first academic biography of the cardinal in twenty years (3.6).

### 3. References to the research (indicative maximum of six references)

1. Glenn Richardson, *Renaissance Monarchy: The Reigns of Henry VIII, Francis I and Charles V* (London: Hodder Arnold, 2002).
2. Glenn Richardson, *The Contending Kingdoms: England and France 1420-1700* (ed). (Aldershot: Ashgate, 2008).
3. Glenn Richardson, 'Gift-giving at the Field of Cloth of Gold' in Thomas Betteridge and Suzannah Lipscomb (eds.), *Henry VIII and the court: art, politics and performance* (Farnham, Surrey; Burlington, VT: Ashgate, 2013).
4. Glenn Richardson, *The Field of Cloth of Gold* (New Haven and London: Yale University Press, 2013).
5. Glenn Richardson, 'Boys and the Their Toys: Kingship, Masculinity and Material Culture in the Sixteenth Century' in S. McGlynn and E. Woodacre, *The Image and Perception of Monarchy in Medieval and Early-Modern England* (London: Cambridge Scholars Publishing, 2014), pp. 183-206.
6. Glenn Richardson, *Wolsey* (London: Routledge/Taylor Francis, 2020).

### 4. Details of the impact (indicative maximum 750 words)

In 2017 Historic Royal Palaces sought Richardson's help in designing what became the 'Gold and Glory: Henry VIII and the French King' exhibition and event season (5.1). This approach was made in view of the 'long and valuable relationship' that Richardson had built up with Historic Royal Palaces as an historic advisor, dating back to 2008 (5.1). The impetus behind this invitation was 'a direct consequence of his research expertise and publications' in this specific area of historical interpretation and the fact that his monograph on the subject (3.4)

had 'been an enormously important source of information for us since it was published in 2013 and has, for a long time, informed how we talk to our audiences about the painting' (5.1 and 5.2). This invitation from Historic Royal Palaces resulted in 'a close advisory relationship' being developed between Historic Royal Palaces and Richardson that lasted to the proposed opening of the exhibition and event season in April 2020 and has continued during the postponement of the event because of the pandemic (5.1 and 5.2). This relationship resulted in three areas of impact.

### **Formulating and designing 'Gold and Glory'**

Richardson's expertise has been vital in the process of formulating and designing 'Gold and Glory'. As the Curator of Historic Buildings puts it, 'Professor Richardson has provided invaluable support throughout the process and it is his research that underpins the interpretive narrative presented by the exhibition and the associated web and print content' (5.1). Indeed, Richardson's work was an integral part of the work done to build the business case for the 'resource and financial investment' that was necessary for this significant exhibition to even take place (5.1).

Richardson's monograph and research, alongside his direct input was an essential element of the 'initial and ongoing development of the interpretive content, the choice of objects that we planned to display, and the narrative arc of the exhibition' (5.1). Richardson advised on the themes of the exhibition, upon its structure, and on objects that could be used in display. He was integrally involved in 'reviewing object choices, label texts, and the design language of the exhibition, ensuring that all are accurate and appropriate' (5.1 and 5.3). Richardson's guidance prompted the refurbishment and redesign of interiors at Hampton Court, the alteration of interactive displays, and the design of multimedia elements. The idea was to create an experience that invited visitors to be 'present' at the meeting of the two kings in 1520 (5.2). All of this was critical in the process that created a new and exciting interpretation for visitors to the Tudor palace at Hampton Court Palace. The result of Richardson's involvement has been to create a new visitor experience that immerses members of the public in an experience of the Tudor court and Renaissance international relations (5.1 and 5.2). As the Curator of Historic Buildings explains, 'The exhibition that we have delivered, and that will open in May 2021, is based closely on Richardson's research and, to a large degree, follows the narrative structure presented in Richardson's monograph' (5.1).

Richardson's advisory role in this exhibition also caused changes in the presentation of Tudor history at Historic Royal Palaces more generally, with increased incorporation of his research on the 1520 event and on the life and career of Cardinal Wolsey into commercial heritage activities. This is intended to lead to an increased public awareness of the Tudor monarchy in general, of the reign of Henry VIII, and the role of Cardinal Wolsey in his reign particularly (5.2).

### **Detailed comments upon exhibition text and item descriptions**

Richardson wrote/amended text for various exhibits that translated his academic research into publicly available written interpretation, which made his research more accessible to a wider population. The impact of Richardson's involvement on the aims of the redesign is demonstrated in correspondence with Historic Royal Palaces showing his in-depth input into the process of design and conceptualisation during the creation and finalisation of the exhibition (5.1 and 5.3). This impact was enhanced by his granular involvement in the gradual

development of the interpretative structures over the course of the project and advice on how the exhibition might be re-structured in the hope of eventual opening in the spring of 2021 (5.1, 5.4 and 5.5). The depth of his involvement can be seen upon every level of discussion, including the individual labelling and description of objects (5.6). This meant that Richardson's research had impact upon how Historic Royal Palaces decided upon the final formulations and presentation for the exhibition at all levels; from the conceptualisation of the exhibition itself right down to the minutiae of the interpretive text visitors would read (5.1).

This high level of involvement in the project means that Richardson's research findings about the operation and structure of the Field of the Cloth of Gold, and the role of Cardinal Wolsey in it, along with how the event worked as meaningful political and cultural occasion in the Tudor period, permeate the design of the 'Gold and Glory' exhibition. His involvement in the project means that Historic Royal Palaces have based their finalised version of the visitor experience upon his work, with the aim of presenting visitors with a display that will lead them to revisit their previous assumptions about how international relations worked in early-modern period (5.2).

### **Shaping public perception of the rescheduled event**

Originally, Historic Royal Palaces envisaged the exhibition 'Gold and Glory: Henry VIII and the French King' and the accompanying media and promotional activities as a means of strengthening the public history offering in 2020 with academic research of a high quality. Unfortunately, as this work was about to be presented to the public, the lockdown against COVID-19 was declared. The consequent postponement of the exhibition has prevented the planned gathering of data on visitor numbers and audience understanding of the exhibit, nevertheless Historic Royal Palaces have stated that the engagement with Richardson's research is seen as a key element in their longer-term goal of stabilising income streams from domestic family visitors (5.2).

Richardson had already helped to shape the efforts to augment the public historical impact of the exhibition and has 'supported and contributed towards the engagement and outreach activities that surround the exhibition' in various ways during the period of postponement (5.1). An example of this has been in his recording of a MOOC on the painting called 'The Field of Cloth of Gold'; for the Historic Royal Palaces. This was originally planned as being a means for Richardson to play a crucial role in the engagement between Historic Royal Palaces and the public attending the events. This will still be the case when the exhibition finally opens (5.1, 5.7 and 5.8).

During the hiatus produced by the postponement, Richardson has used his expertise to participate in a wide range of online/virtual activity between May and July 2020 for interested public history websites. For example, during the 3 weeks of the Oxford Festival of the Arts in July 2020, he produced 20 short podcasts, one for each day of the Field of Cloth of Gold, using images and describing the key events each day. He also publicised the event in several publications, for *History Today*, BBC *History Magazine* and others (5.9). 'Gold and Glory' is expected to be open in spring 2021 (5.1 and 5.2).

**5. Sources to corroborate the impact** (indicative maximum of 10 references)

1. Letter from Alden Gregory, Curator of Historic Buildings, Historic Royal Palaces 8 March 2021.
2. Letter from Dr Lucy Worsley, Chief Curator, Historic Royal Places, 20 July 2020.
3. Example emails showing the involvement of Richardson in the formulation and design of the exhibition from 2017 to 2020.
4. An example of involvement in development of text and structure of exhibition – ‘All Layers v3 Oct 2019 and v5 Nov 2019’.
5. An example of involvement in the creation of interpretative text, dated February 2019.
6. An example email concerning object labelling, dated October 2019.
7. Emails regarding the development of the MOOC 2019 to 2020.
8. Film Script regarding MOOC.
9. Examples of activity in response to Covid-19 postponement: Podcast for Oxford Festival of the Arts, July 2020, During the 3 weeks of the Festival, 20 short podcasts, one for each day of the Field of Cloth of Gold, using images and describing the key events each day. <https://artsfestivaloxford.org> plus selection of written articles regarding the ‘Gold and Glory’ exhibition.