

What Did it Do For Her?

Where Have All the Hats Gone? – Alice

The Deep End - Manal

Why Did You Have to Die? – Eleanor & Matilda

Photograph – Chloe

Don't Call Me Treacle - Lauren

Pushed Aside – Amy

Something to be Proud Of – SWGS students

Just History – SWGSG students

We're Just Here to Vote – Sam

Smile Don't Frown – SWGS students

With grateful thanks to: Wiltshire and Swindon History Centre, in particular to Ruth Butler; Salisbury Museum, in particular to Owain Hughes; South Wilts Grammar School and Wyvern St Edmund's School

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About The Project

What Did It Do For Her? is a project which explores women's experiences of the First World War through song writing and music.

The project was developed by Wiltshire Creative and freelance songwriter and musician Louise Jordan to enable young people aged 14 – 18 to explore the impact of the First World War on women in Salisbury and nationally. We had a particular focus on local women's history in Salisbury and Wiltshire. Participants were supported to interpret what they learned about their heritage and to communicate this to their peers and communities through song.

161 young people participated across 24 song writing sessions based at South Wilts Grammar School, Wyvern St Edmunds School and Salisbury Playhouse.

Wiltshire Creative is a new pan-arts organisation that brings together the energy and ambition of Salisbury Arts Centre, Salisbury International Arts Festival and Salisbury Playhouse. It is an ambitious and innovative joint art offer that secures a bright future for audiences, artists and participants.

Wiltshire Creative is rooted in, and draws inspiration from, the city of Salisbury and works beyond its boundaries and draws audiences from across the county and further afield. The creation of new work is at the heart of its programme, as it builds new relationships with audiences, artists and participants.

Wiltshire Creative is part of Arts Council England's National Portfolio of Organisations and also receives regular funding from Wiltshire Council and Salisbury City Council.

An extensive Take Part programme engages with thousands of people of all ages throughout the year through a wide range of creative

learning, schools, community and youth activities. This includes a Youth Theatre (Stage 65), Further Education in Performing and Production Arts, community groups Dance Six-O and Mind the Gap, and Zone Club for young people aged 16+ with learning difficulties.

Wiltshire Creative has two venues: Salisbury Playhouse, which comprises a 517-seat auditorium and the 149-seat Salberg, and Salisbury Arts Centre, a beautiful, deconsecrated church. Wiltshire Creative also organises the annual Salisbury International Arts Festival at the end of May and beginning of June.

Louise Jordan is a songwriter, musician and performer with an MA in Human Rights and a former life as a secondary school history and citizenship teacher. She writes and performs original work about lesser known aspects of history. Louise's project 'No Petticoats Here' tells the stories of extraordinary women of the First World War through original song and theatre.

"I've been inspired by the stories, the uniforms and the photos – it's easy to imagine wearing them"

"This is a really different subject to write a song about"

"It makes me realise how long it must take to write a really good, high quality song"

"It's an interesting challenge, writing to a brief"

Questions raised by participants included

- What happened to women when the First World War finished?
- Did women retain jobs and roles they had taken up during the First World War?
- What were the attitudes of women in Salisbury towards their greater emancipation during and after the First World War?

- Did the First World War have a long-term influence on women's empowerment?

Project aims

What Did It Do For Her? aims to share First World War heritage through the words of young people in order to provide a vehicle for the continued engagement with this period of history beyond its centenary commemorations. By exploring the role of women during the First World War, the project encouraged participants to interrogate their lives today and analyse gender within a modern context.



Skills development lay at the heart of the workshop programme, as participants framed their own historic enquiries, explored ways to communicate to an audience and engaged their peers and local communities with the heritage they identified. The project places participants in the role of heritage ambassadors empowering them to interpret the past in order to better preserve our cultural memory by making it accessible, engaging and relevant in 2020.

Process: The workshop programme

Workshops took place in 2019 at two Salisbury schools and Salisbury Playhouse. The workshop programme was adapted for each group to ensure the content and logistics enabled engagement in the most meaningful and practical way.

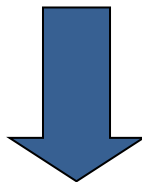


The workshops were designed to place participants at the centre of the project throughout. When working with each of the groups there were four phases, although for some participants the work took place over a period of weeks, for others over a period of half a day and for the third group one full day.

The project took place in four phases with each of the three groups.

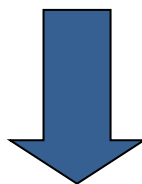
Phase 1: Participants investigate First World War

- Establish participants' prior learning
- Identify /focus on particular areas of interest
- Introduce focus on women's roles & local history



Phase 2: Participants frame their own research enquiries

- Participants to identify an area of interest from within local women's roles
- Engage participants with resources relating to particular interest
- Support participants to interpret their chosen heritage & identify its relevance



Phase 3: Participants interpret the heritage

Participants supported to devise lyrics using heritage /archive materials



Phase 4: Explore methods of communication /audience engagement

Participants work towards completion of their song

Share and invite feedback from peers

Re-work song ideas to maximise engagement

Songs

Where Have All the Hats Gone?

by Alice

Where have all the hats gone? There used to be a lot

Each one told a story, somehow we forgot

Where have all the hats gone? There used to be a lot

Each one told a story, somehow we forgot

Women working in factories

Toiling every day

Wearing caps and trousers

How they wish they could stay

Where have all the hats gone? There used to be a lot

Each one told a story, somehow we forgot

Where have all the hats gone? There used to be a lot

Each one told a story, somehow we forgot

Women of the upper class

Wear their hats as crowns

Writing to their men at war

Together in the town

Where have all the hats gone? There used to be a lot
Each one told a story, somehow we forgot
Where have all the hats gone? There used to be a lot
Each one told a story, somehow we forgot



Image: Costumes supplied by Salisbury Museum for use in sessions

The Deep End

by Manal

Here we are again

Another woman's story, thrown in at the deep end

Don't people understand that we are human too?

She was so strong that no-one could see her pain

Well here we are again

It's always the same

Edith Olivier

Started the women's land army

Stuck in jobs day after day wondering when she'll be free

She didn't do it for herself; she did it for everyone else

Well here we are again

Another woman's story, thrown in at the deep end

Don't people understand that we are people too?

She was so strong that no-one could see her pain

Well here we are again

It's always the same

Being higher class did have its perks

Not having a family or toiling at work

She grew up understanding that women weren't free

And that's how it should be

When the war hit that's when it split
She started making sure women were doing their bit
But it was just for the effort, right?
As if she would stand up for her rights

Well here we are again
Another woman's story, thrown in at the deep end
Don't people understand that we are people too?
She was so strong that no-one could see her pain

Well here we are again
It's always the same

She was so stressed
Oh what a mess
She was so stressed
She was so stressed that
Oh what a mess
With all the talk about the vote
She didn't know what it would provoke



Image above: Edith Olivier, copyright Wiltshire & Swindon Archive

Well here we are again
Another woman's story, thrown in at the deep end
Don't people understand that we are people too?
She was so strong that no-one could see her pain

Well here we are again
It's always the same

Why Did You Have to Die?

by Eleanor & Matilda

Sitting at home, looking above
With the thoughts of my love - I cry
Why did he have to die?
You packed your bags for the Frontline
Waved goodbye one last time – you lied
When you kissed me good bye

I want you to run home
Run back home to me
I want you to run home
Be in my arms again
Sit by the fire

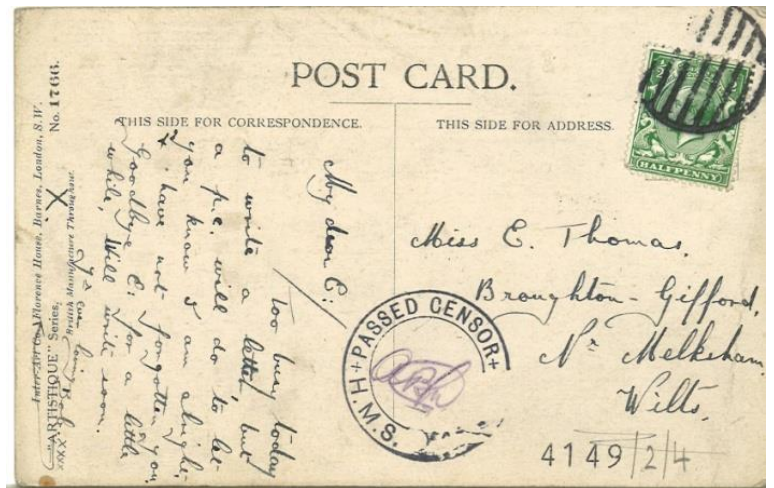


Soldier boy playing with your toys
Forget about me, I'll be fine – alone
I'll be home alone
I thought your life was with mine
You're such a bad liar you said it was fine – not by me
When will I get to live happily?

I want you to run home
Run back home to me
I want you to run home

Be in my arms again
Sit by the fire

Sitting at home, looking above
With the thoughts of my love - I
cry
Why did he have to die?



Images on p12 &13: copyright Wiltshire and Swindon History Centre 4149-2-4

Photograph
by Chloe

1

Piano

4

3

10

The musical score is written for piano and consists of three systems of staves. The first system (measures 1-3) is in 10/4 time with a key signature of one sharp (F#). The second system (measures 4-7) is in 3/4 time with a key signature of one sharp. The third system (measures 10-13) starts in 10/4, changes to 6/4, then 2/4, and ends in 3/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Chloe's composition for piano gives voice to the four different characters in a photograph of four women who worked in one of Wiltshire's Red Cross hospitals (below). The four distinct musical motifs represent the four different characters.



Image right: Red Cross Hospital Copyright Wiltshire & Swindon Archive

Don't Call Me Treacle

by Lauren

Don't call me treacle
We're meant to be equal
While you're drinking your tea
Where's my equality?

Everything's the same
Stop playing games
Though I try to be clear
You're still calling me 'Dear'

While you're off to fight
While you're off to fight
While you're off to fight
I am fighting for my rights

While you're off to fight
While you're off to fight
While you're off to fight
I am fighting for my rights

Don't call me treacle
We're meant to be equal
While you're drinking your tea
Where's my equality?

Everything's the same
Stop playing games
Though I try to be clear
You're still calling me 'Dear'

Pushed Aside

by Amy

*Suffragettes fought for our rights
Marched in streets wearing tights
Ignored by men but we'll show them
Pushed aside and left there*

We slaved and we toiled
We cooked and boiled
Multi-tasked – years passed
Pushed aside
Pushed aside
Pushed aside and left there

Suffragettes fought...

We helped the war to end
Though we worried for our friends
Our husbands dear we showed no fear
Pushed aside
Pushed aside
Pushed aside and left there

Suffragettes fought...

Years have passed since we've won
But still not much has been done

How much more?
How much more?
How much more until we're equal?

Suffragettes fought...



Image above: Edith Olivier Land Army Swindon 1919.
Copyright Wiltshire & Swindon Archive

Something to be Proud Of
by SWGS students

Travelling by train to Salisbury town
Leaving the big smoke be-hind
Don't really know what a-waits me there
Life has taught me to take what I find
Cityscape turns in-to country-side
Swap greys for greens, swap dark for light

So make the hay, milk the cows
Show what we are made of
In this time of greatest need
Some-thing to be proud of

My sister says there's more money in munitions
And she's never heard of Salisbury
But the nation is only weeks from starvation
And I'd rather be out-doors than in a factory
Be-sides they need more men at the Front
So we're filling in jobs so the men can go

So make the hay, milk the cows
Show what we are made of
In this time of greatest need
Some-thing to be proud of

They say the women's land army has lots of rules
And Miss Olivier can be really strict
'Don't dishonour the uniform'
But if a soldier's un-well, we must help him get fit!
I've heard the farmer's wives can get jealous
But I'm from the city, so I'm used to competition.

So make the hay, milk the cows
Show what we are made of
In this time of greatest need
Some-thing to be proud of
Some-thing to be proud of



Image above: Wiltshire Land Girls- Manor Farm. Copyright Wiltshire & Swindon Archive

Just History
by SWGS students

She gave up her life
And she gave up her mind
And you're just try'na tell us
That we left her behind

How easily we forget the past
The names of the women who brought change at last
The years of struggle
The fight to vote
Those who gave their lives for the cause

She gave up her life...

The names in these books mean nothing to me
Photographs of those who fought for me to be free
They built the bombs that won the war
What were they fighting for -
'A country fit for heroes and their wives'?

She gave up her life...

But yeah please tell me
How we have it easy
'Cause it's all just history
And I'm being silly
And yeah it's all fair now
And I'm just trying to scare you

She gave up her life...

My mama had to fight this, my Nan and sister too
It's time for equal pay and power – why don't you see it too?

To those who went before us
Searching for equality
We remember your lives and legacy

We're Just Here to Vote

by Sam

We're not here to gloat
We're just here to vote
'Cos we aren't beneath you any more

It's not fair, it's not right
We just want the vote
And we want it by tonight

We're not here to gloat
We're just here to vote
'Cos we aren't beneath you any more

We're prepared
Ready to fight
You can't keep us waiting
Man that's really tight

We're not here to gloat
We're just here to vote
'Cos we aren't beneath you any more

You know we will die for our cause
You know we will die for our cause

We're not here to gloat

We're just here to vote
'Cos we aren't beneath you any more



Smile Don't Frown
by SWGS students

Sit up straight, smile don't frown
Act like a lady, don't let the girls down
Be qui-et, reserved, don't speak too loud
Follow the rules and make your family proud

Stop! Wait a minute – haven't times changed?
With men off at war, women need to be brave
They need to be bold and they need to be useful
No more sitting at home, ma-king tea like they used to

As for your wardrobe – don't let your-self go
Stay smart and be modest let your hems touch the floor
When u-sing machines, keep your hair off your face
Don't cut it short like a boy – show some grace!

Hang on a minute, I don't understand.
We need women in factories and working the land
Why does it matter how we look act and speak?
These impossible standards are too hard to me-et

As for the vote; forget it my dear
Politics is men's work, just to be clear
When war is over, you'll return to the kitchen
No more voicing opinions, you'll be back to your stitching

A hundred years later,
 walking in town
 Women still get told to
 smile not to frown
 Brought up to be nice,
 taught to be charming
 Judged by our looks and
 what we are wearing

What if we all were equal
 from birth?
 Individuals of equal worth
 Not made to fit boxes,
 defined by a gender
 But valued by what we
 each have to offer.

Date.	Name and Rank.
1918. 26th. May.	Florence Mildred White. Occupation. Schoolmistress. Native of Wootton Bassett, Wilts. Joined on 26th. May 1918. Born. 10th December 1873. Height. 5 feet 5 inches. Commencing Salary. £120 per annum.
1919. 2nd. April 1919.	Transferred to same pay and allowances, as that of ordinary constable of the Force, as from 2nd. April 1919, 11th class constable, at £2 per week.
1919. 22nd. May.	Promoted from 11th class constable to 10th class constable as from 25th. May 1919, at £2.1.0 per week.
1919 1st. April.	Transferred from 10th class constable old scale to 12th class constable revised scale as from 1st April 1919. at £3.12. per week

Image above: Records on Florence Mildred White. Copyright Wiltshire & Swindon Archive

Working with Local Heritage

At the start of the project, our workshop leader visited Wiltshire and Swindon History Centre (WSHC) working with Heritage Education Officer to identify relevant archive materials relating to women's experiences of the First World War and the campaign for women's suffrage.

We were therefore able to offer newspapers, photographs and existing learning resources such as fact sheets to workshop participants from the start. Among the photographs were those of Edith Olivier (first woman to serve on Wilton Town Council, near Salisbury) who was against women's suffrage and Mary Alice Douglas (Headmistress at Godolphin School, Salisbury during the First World War, a school which still exists for the education of girls aged 5 -18yrs) who was in favour of women's enfranchisement.

A number of participants chose to research Edith Olivier as a powerful woman who helped to develop employment opportunities for women through the women's land army but who initially opposed votes for women, for example Manal's song *The Deep End*. We found the views women held during the early nineteenth century were often internally conflicting and this supported participants to question and discuss their views around gender expectations today.

The song *Just History* - written by students at South Wilts Grammar School (SWGS) – questions the importance of reflecting on the past, reinforcing that one hundred years is not a significant passage of time with regards social change. Amy's song *Pushed Aside* explores the impact of women's war work in making women determined to seek greater freedom. Suffragettes' resolve is a theme picked up on by Sam in her song *We're Just Here to Vote* whilst analysis of what has happened between 1918 and 2019 was explored during workshops at SWGSG. Lyric ideas for the song *We're Just Here to Vote Smile Don't Frown* began during workshops and were inspired by our discussions.

The resulting song was compiled from a number of students' work.

A number of participants were interested in the tone of reporting within local newspapers such as the Salisbury Journal (still in print in 2020). There was general consensus that a number of articles were patronising to women's intellect and abilities and this concept was explored by Lauren in her song *Don't Call Me Treacle* and was a topic of discussion in a number of workshops at SWGS leading to a few song ideas which were subsequently compiled into the song *Smile Don't Frown*.

Other useful newspaper articles included those about the Bagnall sisters (two Salisbury teachers active in the Salisbury suffrage movement, one of whom also taught at Godolphin School, Salisbury).

We were able to access online resources during workshops including a number of WSHC's blogs e.g. <http://www.wshc.eu/blog/item/votes-for-women-and-men.html> which details debates in favour of women's suffrage and the formation of The NUWUSS affiliated Salisbury Women's Suffrage Society and the National Anti-Suffrage League. We used such digital resources alongside facsimiles of artefacts including the diaries of Edith Olivier (previously mentioned).

Other online resources used include the 'Wiltshire at War: Community Stories archive' (<http://www.wiltshireatwar.org.uk> in particular <http://www.wiltshireatwar.org.uk/story/new-roles-for-women/>).

We were able to access items from the Godolphin School archive (held at WSHC) including The Godolphin School Magazine which highlighted First World War experiences and the activities that girls of secondary school age undertook during the First World War and this provided a useful way for participants to imagine how they might have felt had they been alive during the conflict.

WSHC holds employment records which we were able to use to

explore the life of Florence Mildred, Britain's first fully sworn woman police constable who taught in Salisbury and went on to serve as a constable for Salisbury City Police Force in 1918 (notably Wiltshire county constabulary refused to have female patrol constables at the time). Learning that local women achieved national 'firsts' was inspirational to participants who reported feeling empowered that living in a 'small' city did not have to be a barrier to achieving greatness. However, it was not until April 1919 that Mildred received equal pay.

Images were particularly useful in engaging visual learners with our intended heritage and one student composed an instrumental piece which is a response to a photograph of four women one of Wiltshire's Red Cross hospitals (*Photograph – Chloe*). *Something to be Proud Of* was written by students at SWGS in response to a photograph of women working in Wiltshire fields and their interest in researching how women came to Wiltshire to work on the land from other parts of the UK, including London. Eleanor and Matilda's song *Why Did You Have to Die?* was inspired by postcards from the Frontline to women at home in Wiltshire.

We borrowed handling boxes and costumes from Salisbury Museum which helped participants to connect with tangible pieces of heritage and imagine what life during the First World War might have looked like. Dressing mannequins from Wiltshire Creative in women's uniforms helped inspire Alice's song *Where Have All the Hats Gone?*

In addition to online resources that have recently been created to engage communities with local experiences of the First World War, local historians have published articles about women's war work and the suffrage movement in Salisbury (e.g. Jane Howells' article in the *Sarum Chronicle* volume 9, 2009 and Kate Luck's articles on the Suffrage Movement in Wiltshire in *Wiltshire Life Magazine* Spring 2018). With the benefit of hindsight, these resources take a longer-term view of the impact of the First World War on women's roles having greater knowledge of, for example, women's engagement in local

politics (Salisbury's first female candidate for Parliament was Mrs Masterman, who unsuccessfully stood in 1929. The first woman MP for Wiltshire was Julia Drown in 1997 and in total Wiltshire has only ever had four female MPs).

Project Legacy

What Did it Do For Her? aimed to create youth ambassadors for First World War heritage in order to continue discussion of the impact of the conflict beyond its one hundred year anniversary. It also sought to give greater prescience to women's experiences of the war and to question how far things have changed in the preceding century.

The songs exist – they have been and continued to be shared through the exhibition, through use of the song sheets by school choirs at Remembrance events and every time a young person performs their own songs at home, at an open mic or at a school performance (engaging relatives, neighbours, siblings, peers). It is our continued hope that these songs will continue to encourage engagement with this chapter of our past and that they will continue to provoke discussion around equality and the speed of social change.

The songs can be accessed online via soundcloud

<https://soundcloud.com/user-499595101-916994408/sets/what-did-it-do-for-her/s-UnZJB>.

This learning resource is publicly available from the Wiltshire Creative and WSHC websites and recordings will be archived at WSHC for future access.

This learning resource will remain available and it is hoped that it will engage the wider school community in years to come (e.g. performance (live /recorded) of the songs at school assemblies, choir



What Did it Do For Her? songs being enjoyed as part of the project's travelling exhibition

performances), in order to pass on local women's history. The songs can be used by teaching professionals working in schools and heritage organisations as well as by the wider academic and research community working to engage young people and the public more generally with women's history, First World War heritage and heritage more broadly.

A three-panel touring exhibition (which includes headphones for listening with audio tracks of songs created) was created to celebrate the outcomes of this project with communities across Salisbury and remains in the possession of Wiltshire Creative for future use (e.g. in connection International Women's Day and Remembrance Day).

Evaluation and Learning

A number of factors influenced our heritage project and ensured its accessibility to young people as an arts organisation:

1. Working flexibly - when it comes to format and outputs (e.g. in a song writing project, a young person may compose an instrumental piece).

Being open to organise workshops at an educational institution that young people are familiar with and regularly attend (e.g. a school) encouraged engagement instead of requiring young people to travel outside of regular school /college commitments (less scope for travel issues /forgetfulness).

2. Participant led workshops take young peoples' interests into account.

3. Use of resources - we realised we would need to organise archive materials ahead of workshops so they were available from the start, rather than collecting resources in response to students' interests.

There are plenty of locally available resources in Wiltshire /Salisbury for a project that connects young people with their local heritage over a short workshop programme of up to four sessions.

3. Use of visual resources (e.g. costumes, photographs) provide a tangible and immediate connection for comparison with the past.

4. Contemporary context - young people can be engaged by drawing parallels with issues of contemporary relevance (e.g. views on voting, equal opportunities, appropriate clothing) which makes the topic more relatable.

5. Relevance to the national curriculum - working with year 9 students

helps them prepare for creative projects /coursework requiring independent working & decision making (in subjects such as history /music). It also offers a creative project to students who have not selected creative subjects for their key stage four / post-GCSE options.

6. Non-music specialist as support worker – it is possible to run projects with support from professionals who have experience of storytelling (e.g. through literacy, dance, citizenship, history).

7. Completion –offering a finished product to participants enabled them to see their work in a professional light and encouraged them to continue engaging with heritage and musical work beyond the project cycle

8. Songwriting projects can work for young people of all abilities; they need not have previous experience of music or an interest in history. Students with musical experience /interest can explore what they want to say as artists and can be encouraged to analyse their local area and backgrounds.

9. Participants don't need prior experience of music and songwriting /composition if the workshop leader is a composer and can facilitate and develop their ideas.

10. Songwriting is an engaging medium to communicate local heritage – it is not necessary to identify and research an 'exciting' story. Local heritage can be engaging if it is relevant and relates to contemporary society.

11. A big strength of our project was partnership working and collaboration, making the most of the city /county's resources to engage young people with them creatively.



The *What Did it Do For Her?* travelling exhibition visited sites across Salisbury