

## **Making: Archives/Making: Impact - The Creative use of Archives within Textile Design Education and Practice.**

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### **Abstract**

This paper reports on *Making: Archives*, a 2nd year Falmouth University Textile Design project co-created by Senior Lecturer Hannah Maughan and Senior Archivist Sarah.C.Jane. The project is designed to encourage students to reconnect with primary research materials and physical artefacts to counteract the over-reliance on digital resources, whilst showcasing the potential of archive collections as conceptual and creative stimulus for textile design development and innovation. Falmouth's Penryn campus houses University of Exeter in Cornwall, creating a unique shared archival service and eclectic range of collections. The project seeks to challenge the perceived notions of archives, and to promote the Universities often underused archival resources to new audiences (Jane and Maughan 2020).

Expanding on its case study as an exemplar of pedagogic good practice in The National Archives and History UK's Guide to Collaboration for Archives and Higher Education, (McNauty and O'Rourke 2018) the paper disseminates and reflects on extensive research and data drawn from student participants of the *Making:Archives* project during its 7 years period, illustrating the breadth of experience, engagement and response, whilst examining in particular the value of using non discipline specific archives and curriculum embedded archival pedagogy.

With the COVID pandemic disrupting the 19/20 cycle mid project, shutting down access to archive and studio workshops, the paper considers the reaction to the specific challenges faced and the emerging opportunities, which subsequently shifts the project's focus, adapting to an evolved, more inclusive, and diverse iteration. The paper shares perspectives on archive working strategies in the context of education, industry, and archive sectors.

Keywords: Archives Textiles Collaboration Pedagogy Narratives

### **Introduction**

*Making:Archives* has been a substantive project within Level 5 learning since 2015/16. The overview and analysis of this longitudinal project provides significant insight that supports a clear and positive impact on students' engagement and learning through utilizing archives within both their creative and professional practice whilst studying and onwards. It highlights the importance and investment of academic/archive staff collaboration, student/staff relationship and the value of embedding archival pedagogy directly into the curriculum for sustained success. The paper describes selected case studies to illustrate these themes and showcase the

student participants' range of approaches and responses. Central to the study are related teaching and learning resources and student output; archive visits, sketchbook documentation, textile sampling, tutorials, presentations, exhibitions, module and self-evaluation, student discussions, participant questionnaires, and staff observations, (Jane and Maughan 2020)

### **Archive as Pedagogy**

The utilization of archival resources, repositories which are often connected to the past, hidden, underused and 'awaiting reactivation' as stated by Britt (2019:151), can for creative contemporary practitioners encourage new insights, meanings, and through detailed looking and interrogation, recover knowledge to develop original output (Hackney et al 2019, Hemmings 2006). Archives have long been utilized to inspire designers within the Fashion and Textile industries to revive and produce new iterations of historical designs and/or create new design outcomes. The Liberty Fabric archive dating back to 1875 remains an integral source of inspiration for Liberty of London's in-house design team, with the archive's reputation and popularity sustained, evidenced through The Archivist's Edit, (Johnson 2021). Interior designer Ben Pentreath's current collaboration with Sanderson Design Group breathes a new colourful life into historic William Morris designs (Morris & Co. 2022), whilst fashion designer Raf Simons reissued 100 pieces from his 25-year career back catalogue in his *Archive Redux 2021* collection, part of the wider archival moment currently dominating menswear, (Trotman 2022).

Within the Fashion and Textiles Higher Education (HE) context archive pedagogy is effectively employed, (Akiwowo et al 2019, Almond 2020, Cobb et al 2020, Hackney et al 2016), often to actively promote primary object-based research and physical making at a time when the student experience is dominated by digital tools and online research (Hackney et al 2020, Claypool 2019, Jane and Maughan 2020). Recently the Royal School of Needlework (RSN) Level 5 students on the BA (Hons) Hand Embroidery course created new designs and embroideries for a camisole inspired by their archive's lingerie collection. As a live brief for the *150 Years of the Royal School of Needlework: Crown to Catwalk* exhibition (Fashion and Textile Museum 2022), students' work was displayed alongside the original garments. For such projects Britt (2020:1) notes that public exhibition is a key mode of disseminating output, likewise the acquisition of this new work into the archive repository and permanent collection, (Britt 2019, Claypool 2020, Jane and Maughan 2020).

As with the RSN, most projects centre around the use of textile and fashion archives. However, as a point of difference, *Making:Archives* deliberately works with non-discipline specific archives. When working with archives, for the stakeholders involved it is useful to shift the lens on how collections are viewed so that each group of records is open to numerous uses and readings. This encourages different

perspectives through varied influences and experiences, whilst bringing collections to new audiences, (Donnelly 2008, Hemmings 2006). Within the HE environment exposing students to materials from collections seemingly unconnected to their subject specialism can ignite a unique creative spark, challenge their preconceptions about the relevance of collections and discipline identity, whilst increasing the potential for cross-disciplinary collaboration, (Fairburn et al 2016, Akiwowo et al 2019).

## **Collaboration and Embedded Practice**

Collaborative practice is recognised as central to many similar projects and activities utilizing archives within education (Britt 2019, Britt 2020, Claypool 2020, Akiwowo et al 2019), and within Industry practice (Hemmings 2006, Donnelly 2008, Breakell 2008). *Making:Archives* is an exemplar within the HE context, (McNulty and O'Rourke 2018), co-designed by the textile academic and archive team.

Rather than using the archive purely as a service signposted by academics, the archive is embedded into an External Engagement module with the archive team setting a live brief as the client, (Jane and Maughan 2020). Along with establishing parameters such as preselecting collections for students to respond to and setting promotional and exhibition requirements, the project culminates with students formally presenting their work to the archive team, (figure 1) firmly situating the archive front and centre of the project. The need for such a framework within the curriculum to enable students to go further than 'simply taking inspiration from archives' is identified by Anderson in Hackney et al (2020:100) to facilitate a more rigorous investigation that expands critical thinking skills.

*Making:Archives* is designed to encourage students to really think about what archives are and avoid a superficial approach to the materials they use, opening questions and conversations between archive staff and student, which often serves to underpin the research journey and development of work. Some students come to the project with a preconceived idea of what they are going to do before looking at the material but are encouraged by the archive team to be open-minded and be led by the materials in the collections, helping develop analytical and research skills which transfer into creative practice, academic research, and lifelong learning. This moves away from seeking only the easily googled answer but inspires lateral and ontological thinking, (Chungoora 2020), and the making of new connections and networks of ideas.

Recognizing that students have different approaches to research and creative practice means the type and level of support offered by the archive staff is very much on a case-by-case basis. Their approach always involves a dialogue, taking time to understand students' needs is key to delivering a positive experience of archives. It also gives students the chance to make the most of the staff's specialist knowledge, opening further possibilities for lines of enquiry. Working with the archive team as

client, students found the regular visits to the archive, accessibility to staff and ongoing discussions helped to keep them on track and understand what was wanted, removing some of the more usual pressures when working on a live brief for a commercial company. Both the embedded nature of the archive into the module and the invested relationships between academic/archive and archive/student are considered key to the project's enduring success.

### **Case Study 1: John Keast and the Immersive Experience**

The Institute of Cornish Studies archive resources contain many paper-based collections (figure 2) connected to the University of Exeter's history courses and are not widely used beyond this context, ideally fitting the remit of the *Making:Archive* brief. Preconceptions of archives being hidden, full of old disused academic documents in a state of stasis irrelevant to contemporary creative practice are reinforced, (Jane and Maughan 2020, Millar 2022, Breakell 2008). The John Keast Collection (Library 2022) is one such example and includes extensive research materials amassed by local historian Keast, (1913-1990), for his book "Story of Fowey" published in 1950. With no relation to textiles and lacking visual stimuli such collections can be off putting for students, however some are excited by the challenge. By viewing the documents directly students see the potential, making astute observations of visual and design possibilities held within them. The inks and fading tones inspire colour palette, the ageing paper stock suggest material choices, whilst the writing styles, notations and organisation of files suggest pattern and composition, informing motif, design and process such as the type of stitch or dyeing technique, and presentation style (figure 3).

Engaging with the breadth of information contained within the collection inspires students to expand their research methodologies beyond the Reading Room (Jane and Maughan 2020, Akiwowo et al 2019). They immerse themselves in Keast's experience and trace his process by visiting Fowey, its museum and surrounding areas, talking to local residence, and recording their own observations through notes and sketches. Bringing Keast's personality further to life students consider how to capture and express this through their own creative practice and output, recognising the difference the experience has had on their initial response of the archive.

*'What made this project different is the incorporation of Keast's thought process...this project has changed my approach to researching and conceptual thinking...focusing on not only what something looks like but what it feels like, what thoughts and ideas have gone into it, why is it there', Lucie, student participant (figure 4)*

This key impact, discovering new ways of thinking and working, which shifts perceptions and learning styles, evidence Meyer and Land's (2003) Threshold

Concepts theory, and is integral to the experience of the *Making:Archive* project (Jane and Maughan 2020).

## **Case Study 2: Patrick Gale, Storytelling and Contemporary Archives**

The Patrick Gale Collection (Library 2022) is another writer's document-based archive. However, as a contemporary author Gale is still actively working, and the archive continually grows. Within the Falmouth University's resources there are several current archives including Kneehigh and Wildworks theatre companies (figure 5) and the inclusion of these collections within the *Making:Archives* brief disrupt the notion that all archives are historical, (Jane and Maughan 2020). The contemporary culture context is often seen as more relevant and appealing. One student, Rosie, familiar with Gale's writing was intrigued to gain access to his inspiration and creative process and consider how it might change her understanding of Gale as a novelist. As the Keeper of The National Archives James (2019) states,

*'Unlike books, archival records are not understood on their own as individual items. Their meaning comes from their relationships with other records and the people or organisations that created and used them'.*

What is revealed through the archive is an insight into an unseen world which students recognise as adding significant value and depth of knowledge beyond what is readily available in the public domain (Jane and Maughan 2020),

*'There is a sense of being privy to a more direct source of information...the information which I found out about Gale via his website or books had gone through a certain filter and was refined for a purpose – eg. promotional or educational. Things in the archive such as little handwritten notes or more rudimentary versions of the script felt more personal and immediate'.* Rosie, student participant

The Gale Collection holds a letter written by a friend Elizabeth Anderson recounting her acquaintance with Dame Barbara Hepworth (figure 6) which Gale used to shape the main character in his novel *Notes from an Exhibition* (Gale 2007). Rosie chose to focus on this letter, appreciating the recording and preservation of Anderson's personal experience of Hepworth, using it as both narrative and visual inspiration to create her own interpretation of the Hepworth character through a series of small watercolour illustrations that informed her hand embroideries, (figure 7) along with the faithful transcribing of Anderson's handwriting into stitch. An avid letter writer herself, Rosie reflected on the undervaluing of this slow form of communication in the fast-paced digitalised social context, wanting to draw attention to this and the therapeutic process of both handwriting and hand embroidery. The final stitched story was produced in the form of a Reading Room pillow, (figure 8) referencing the practical and ritualistic experience of viewing archives, enabling Rosie to create a textile artefact and consider alternative forms of output to the more familiar

commercial fabric collection context (Jane and Maughan 2020). Rosie had previously struggled to transpose her detailed narrative illustrations through embroidery into a viable context. The quiet experience of the archive enabled her to take time, look at detail, and create work with care, facilitating a significant and transformative learning experience. This methodology continued throughout the degree and beyond into her successful career as an embroidery artist and illustrator, (Hickman 2022).

### **Case Study 3: Artists' Sketchbooks and the Creative Process**

Many collections held in the Penryn Campus Archives relate to Falmouth University's creative and pedagogic history and feature artists' sketchbooks including those of Francis Hewlett (1930-2012), Head of Painting from 1960-1981 (figure 9). Such sketchbooks can offer a personal narrative expressed in visual terms and prove popular with students, finding colour, pattern, and compositional elements relatable to their own textile practice. For others delving further, sketchbooks show the development of ideas, influences, even mood, through sketches, or annotated technical notes and observations. Viewing an established artist sketchbook and following the creative journey to a final piece is valuable especially for a student learning to make art, (Tate 2016). The artistic practice can be unpicked, through the working methods and processes that underpin creative outputs, what is used and what is not. Being exposed to the intimacies of another's individual creative practice can trigger a turning point in a student's own personal and creative development and their perceived understanding and value of final output (Jane and Maughan 2020).

The Francis Hewlett Collection (Library 2022) details Hewlett's substantial output over many decades. Alongside his vast body of work of observational drawing and painting, Hewlett was a prolific sculptor making large and often humorous ceramic pieces based on human anatomy, and it was this multi discipline way of working that appealed to a current student Zahra. Gaining an insight into how he planned his sculptural pieces through drawings of hollow forms and flatten diagrams inspired Zahra to be bolder with her creative process. It gave her the confidence to seek out a broader range of interdisciplinary methods and materials, to experiment more extensively, encouraging innovation (Akiwowo et al 2019). Negotiating and collaborating with staff and peer across departments to facilitate her ambitions enhanced Zahra's creative and professional practice and led her to question the notion of discipline identity and boundaries, (Fairburn et al 2016, Akiwowo et al 2019)

*'Looking at Francis's work made me work through my experimental design process in a very fine art way. Testing out puff binder, large scale etching, pattern cutting, life drawing and many other processes that were all very new to me. The project made me look at the space between fine art, textiles, and fashion, bridging the gap and blurring the lines between the disciplines'*  
Zahra, Student participant

The project concluded with Zahra producing a garment from a digitally printed textile of a photographic design from a hand etched drawing (figure 10). Encouraged to record her own experiences throughout the project Zahra noted a change of perspective regarding sketchbooks (figure 11) seeing it as a personal archive she acknowledged that the journey through the sketchbook, and consequently the sketchbook itself, was as valuable as the garment as a final output (Jane and Maughan 2020)

#### **Case Study 4: Rockfield, Covid and the Unknown**

Primary sources are unique pedagogical tools that drive curiosity, engagement, even awe in students, (Tanaka et al 2021). The Rockfield Album is an excellent example of this. The album holds a wealth of photographs from the early C20th, with a wonderful array of images of Cornish mines, international travels abroad steamships, and a grand Victorian home captioned as 'Rockfield' (figure 12). Little is known about it, and this air of mystery intrigued the students when it was offered in the 2019/20 project briefing.

Neil (2019) notes that archival research is like that of a detective 'sifting through pieces of evidence, following leads to arrive at some sort of conclusion'. 'The Rockfield Files' as one student aptly named it, became an obsession. Students analysed and interrogated the album and photographs, examining content and context for clues; dress, lifestyle, social and professional status, leading them to explore the wider cultural history in depth and expand their critical thinking and research skills, (Claypool 2019, Hackney et al 2020). They followed leads within the sparse annotations, dates, places, noting the reoccurring initials R.H.G under photographs of a distinguished gentleman. One student supervised by the archivist carefully turned over the photographs and discovered a handwritten name, H.Geoghegan, the vital clue! Internet research revealed him to be Robert Hugh Geoghegan (1897-1946), an engineer who studied at Cambourne School of Mines, Cornwall and resided at Rockfield House, Co.Dublin. The student was able to cross reference other information to build up a convincing narrative and identified the house by emailing Irish Architectural Heritage who confirmed it was still standing. As an 'orphaned' object with non-existent paperwork (Neil 2019), the discovery of the album's provenance added significant knowledge back into the archive, an unexpected yet welcomed outcome of the project.

For others, the album's lack of information offered creative freedom to draw their own inventive and colourful conclusions through the interpretation of the photographs' characters and content. Focusing on the client's requirements to attract new audiences, one student, Imogen, wrote a quirky narrative with eye-catching illustrations, *'to help entice other students to think about looking twice at the archive collection'* (figure 13). This approach would drive and sustain the project over the

following weeks as the COVID-19 pandemic hit mid-way during the module, taking the project into unexpected directions with unforeseen outputs.

The fundamental shift in teaching and learning brought on by the pandemic significantly impacted disciplines reliant on studio-based, material driven practices (Charters and Murphy 2021, Robertson et al 2022). With no access to campus resources and specialist equipment, students working remotely became limited in their ability to make textiles. Many students turned instead to digital tools and processes they had to hand, for reasons noted by Robertson et al (2020), that ‘with continual advancing technology creative practitioners are less restricted to using industry-standard hardware and software’.

Responding to the brief’s promotional engagement aim, students produced a range of creative outputs that employed their textile thinking and skills within a visual communication and marketing context. The depth and analyses of research into how the archives were promoted and perceived by students was dramatic compared to previous years. Using visual research inspired by the Rockfield Album posters (figure 14) and flyers were designed with embedded QR codes linking directly to the archive resources, and existing web and social media interfaces redesigned with new suggestions. One student created an app, and Imogen collaborated with an engineer to programme a prototype online story generator game. The focus on promotion and communication, along with interactive elements was seen as a reaction to the pandemic context, as a means of keeping connected during a time of social isolation. Whilst final outcomes were far from perfect, they effectively conveyed concepts and narratives, changing staff and students’ viewpoint on the use and value of digital technologies in the design process (Robertson et al 2022).

### **Case Study 5: Rapid Response and the Blended Learning Experience**

In ‘Teaching with Cultural Heritage Materials During the Pandemic’ Sweeney and Tanaka (2022) identify that the limitations in access to cultural materials during the pandemic caused a broad shift from studying them to creating them. As campus restrictions remained in place the 20/21 project shifted from working directly with physical archival resources, facilitating a new iteration of the brief as students were tasked to “make an archive” of their own influenced by the pandemic experience. This approach reflects Mubarek’s (2020) argument that living through the ‘unmistakable historic instalment in human history’ demands recording as it is happening, and that it is the archivists’ imperative to do so through active ‘rapid response collecting’ as initiated by the V&A (2022).

As the pandemic forced archives to close or limit access to in-person services the need for increased digital access rose (Sye 2022, Ferriero 2020). Adapting to remote and online context, whilst challenging, initiated new ways and alternative approaches in supporting students’ engagement with cultural heritage pedagogy and object-based learning (Sweeny and Tanaka 2022, Hatchwell and Halliwell 2021, Woodall 2021). In the redesigned project staff co-created a series of accessible



asynchronous digital resources to introduce and engage the students with the *Making:Archives* brief, (Charters and Murphy 2021, Woodall 2021). This included an interactive SWAY presentation (figure 15) curated with selected materials, targeted from across the collections, with embedded contextual links, examples of previous project work and video clips of the archivist opening boxes and turning pages of books and albums to convey the physical experience and performance of the archive.

The initial aim of *Making:Archives* was to counter students over reliance and use of digital resources, yet the pandemic forced an increase to enable the project to continue online (Sye 2022). However, rather than replace the in-person experience, digital materials are used to augment physical encounters with the archive, expanding access and exposure to the breadth of a collection, and help prepare for the in-person encounter (Sweeny and Tanaka 2022). This was Emma's experience of working with the Charles Woolf Slide Collection (Library 2022). Mainly shot on 35mm colour film Woolf's (1907-1984) prolific output outside of his professional practice as a photographer documented life and events throughout Cornwall between 1953-1982. In a similar way Emma had captured her hometown of Yeovil during the first lockdown using a 35mm film reel camera, inspired by contemporary photographers such as Sonny Malhotra (Davidson 2020). Much of the Woolf Collection is digitalised which enabled Emma to immediately engage with the resources remotely and familiarise herself with the photographs, getting a sense of Woolf's style and subject matter. She prepared more confidently for her time-restricted appointment in the archive, carefully selecting images to look at in advance. Emma noted that viewing the original format within the archive space made the work more realistic and personal, giving a better sense of image colour, shape, and proportion of the slides, which enhanced her learning experience.

Analysing the photographs and juxtaposing a 1955 image of Flora Day with packed crowds in the chaos and freedom of celebrating, to the lone Black Lives Matter protester fighting for justice during the Covid-19 pandemic, Emma's paring of a series of her own images with examples from the Woolf Collection introduced an interesting narrative element between the past and the present. She interpreted the photographs through a series of digital drawings focusing on the people, which when viewed together made the overall context ambiguous, with only the Black Lives Matter banner suggesting a time and place. Referencing the original photographic format Emma wove a digital jacquard film strip, (figure 16) sparse and restrained, with deliberate consideration to the composition, noting how the two old men from 1968 and 2020 respectively were facing each other seemingly having a conversation yet far apart as if they were having to socially distance. Reflecting on the experience and the brief's question 'In 50 years' time what will students at Falmouth gain from engaging with the Archive that you have left behind?' Emma commented '*it has made me realise that our work can be impactful not just meaningless*'.

#### **Case Study 6: Personal Narrative, Diversity, and Inclusion.**

In 'Perspectives: Negotiating the Archive' Tate Archivist Sue Breakell (2008) highlights the 'search for self in the archive', where an individual utilises the archive as a site of personal research. For another student Ebony, using this brief to explore her disadvantaged upbringing and sense of self at university, opened conversations around inclusion and belonging. Influenced by the traces of existence through the small fragments of everyday life (figure 17) she discovered in The Nick Darke Collection, (Library 2022), the Cornish playwright and film maker (1948-2005), items which she had not expected to find and yet which resonated with her, Ebony connected her own experience of childhood poverty and disrupted schooling to the impact of the growing socio-cultural divide highlighted by the pandemic. Referring to cheques, sums jotted on an envelope, scribbles made by Darke's children in his notebook, the experience challenged and changed her understanding of what an archive was, what it held and its value.

*'I had not realised that they (archives) were so mundane, and how it could literally just be a doodle on the back of something, a menu or food packaging. Something that then would have been so normal and unimportant but to us now signifies such a huge insight into the day-to-day life and experience of an individual..making it a more relatable way of documenting history rather than the typical 'untouchable' glass covered exhibit at a museum, which only shows the history of the big events and achievers.'*

Ebony, student participant

Using pandemic related statistics and attention-grabbing headlines, Ebony hand stitched data onto fabric documents resembling receipts and bills, juxtaposed by her own personal narratives and provocative comments embroidered in the context of red card reports and school exclusion letters (figure 18 & 19). Responding to the client's aim of raising awareness of archives which are often hidden away and overlooked, Ebony saw a parallel in herself, wanting to reveal hidden stories and marginalised experiences through her engagement with the archive. The experience was both confronting and cathartic, with the student noting that whilst at times it felt like self-therapy, the feedback from her peer group was supportive and encouraging,

*'People are engaged with my vulnerability and the authentic nature my narrative has. This has stimulated conversations about other peoples' lives and the challenges they have faced..this was the main aim of mine. I wanted to create a space where people could share challenging stories and own them'.* Ebony, student participant

From Ebony's initial perception of archives being predominately stuffy, academic, and elitist to being able to diversify the idea of an archive, give voice to the underrepresented and educate her peer, this exemplary body of work promotes the unique value and impact of archives of all kinds, and illustrates James' point (2019),

that the essential role of ‘the inclusive archive (is) to build up trust and tear down barriers to access, participation and understanding’.

## Conclusion

*Making:Archives* is a pedagogic exemplar of collaborative practice which demonstrates the use and value of non-discipline specific archives to inform textile design creative practice. As the paper reports, students approach the archive on many levels and from many angles. Due to the embedded nature and framework of the project all participants go beyond a superficial response to the materials used, with a fundamental shift and transformation in their understanding of archives, (Jane and Maughan 2020), and learning experience to gain threshold knowledge, (Meyers and Land 2003). From archive theory and practice through to examining the physical make up of records, the project offers a level of freedom and is well suited for students who want to experiment and explore alternative approaches to creative thinking and output within their discipline, (Jane and Maughan 2020).

The 2021/22 iteration of the project reverted to the original aim of working directly with the archives, enhanced by the digital resources developed during the pandemic. There was a raise in student uptake and the calibre of work noticeably increased, evidencing a desire for physical, in-person learning experiences, as illustrated by Zahra’s response to the Hewlett Collection. However, in its current format *Making:Archives* has one year left to run. Due to the recent course revalidation, the External Engagement module has been replaced with a university wide Collaboration module. The opportunities this opens is exciting, and a new pedagogic model for working with archives is in development.

*Making:Archives* has an enduring legacy for both the students and staff. It serves as a catalyst for an ongoing relationship with archives, many of the student participants return to use the collections for subsequent studio projects or dissertations. Beyond university, several graduates remain in contact, some taking related postgraduate courses, others working within the Museum sector. For the Archive Service establishing the project in collaboration with Textile Design has proved to be an exemplar of how archives can be used in creative research and across disciplines, with the archive now holding a selection of physical and digital examples of work from the project to show what can be achieved. The project has impacted how the service promote their resources, reach new audiences, deliver teaching for courses, along with placements, and has been pivotal in the development of an artist residency being piloted for Falmouth students this year, (Donnelly 2008).

*Making:Archives* will be archived, with plans to digitally format and disseminate the breadth of outcome and experience to wider audiences, and to mark the end of *Making:Archives* a Retrospective exhibition is scheduled for next year.

As Breakell (2008) sums up *'Archives are traces to which we respond; they are a reflection of ourselves, and our response to them says more about us than the archive itself'*. The project exemplars now held within the Penryn Campus Archive not only showcase the creative use of archives through the students' practice but also document and chart the teaching practice that underpins the process. The legacy of *Making:Archives* for future staff and students is significant, as it will tell an interesting tale of Textile Design pedagogy at Falmouth captured at a certain point of time. How they will respond to that, we wait and see.

## Figures



Figure 1: Student presenting project work to the Archive Team as client, Photograph: Hannah Maughan (2016)

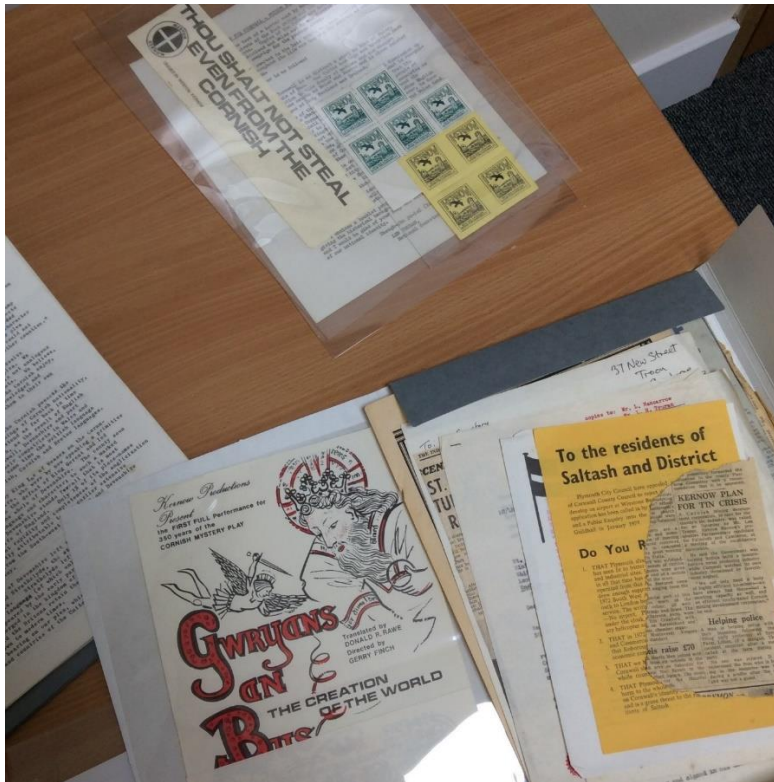


Figure 2: Archival materials from the Papers of Len Turan:Mebyon Kernow Collection, Photograph: Hannah Maughan (2016)



Figure 3: Overview of Sammie Mayers project output showing technical development samples influenced by historical documents for the Institute of Cornish Studies archives, Photograph: Hannah Maughan (2017)





Figure 4: Overview of Lucie Phillips project output in response to The John Keast Collection, Photograph: Lucie Phillips (2021)



Figure 5: Artifacts from The Kneehigh Collection, Penryn Campus Archives & Special Collection, Cornwall, Photograph: Hannah Maughan (2017)

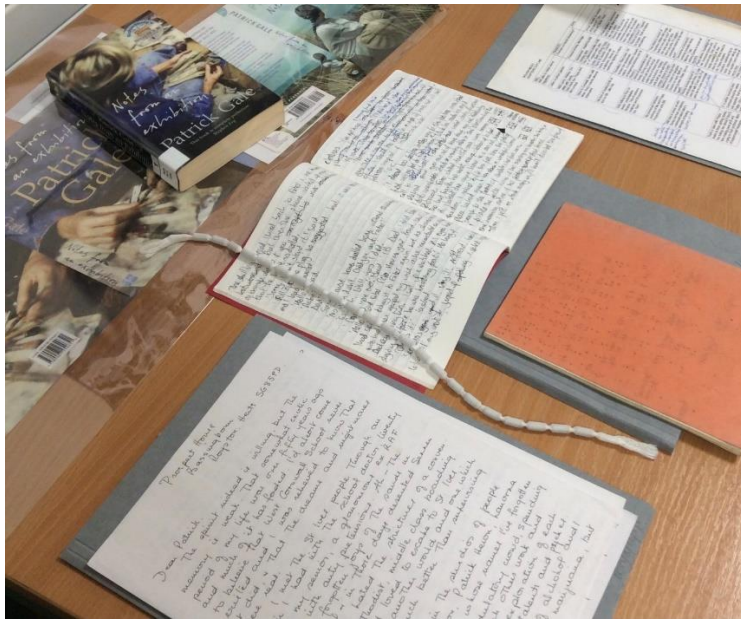


Figure 6: Artifacts from The Patrick Gale Collection, Penryn Campus Archives & Special Collection, Cornwall, Photograph: Hannah Maughan (2017)



Figure 7: Rosie Hickman sketchbook showing technical development inspired by The Patrick Gale Collection. Photograph: Hannah Maughan (2017)



Figure 8: Rosie Hickman final output, Stitch Story Pillow inspired by The Patrick Gale Collection, Photograph: Hannah Maughan (2017)



Figure 9: Sketchbooks from The Francis Hewlett Collection, Penryn Campus Archives & Special Collection, Cornwall. Photograph: Hannah Maughan (2022)





Figure 10: Zahra Jelassi sketchbook showing outcome and exhibition plans in response to The Francis Hewlett Collection. Photograph: Hannah Maughan (2021)



Figure 11: Zahra Jelassi sketchbook showing research process in response to The Francis Hewlett Collection, Photograph: Hannah Maughan (2022)



Figure 12: Photograph montage of the Rockfield Album from student sketchbook,  
Photograph: Hannah Maughan (2021)



Figure 13: Imogen Joyce creative interpretation of the Rockfield Album, using digital  
drawing tools and reproduction photographs, Photograph: Hannah Maughan (2021)

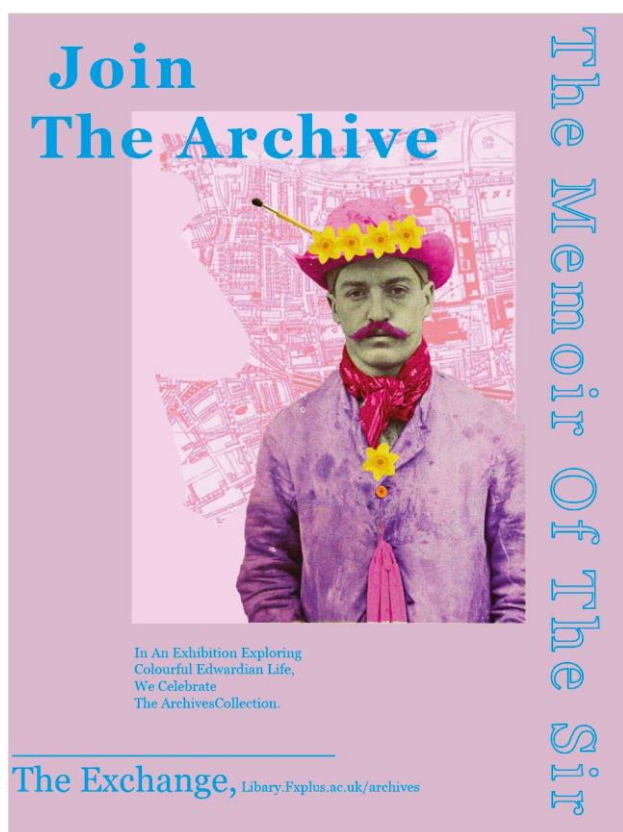


Figure 14: Freya Holden poster promoting the Archives inspired by the Rockfield Album, Photograph: Hannah Maughan (2021)



Figure 15: From the interactive SWAY presentation promoting the *Making:Archive* project, Photograph: Hannah Maughan (2021)





Figure 16: Display cabinet in the Exchange Building, Penryn Campus, showing casing Emma Callaghan's final output inspired by her experience of the pandemic in response to The Charles Woolf Slide Collection, Photograph: Hannah Maughan (2021)

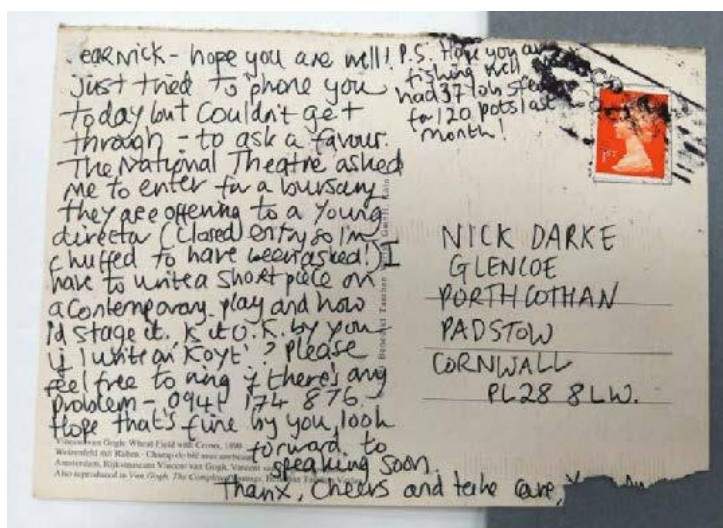


Figure 17: Postcard from The Nick Darke Collection, Photograph: Hannah Maughan (2021)

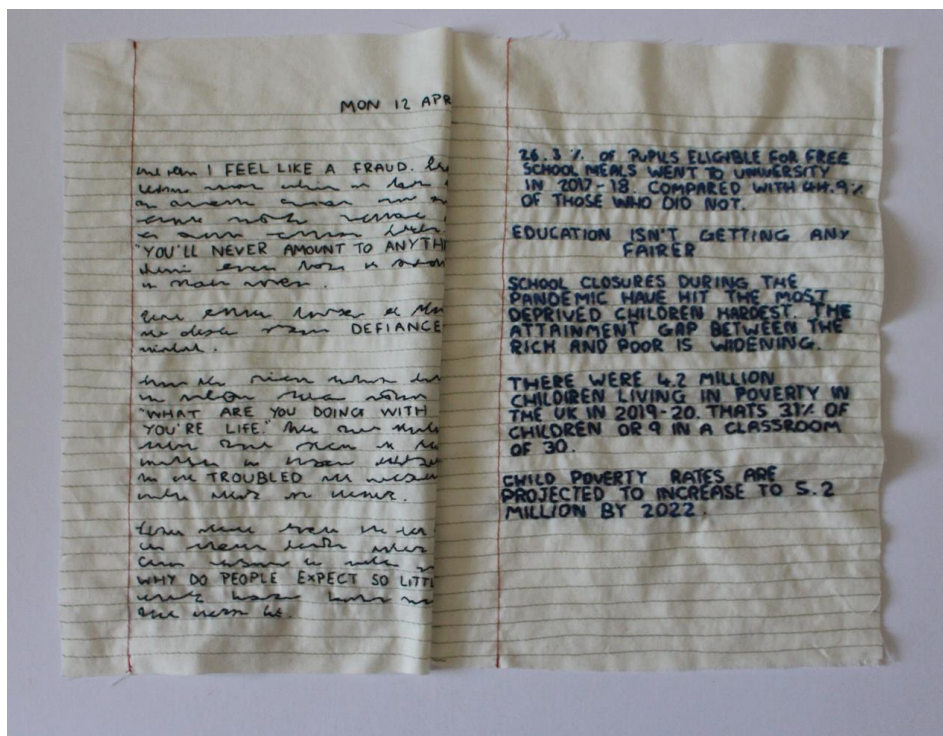


Figure 18: Ebony House hand stitched data exercise book sample created to document the pandemic experience in response to The Nick Darke Collection, Photograph: Ebony House (2021)



Figure 19: Ebony House hand stitched report card sample created to document the pandemic experience in response to The Nick Darke Collection, Photograph: Ebony House (2021)

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