

# HERITAGE AND HISTORY IN PRACTICE

## Workshop 2: Ethical Digitisation and Care of Materials

1st April 2026

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# WELCOME TO WORKSHOP 2

- Today we will explore:
  - How to handle heritage materials safely to avoid damage
  - Practical methods for digitising photographs and documents
  - How to organise and name digital files for long-term preservation
  - Important issues around copyright, ownership, and permissions
  - How to decide what materials can be shared publicly and what should remain private
- By the end, you will hopefully have chosen an interpretative angle for your output. But first, a few housekeeping matters...

# TO DO LIST

- Confirm choice of output for exhibition.
- Complete **Co-researcher Confidence Survey**: <https://forms.cloud.microsoft/e/1GSYvSkSvX>.
- Fill in the **Output Production Sheet** and ideally hand in to me when you are finished using it so I can put it into the co-researcher folder.
- Complete **Output Planning Sheet**.
- Consider your availability for participation in podcasts and interviews weeks beginning 13th and 20th July.

# CONFIRMATION OF IMPORTANT DATES

- **Workshops:** 3 (15 April), 4 (29 April), 5 (13 May), 6 (27 May). All starting at 6pm in LH013.
- **Exhibition Prep Workshop** (optional): 10 June from 6pm in LH013.
- **Exhibition Launch:** Wednesday 24th June from 6pm until 9pm in Social Learning East in the Student Centre.
- **Exhibition:** 6th to 31st July in the PR1 Gallery in Victoria Building (still TBC).



University of Lancashire Student Centre, site of Exhibition Launch Event.



# TEMPLATES FOR YOUR OUTPUT(S)

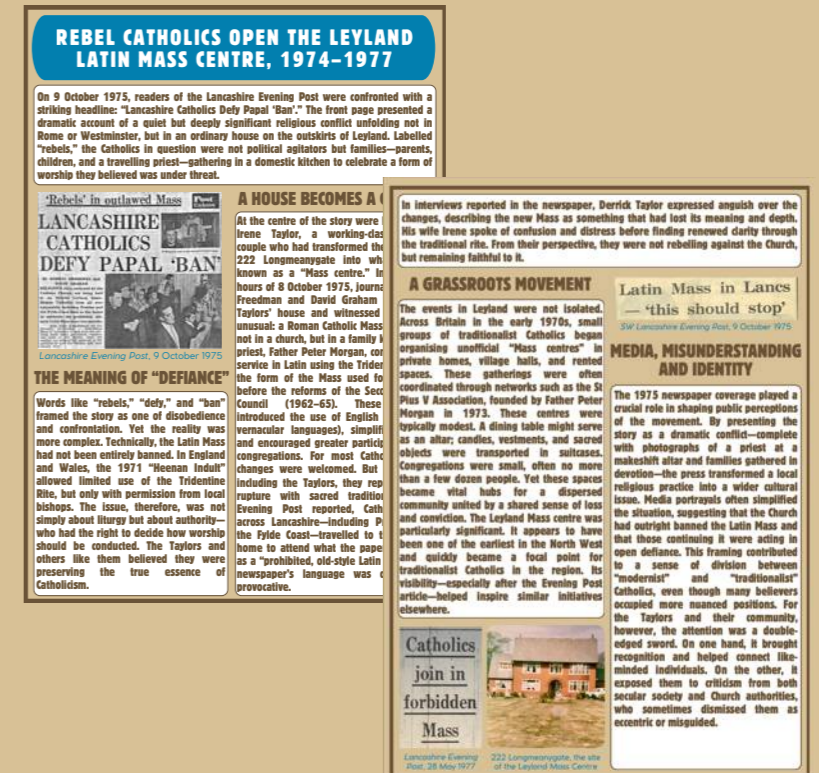
# YOUR OPTIONS



Poster or  
Artwork



10-minute  
presentation



Short article  
(1,000 words)

These outputs will be presented at the Exhibition Launch on  
Wednesday 24th June from 6pm until 9pm.

# CHOOSING A TOPIC

- The topic you choose needs to hold relevance or potential relevance to the public and broader history.
- This means it needs to improve the way we understand a topic e.g. by adding new knowledge, giving an alternative perspective.
- It cannot simply be a retelling of your family history.

# SOME THEMES TO CONSIDER

- Migration
- Crime
- Artistry
- Industrial history
- Involvement in a religious movement
- Military service
- Family history best practice or community value
- Social issues
- Attitudes/tastes/customs of a particular period or group
- Involvement in a social, cultural or political movement





# ADJUSTING YOUR TONE

- When presenting heritage materials to the public, it is important to use a tone that is **clear, engaging, and accessible**.
- Your audience may include people who are **not historians or researchers**, so the goal should be to communicate ideas in a way that is easy to understand.
- **Helpful tips:** emphasise people, places and experiences; use short sentences and clear explanations; explain any technical terms; ensure you clearly periodise and contextualise your material.

# CHOOSE AN OUTPUT TYPE


- Using the **Output Production Sheet** in front of you, we will spend the next 15 minutes writing down some initial thoughts and plans:
  - The type of output you plan to create.
  - The heritage material/family story you will focus on.
  - The main thesis you want to share.
  - How you intend to explain or portray your thesis.




## HERITAGE AND HISTORY IN PRACTICE



**OUTPUT PRODUCTION SHEET**

In this box, write down the plan for your chosen output:




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# TEMPLATE FOR SHORT ARTICLES

- **Title:** clear, engaging, describes the heritage material and includes a date/period (e.g. Remembering the Old Mill: Analysing a Lancashire Postcard, 1913).
- **Introduction** (100–150 words): introduce what the material is and your main thesis (i.e. why it is historically relevant), explain how you came to possess it.
- **Historical context** (300 words): explain the period, place and culture from which the material originates. In other words, set the scene for the reader and identify a potential gap in knowledge.

**REBEL CATHOLICS OPEN THE LEYLAND LATIN MASS CENTRE, 1974–1977**

On 9 October 1975, readers of the Lancashire Evening Post were confronted with a striking headline: “Lancashire Catholics Defy Papal ‘Ban’.” The front page presented a dramatic account of a quiet but deeply significant religious conflict unfolding not in Rome or Westminster, but in an ordinary house on the outskirts of Leyland. Labelled “rebels,” the Catholics in question were not political agitators but families—parents, children, and a travelling priest—gathering in a domestic kitchen to celebrate a form of worship they believed was under threat.



*Lancashire Evening Post, 9 October 1975*

**THE MEANING OF “DEFIANCE”**

Words like “rebels,” “defy,” and “ban” framed the story as one of dissonance and confrontation. Yet the reality was more complex. Technically, the Mass had not been entirely banned. In England and Wales, the 1971 “Heavenly Bread” allowed limited use of the Tridentine Rite, but only with permission from the local bishops. The issue, therefore, was not simply about liturgy but about authority—who had the right to decide how the Mass should be conducted. The Taylors and others like them believed they were preserving the true essence of Catholicism.

**A HOUSE BECOMES A CHAPEL**

At the centre of the story were Derrick and Irene Taylor, a working-class Catholic couple who had transformed their home at 222 Longmeanygate into what became known as a “Mass centre.” In the early hours of 8 October 1975, journalists Darryl Freedman and David Graham visited the Taylors’ house and witnessed something unusual: a Roman Catholic Mass celebrated not in a church, but in a family kitchen. The priest, Father Peter Morgan, conducted the service in Latin using the Tridentine Rite—the form of the Mass used for centuries before the reforms of the Second Vatican Council.

In interviews reported in the newspaper, Derrick Taylor expressed anguish over the changes, describing the new Mass as something that had lost its meaning and depth. His wife Irene spoke of confusion and distress before finding renewed clarity through the traditional rite. From their perspective, they were not rebelling against the Church, but remaining faithful to it.

**A GRASSROOTS MOVEMENT**

The events in Leyland were not isolated. Across Britain in the early 1970s, small groups of traditionalist Catholics began organising unofficial “Mass centres” in private homes, village halls, and rented spaces. These gatherings were often coordinated through networks such as the St Pius V Association, founded by Father Peter Morgan in 1973. These centres were typically modest. A dining table might serve as an altar; candles, vestments, and sacred objects were transported in suitcases. Congregations were small, often no more than a few dozen people. Yet these spaces became vital hubs for a dispersed community united by a shared sense of loss and conviction. The Leyland Mass centre was particularly significant. It appears to have been one of the earliest in the North West and quickly became a focal point for traditionalist Catholics in the region. Its visibility—especially after the Evening Post article—helped inspire similar initiatives elsewhere.

**Latin Mass in Lancs — ‘this should stop’**


*SW Lancashire Evening Post, 9 October 1975*

**MEDIA, MISUNDERSTANDING AND IDENTITY**

The 1975 newspaper coverage played a crucial role in shaping public perceptions of the movement. By presenting the story as a dramatic conflict—complete with photographs of a priest at a makeshift altar and families gathered in devotion—the press transformed a local religious practice into a wider cultural issue. Media portrayals often simplified the situation, suggesting that the Church had outright banned the Latin Mass and that those continuing it were acting in open defiance. This framing contributed to a sense of division between “modernist” and “traditionalist” Catholics, even though many believers occupied more nuanced positions. For the Taylors and their community, however, the attention was a double-edged sword. On one hand, it brought recognition and helped connect like-minded individuals. On the other, it exposed them to criticism from both secular society and Church authorities, who sometimes dismissed them as eccentric or misguided.

**Catholics join in forbidden Mass**

*Lancashire Evening Post, 28 May 1977*



222 Longmeanygate, the site of the Leyland Mass Centre

# TEMPLATE FOR SHORT ARTICLES

- **Description of the material** (200 words): describe the item in detail, including its condition, justify the date you have ascribed to it, if it is a photograph explain who/what appears in the image). Insert a scan or photograph of the material and label it as a figure, give it a description, location and date.
- **Interpretation** (200 words): explain in more detail what the material reveals about the past (i.e. what does this material tell us that historians may not have been aware of beforehand?).
- **Conclusion** (200 words): restate your thesis in light of the interpretation you have given.

\*Try to include between **5–10** credible references (i.e. journal articles or books). I will help with reference formatting.\*

### FAITH IN EVERYDAY LIFE

What makes this story particularly compelling is its domestic setting. Unlike grand cathedrals or official institutions, the centre of this religious movement was a family home. The Taylors integrated their faith into every aspect of daily life. Their house was filled with religious imagery—statues, devotional cards, and sacred objects—and functioned as both a private dwelling and a place of pilgrimage. Hosting Masses required significant sacrifice, especially given the family's limited financial resources and large number of children. This blending of the ordinary and the sacred highlights an important aspect of heritage: history is not only made in public spaces but also in kitchens, living rooms, and back gardens. The Leyland Mass centre demonstrates how individuals and families can shape religious practice from the ground up.

### CONFLICT AND CONTINUITY

The tensions highlighted in the 1975 article did not disappear. In fact, debates over the Latin Mass and the legacy of the Second Vatican Council continue within the Catholic Church today. Over the decades, Church authorities have alternated between accommodating and restricting the use of the Tridentine Rite. This ongoing negotiation reflects deeper questions about tradition, change, and identity—questions that were already being asked in places like Leyland half a century ago. For historians, the significance of the 1975 article lies not only in what it reports but in what it represents: a moment when global religious transformations were experienced at a local, personal level.

### Catholics for Latin travel Mass

Lancashire Evening Post, 8 December 1975



An outdoor Tridentine Mass held in the garden of a house.

### WHY THIS STORY MATTERS

As part of the Heritage and History in Practice project, this story invites us to reconsider what counts as heritage. It challenges us to look beyond official narratives and explore the lived experiences of ordinary people navigating extraordinary change. The Taylors' story is not simply about resistance; it is about conviction, community, and the search for meaning in a rapidly changing world. It reminds us that history is often shaped by those on the margins—by individuals whose voices might otherwise be overlooked. In revisiting the Lancashire Evening Post headline nearly fifty years later, we can see it not just as a sensational news story, but as a window into a deeply human experience: the struggle to remain faithful to one's beliefs in the face of uncertainty.

### References and further reading:

Darryl Freedman and David Graham, "Rebels' in outlawed Mass: Lancashire Catholics defy papal 'ban', *Lancashire Evening Post*, 9 October 1975, p. 1.

Baden Hickman, 'Rebel priests get new support', *The Guardian*, 11 October 1975, p. 6.

Bryan Rimmer, 'Reverend rebel goes to war', *Daily Mirror*, 11 November 1976, p. 23.

Olek Stirat, "Canons, Councils and Concerns: Vatican II and the Society of St Pius X," *The Australian Catholic Record* 99, no. 1 (2022): pp. 49-60.

Brian Sudlow, "The Frenchness of Marcel Lefebvre and the Society of St Pius X: A new reading," *French Cultural Studies* 28, no. 1 (2017): pp. 79-94.

Irene Taylor, 'This form of Mass not condemned', *Lancashire Evening Post*, 6 November 1975, p. 12.

Brandon Reece Taylorian, "The Struggle of Traditionalist Catholics in 1970s Northern England," *North West Catholic History* 50, no. 1 (2023): pp. 45-65.

Brandon Reece Taylorian, "The Opposition of Traditionalist Catholics to Sex Education in the 1970s," *North West Catholic History* 51, no. 1 (2024): pp. 26-50.

Joan Wallace, *Light a Candle for Me* (Sceptre Bulletin, Glasgow, May 1995), pp. 18-20.

Ronald J. Warwick, *The Living Flame: The First Twenty-five Years of the Society of St Pius X in Britain* (The Society of St Pius X, London, 1997), pp. 110-111.

HERITAGE AND HISTORY IN PRACTICE



# TEMPLATE FOR PRESENTATIONS

- Length: Aim for 7–8 slides to fit within 10 minutes.
- Slide 1: Title page, including your name.
- Slide 2: Explain your family story or what your heritage material is.
- Slide 3: Explain the historical context of your family story/material.

# TEMPLATE FOR PRESENTATIONS

- Slide 4: Describe how your family story or material changes current knowledge.
- Slide 5: Description of the material.
- Slide 6: Reflect on the project experience (optional).
- Slide 7: Conclusion page (i.e. restate your thesis and why your family story/material is significant).
- Slide 8: Thank you and ask for any questions.

# TEMPLATE FOR POSTERS

- Title (Top of Poster): short, large font, easy to read, includes reference to the material/family story, place and date/period.
- Main image/drawing that relates to your material/family story, with an optional caption.
- A short description about the material/family story.
- Explain how the material/family story tells us something new about the past.





# TEMPLATE FOR ARTWORK

- The artwork you produce needs to express how your material/family story changes what historians know about the subject (e.g. by giving a new perspective).
- Participants should provide next to their artwork a title and short description of up to 200 words contextualising the piece and explaining how it changes our perspective on the topic.

# TASK: PLANNING YOUR OUTPUT

- Please now begin filling in the **Output Planning Sheet** in front of you.
- Take a few minutes to consider the questions.
- We will now think about choosing the interpretative angle for your output.

## HERITAGE AND HISTORY IN PRACTICE

**OUTPUT PLANNING SHEET**




Participant name

Type of output  Poster  Short article  Presentation  Artwork

Describe the heritage material used (is it a physical object or story?)

Historical focus (what period or topic does your material relate to?)

Main interpretative idea. Complete the sentence: This heritage material helps us understand...

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**10 MINUTES BREAK  
FOR REFRESHMENTS**

# ETHICAL CONSIDERATIONS

**WHAT ETHICAL  
CONSIDERATIONS MIGHT  
THERE BE WHEN  
HANDLING HERITAGE  
MATERIALS?**

# ETHICAL CONSIDERATIONS

- Working with personal raises ethical questions. For example:
  - Does the material include sensitive information?
  - Are other people identifiable in photographs?
  - Do you have permission to share the material?
- These questions are important when sharing heritage publicly.



# CHOOSING YOUR MATERIALS

- Not every item needs to be shared or displayed.  
When choosing materials, consider:
  - Is it meaningful?
  - Is it appropriate to share publicly?
  - Do you have permission to share it?
- You remain in control of what is used.

# REFLECTION EXERCISE

- Take a few minutes to discuss:
  - What heritage materials you brought today.
  - What stories they contain.
  - What you would like others to learn from them.



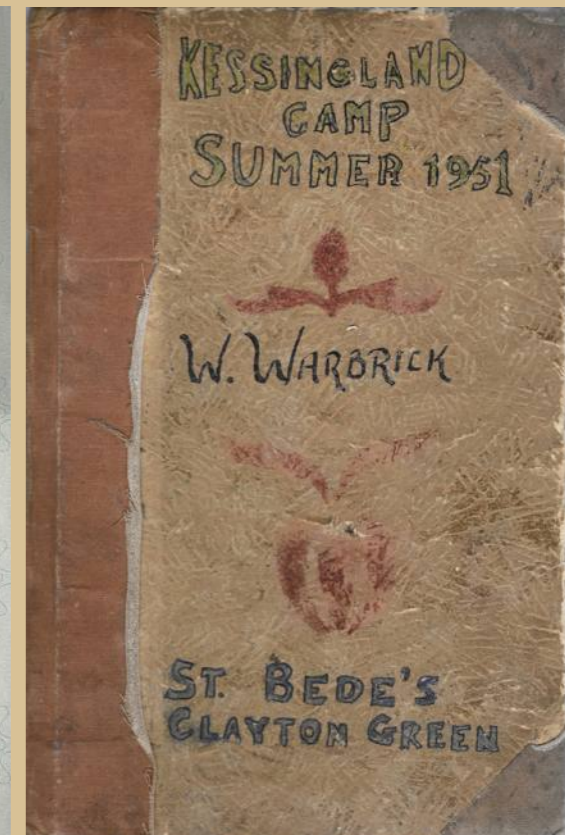
Application Number 13685347-1 OBDAD 209682

**CERTIFIED COPY OF AN ENTRY**

DEATH		Entry No.	121
Registration district	Ormskirk	Administrative area	
Sub-district	Ormskirk	County of Lancaster	
1. Date and place of death Died July 1972 Rufford Hospital, Rufford			
2. Name and surname Mary MASSAM		3. Sex	Female
4. Date and place of birth January 1893 Whittle Le Woods, Lancs		4. Maiden surname of women who has married WARBRICK	
6. Occupation and usual address Widow of James MASSAM & Market Gardener 27 Tanning Lane, Deanabrook, West Lancashire			
7. (a) Name and surname of informant Monica Ann BOLTON		(b) Qualification Wife	
8. Usual address 2 Otton Trees Cottage, Hoghton, Preston			
9. Cause of death Cerebral embolism & Supra ventricular tachy cardia Certified by B. Green M.D.			
10. I certify that the particulars given by me above are true to the best of my knowledge and belief In a Public Office Signature of Registrar			
11. Date of registration 10th July 1972		12. Signature of Registrar Gladys R. Webster Registrar	

CERTIFIED to be a true copy of an entry in the certified copy of a register of Births, Still-births or Deaths in the District above mentioned. Given at the GENERAL REGISTER OFFICE, under the Seal of the said Office on 11th April 2023

CAUTION: THERE ARE OFFENCES RELATING TO FALSIFYING OR ALTERING A CERTIFICATE AND USING OR POSSESSING A FALSE CERTIFICATE. © CROWN COPYRIGHT. WARNING: A CERTIFICATE IS NOT EVIDENCE OF IDENTITY.



# ETHICAL DIGITISATION

# WHAT IS DIGITISATION?

- Digitisation means creating a digital copy of a physical item. Common methods include:
  - Scanning photographs.
  - Photographing documents.
  - Saving digital files for long-term storage.
- Digitisation involves documenting, file labelling and file organisation.

# SCANNING

- When scanning photographs:
  - Use a flatbed scanner if possible.
  - Scan at high resolution (600–1200 dpi).
  - Save files in high-quality formats.
- If you don't have access to a scanner, I can scan materials for you using the university scanner. Please let me know.

# PHOTOGRAPHING MATERIALS

- If a scanner is not available:
  - Use good lighting
  - Avoid shadows and reflections
  - Keep the camera steady
  - Photograph from directly above

# FOLDER AND FILE NAMING

- It is essential that your digital archive contains folders. These can be organised either chronologically or family branch.
- Good file naming helps organise your digital archive.
- Use clear file names.
- Keep a simple index (spreadsheet or notebook).
- Record where each item is stored.
- Group materials by: family branch, type of record and time period.

# COPYRIGHT AND OWNERSHIP

- Ownership of an object does not always mean ownership of copyright. Important questions include:
  - Who created the photograph?
  - When was it created?
  - Are there identifiable individuals?

# PERMISSIONS

- Before sharing images publicly, consider:
  - Copyright status
  - Family permissions
  - Privacy considerations

# DECIDING WHAT TO DIGITISE

- Not everything needs to be digitised. Choose items that:
  - Have historical value
  - Are meaningful to your story
  - Can be safely shared

# CARING FOR YOUR HERITAGE MATERIALS

# WHY PRESERVATION MATTERS

- Many historical materials are fragile. Photographs and documents in particular can deteriorate due to:
  - Light exposure.
  - Moisture.
  - Heat.
  - Handling damage.
- Digitisation helps preserve them for the future.

# SAFE HANDLING

- When handling photographs or documents:
  - Wash and dry your hands (ideally wear cotton gloves).
  - Avoid touching image surfaces.
  - Handle items by the edges.
  - Keep food and drinks away.
- Careful handling reduces damage.

# STORAGE

- Good storage conditions help protect materials. Best practices include:
  - Cool, dry environments.
  - Acid-free storage materials.
  - Avoiding direct sunlight.

**ANY QUESTIONS OR  
COMMENTS SO FAR?**

**10 MINUTES BREAK  
FOR REFRESHMENTS**

# RESPONSES TO CO-RESEARCHER QUESTIONS

# FAMILY TREES: SOFTWARE & TOOLS

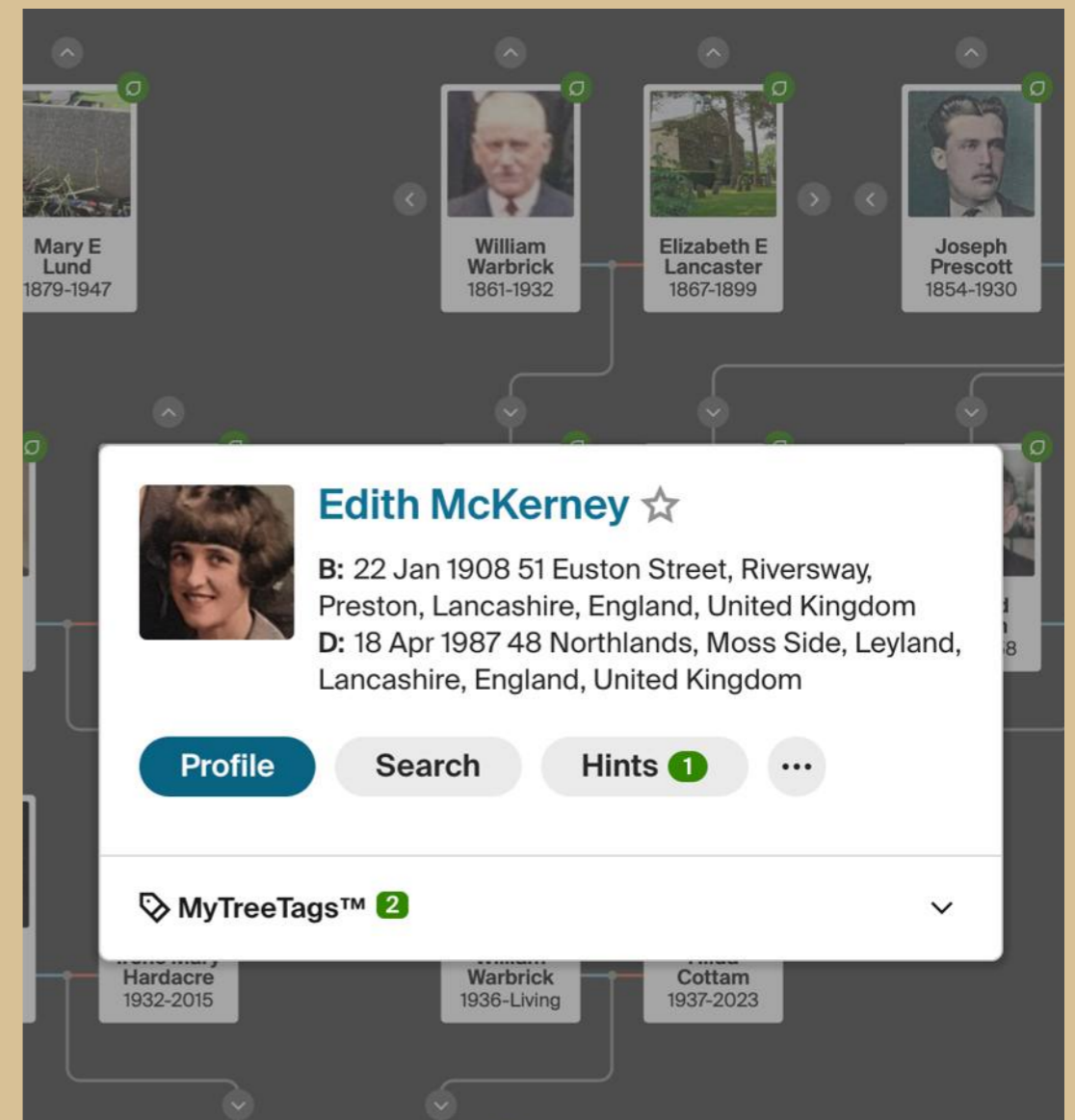
- There are several ways to build and manage a family tree:
  - Online platforms: Ancestry, FindMyPast, MyHeritage, FamilySearch.
    - My advice would be to choose one platform as your main hub but then use the other platforms to draw information because each has their strengths in terms of searchability, records available, ease of use.
  - Desktop software: Family Tree Maker, RootsMagic, Legacy Family Tree.
  - Simple Options: Excel / Word, Hand-drawn trees.

# COMPARING FAMILY TREE TOOLS

- Online Platforms:
  - ✓ Easy to use ✓ Access to large databases ✓ Automatic record suggestions
  - ✗ Subscription costs ✗ Risk of copying incorrect information ✗ Less control over data
- Desktop Software:
  - ✓ Greater control and organisation ✓ Works offline ✓ Better for detailed research
  - ✗ Learning curve to set up and maintain ✗ Manual data entry

# RECORDING INFORMATION

- For each person in your tree, try to record:
  - Full name (and variations)
  - Dates (birth, marriage, death)
  - Locations
  - Occupation
  - Family relationships
- If you feel comfortable sharing and have permission, your tree will become more advanced and developed if you add photographs, documents (e.g. certificates, letters, wills), personal stories and memories.

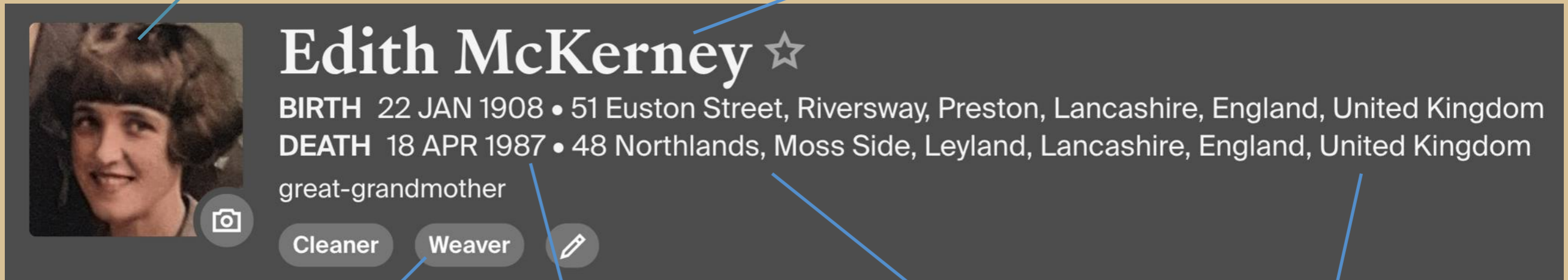


Profile preview on Ancestry.co.uk  
family tree

# PROFILE HEADER

Include a headshot for the profile picture. For people who you don't have pictures for, it is best to use a picture of either their grave, a picture of the church where they are buried, their main residence or a picture of their birth, death or marriage certificate.

Include only the main spelling of their name. Alternative spellings can be included below.



The image shows a profile header for Edith McKerney. On the left is a headshot of a woman with dark, wavy hair. To the right of the photo is the name "Edith McKerney" in a large, white, serif font, followed by a white star icon. Below the name are two lines of text: "BIRTH 22 JAN 1908 • 51 Euston Street, Riversway, Preston, Lancashire, England, United Kingdom" and "DEATH 18 APR 1987 • 48 Northlands, Moss Side, Leyland, Lancashire, England, United Kingdom". Below the birth information is the text "great-grandmother". At the bottom of the header are two rounded rectangular buttons: "Cleaner" and "Weaver", followed by a pencil icon. A camera icon is positioned below the headshot.

Include occupation

Include exact dates for birth and death where possible

Include exact address for date of birth and death where possible

Include the county and country as they were called at the time of birth and death

Transcribe the content from each official document, such as for birth, marriage and death and attach to each profile section a picture of the document or place where the event happened.

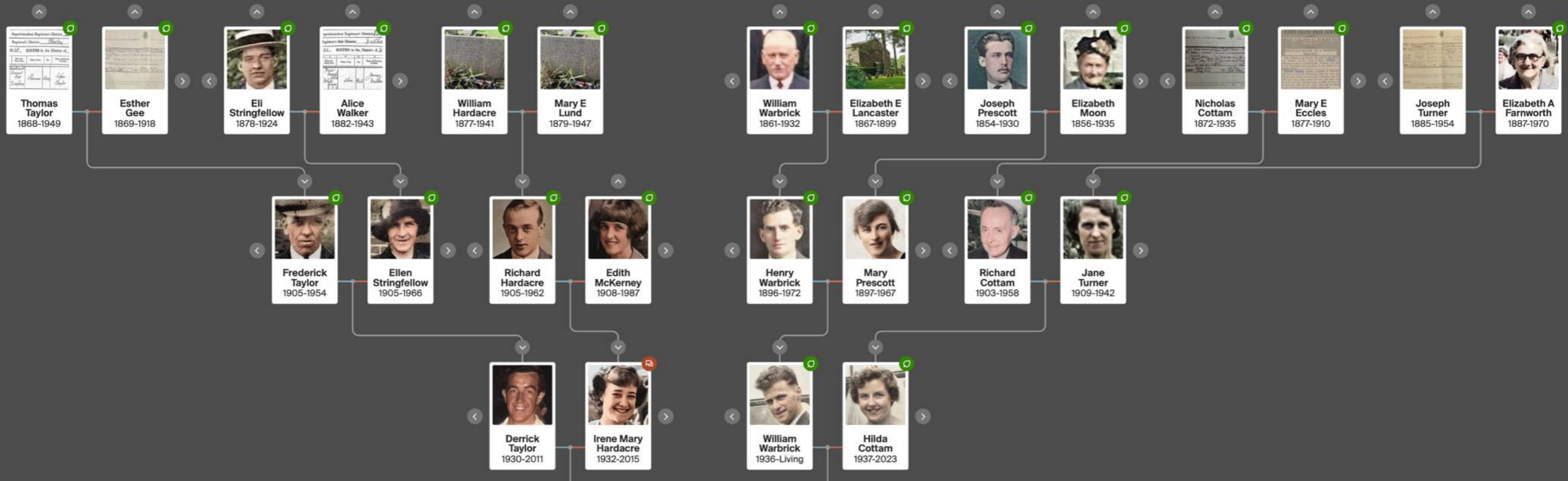


## Birth

22 Jan 1908 • 51 Euston Street, Riversway, Preston, Lancashire, England, United Kingdom

Birth registered on 4th February 1908 by William McKerney, father, of 51 Euston Street; occupation of father: bricklayer; mother of child: Margaret Jane McKerney (formerly Hope); registrar: William Baines; on birth certificate, surname spelt McKearney.

4 sources 1 media



# DEALING WITH UNRELIABLE RECORDS

- Family history research often includes transcription errors, incorrect dates or spellings, and assumptions repeated across sources.
- Not all information you find will be reliable.
- To strengthen your research: compare multiple sources, use primary records where possible, check dates, locations, and consistency, and be cautious with online trees.
- This is called **triangulation**.

# DEALING WITH UNRELIABLE RECORDS

- Family history research often includes transcription errors, incorrect dates or spellings, and assumptions repeated across sources.
- Not all information you find will be reliable.
- To strengthen your research: compare multiple sources, use primary records where possible, check dates, locations, and consistency, and be cautious with online trees.
- This is called **triangulation**.
- It is important that we record the correct information in our own research, explain discrepancies clearly and use multiple sources to support our interpretation.

**ANY QUESTIONS ON  
RESEARCH METHODS?**

# CHOOSING YOUR INTERPRETATIVE ANGLE

# APPROACHING HERITAGE MATERIALS

- When working with heritage materials, it is important to go beyond simply describing what you see. Instead, ask:
  - **What does this material help us understand about the past?**
- This is about realising that there are different angles to understanding a heritage material.
- Your interpretative angle is the main historical idea or perspective you want to share with others.

# WHAT IS AN INTERPRETATIVE ANGLE?

- An interpretative angle is the **main argument or insight** your heritage material reveals.
- It answers the question:
  - **“Why does this material matter historically?”**
- Your interpretation should help the audience understand something about a historical period, a social issue, everyday life in the past or a wider historical theme (e.g. migration).

# DESCRIPTION VS INTERPRETATION

- **Description:** “This photograph shows my great-grandfather standing outside a factory.”
- **Interpretation:** “This photograph helps us understand working-class identity and industrial labour in Lancashire during the late nineteenth century.”
- Your goal is to move from description to interpretation.

# QUESTIONS THAT HELP WITH ESTABLISHING AN INTERPRETATIVE ANGLE

- Ask yourself:
  - What does this material reveal about the past?
  - Does it show something historians might overlook?
  - Does it represent a wider historical trend?
  - Does it challenge what we usually assume about the past?
- These questions help turn personal history into public history.

# POSSIBLE INTERPRETATIVE ANGLES

- Your heritage materials might help explore themes such as:
  - Migration and movement
  - Industrial or working life
  - Military service and war
  - Religious belief or community life
  - Local traditions, cultural identity, family structures and social roles
  - Changing fashions, technologies or lifestyles
- Your material does not need to be famous to be historically meaningful.

# LINKING FAMILY HERITAGE TO WIDER HISTORY

- Your heritage material becomes stronger historically when you connect it to a **broader context**.
- For example:
  - Family photograph → Victorian photography culture
  - Factory document → Industrial Lancashire
  - Military medal → Impact of war on families
  - Migration letter → Movement between regions or countries

# DEVELOPING YOUR INTERPRETATION

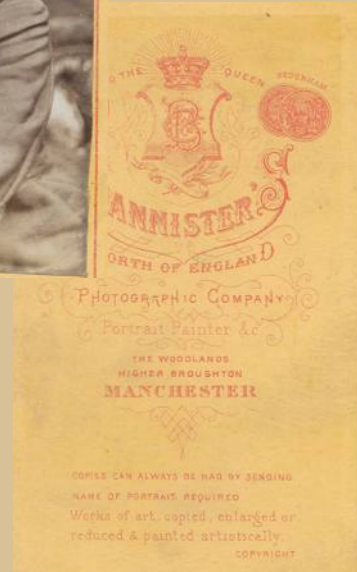
- To shape your interpretative angle, try to write one simple sentence:
  - “This heritage material helps us understand...”
- For example: “This photograph helps us understand how industrial workers represented their identity in late nineteenth-century Lancashire.”
- This sentence becomes the **core idea of your output.**

# IDENTIFYING YOUR POTENTIAL ANGLE

- Take a few minutes to think about the heritage material you brought. Now, let's discuss together:
  - What does your material show?
  - What wider historical theme might it connect to?
  - What is the most interesting historical question it raises?
- Write down one possible **interpretative angle**.

# NEXT STEPS

- In the next workshop we will learn:
  - How to read photographs.
  - To date and contextualise heritage materials.
  - To distinguish evidence from interpretation.
  - To consider multiple interpretations of the same material.
- You will begin developing titles and captions for your outputs.



# Thank you for listening

## Next workshop: 15th April

### Any questions in the meantime? Please email me:

[brtaylorian@lancashire.ac.uk](mailto:brtaylorian@lancashire.ac.uk)

