

Institution: Bath Spa University		
Unit of Assessment: 27 - English Language and Literature		
Title of case study: Supporting London's livery companies in promoting their cultural heritage		
Period when the underpinning research was undertaken: 2000 - 2020		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s):	Role(s) (e.g. job title):	Period(s) employed by submitting HEI:
Prof Tracey Hill	Professor of Early Modern Literature and Culture	14/4/1993 - present
Prof Ian Gadd	Professor of English Literature	5/6/2002 - present
Period when the claimed impact occurred: 2013 - 2020		
Is this case study continued from a case study submitted in 2014? N		
1. Summary of the impact		
<p>Today, the City of London's livery companies are primarily non-profit philanthropic organisations but only a few centuries ago they were at the heart of London's social, economic, political, and cultural life. Drawing extensively on their research into London's early modern history, Hill and Gadd have developed sustained partnerships with several livery companies, the Corporation of London, and the Guildhall Library to enhance and promote wider understanding of the livery companies which, in turn, has informed the practices of these and related London organisations. Working closely with key city and company officers (including the Pageantmaster of the Lord Mayor's Show) on projects, events, exhibitions, archive evenings, walking tours, social media activities, and study days, Hill and Gadd have supported the livery companies, their members and others interested in London's history to arrive at a better understanding of the crucial cultural role that the pre-modern companies fulfilled for their members and the wider London citizenry. They have done this by:</p> <ul style="list-style-type: none"> • informing organisational decision-making, event-planning, and communications • helping to shape the attitudes of livery company members about the value of the companies for contemporary civic life • enabling livery companies, their members and others to reflect on how their own relationship with the present-day city can be reshaped by an informed and nuanced sense of the past. 		
2. Underpinning research		
<p>London's livery companies are a remarkable vestige of the City's pre-modern past, but their significance and legacy has long been considered in narrow economic terms. Hill and Gadd's research challenges this narrative by arguing that not only were the pre-modern companies vital to London's economic and social fabric, but they were also richly cultural organisations in their own right. Companies, and their members, were important agents of 'civic impact' that shaped how the city's inhabitants saw their past and present through visual spectacle and iconography, public and private ceremony, pageantry and plays, print and oral culture.</p> <p>Livery companies representing and regulating London's crafts and trades go back to the 12th century, but their heyday was the 14th to the 17th centuries when about 80 companies were active and up to three-quarters of adult men and some women in London were members. Belonging to a livery company was then fundamental to one's legal, political, and economic relationship to the City itself: an individual's 'freedom' of the city (becoming a 'citizen') was inextricably linked to their 'freedom' of a livery company. It involved important responsibilities and duties as members participated in civic elections, and the livery companies were expected to provide welfare and provisions and help to maintain order. Crucially, companies were visible and active contributors to the city's landscape and cultural life, from their impressive halls which hosted lavish and carefully organised celebratory events featuring musical and theatrical performance, to their meticulous planning for, and participation in, London's most important annual public event, the Lord Mayor's Show, a spectacle whose political, cultural, and visual significance was only rivalled by royal entries and coronations.</p>		

However, since the 18th century, the livery companies - like guilds in general - have been mostly seen only in narrowly economic terms. This diminishes the reality of their economic and political impact, but also, crucially, overlooks their clear social and cultural value for their members. Such views have been challenged in recent years by Hill and Gadd, whose scholarship has contributed to a wider re-evaluation of pre-modern guilds across Europe: these entities contributed enormously to urban culture, maintained quality standards, regulated costs and wages, empowered, trained, and financed members, and facilitated technological innovation. In particular, Hill and Gadd have contributed significantly to a comprehensive reappraisal of London's pre-modern livery companies and their importance to Londoners. They have argued for a more extended and nuanced sense of 'civic impact' than previous scholars have acknowledged, drawing on city-wide archival research to provide important revisionist critiques of much established scholarship on London's literary, theatrical and print cultures.

Gadd co-edited and contributed to a pioneering livery company-focused collection of essays (R1) that, through a reassessment of their economic, political, social and cultural activities, questioned the prevailing orthodoxy that companies were wholly conservative and protectionist organisations. His work on the Stationers' Company argues that scholars have fundamentally misunderstood the Company's priorities and activities by failing to consider its position as one among many livery companies; his approach offers new ways of understanding the development of printing and bookselling, censorship, and copyright in early modern England (R2; R4).

Hill's ground-breaking archival scholarship demonstrates that there was a complex and important relationship between the livery companies and London's literati in the 16th and 17th centuries. Many leading playwrights were commissioned by the most prestigious livery companies for the annual Lord Mayor's Show, the cultural and political highlight of the city's year: company records reveal not only the considerable costs involved, but also the extraordinary attention to detail in commissioning and directing the event (R3; R5; R6). As editor-in-chief of *Civic London 1558-1642*, part of the distinguished Records of Early English Drama project, Hill is revealing for the first time how active the livery companies were in arranging and hosting theatrical and musical performances, showing how the companies saw themselves as cultural agents. The first phase of this research, running up to the end of 2020, has directly informed and underpinned Hill's impact activities with the Lord Mayor's Show, the Guildhall Library, and various livery companies.

Although the livery companies' powers and influence declined from the late 17th century, there remained a considerable desire among Londoners to belong to a livery company, and this has continued even as the vast majority of their European and UK counterparts have been abolished or dwindled away. Today, there are 110 livery companies and equivalent bodies active in the City, some formed very recently, such as the Information Technologists' Company, incorporated in 2010. Although a few maintain active regulatory roles in their relevant crafts and trades, the livery companies now primarily focus on social, cultural, educational and charitable activity for their members and the wider public. Each livery company has hundreds if not thousands of members, and approximately 1800 individuals become members of the livery companies every year. Many livery companies still retain a hall, a number keep an archive, and all continue to engage extensively in the city's cultural life, most notably the Lord Mayor's Show, the public parade that celebrates the inauguration of the new Lord Mayor of the City of London. Comprising approximately 150 floats that include the livery companies as well as many other national and international groups, the Show is performed in front of up to 500,000 spectators and has been broadcast live on BBC1 since 1937.

Drawing extensively on their research expertise Hill (a Freeman of the City of London since 2017 and of the Founders' Company since 2020) and Gadd have developed partnerships with selected livery companies that have enabled these livery companies to continue their centuries-old role as agents for 'civic impact' in the City of London as well as helped to find new ways for the companies, their members and the wider public to understand, preserve, and promote the livery companies' history and cultural heritage.

3. References to the research

R1 Gadd, I and Wallis, P (2002) [Guilds, society and economy in London, 1450-1800](#). Centre for Metropolitan History in association with Guildhall Library, London.

R2 Gadd, I and Wallis, P (2008) '[Reaching beyond the City Wall: London guilds and national regulation, 1500–1700.](#)' In: Epstein, S and Prak, M, eds. *Guilds, Innovation, and the European Economy 1400–1800*. Cambridge University Press, Cambridge. Pp. 288-315.

R3 Hill, T (2011) [Pageantry and power: a cultural history of the early modern Lord Mayor's Show, 1585-1639](#). Manchester University Press, Manchester.

R4 Gadd, I (2017) '[A companion to Blayney.](#)' *The Papers of the Bibliographical Society of America*, 111 (3). pp. 379-406.

R5 Hill, T (2017) '["Euer Obedient in His Studies": Thomas Middleton and the City, 1620–1622.](#)' *The London Journal*, 42 (2). pp. 137-150.

R6 Hill, T (2020) '["To the Honour of our Nation abroad": the merchant as adventurer in civic pageantry.](#)' In: Finlayson, J.C and Sen, A, eds. *Civic performance: pageantry and entertainments in early modern London*. Routledge, Abingdon, pp. 13-31.

Funding

- Hill (PI), *Civic London 1558-1642* (2019-2021), AHRC, GBP202,048
- Hill (Collaborator), *Walking Texts in Early Modern London*, SSHRC, CAD339,475

4. Details of the impact

The main stakeholders for impact during 2013-2020 comprise: the Pageantmaster of the Lord Mayor's Show; Clerks, Archivists, former Masters, and other key members of the Companies of [Haberdashers](#) (chartered in 1448, 950 members; one of the 'Great 12' most prestigious and powerful livery companies), [Stationers](#) (founded in 1403, approximately 1000 members), and the [Society of Apothecaries](#) (founded in 1617, 1300 members); and librarians and curators at the City of London's Guildhall Library, a major public reference library that holds the largest collection of London materials in the UK. Hill and Gadd's engagement with these individuals and organisations are detailed below. In addition, Hill has worked with other London-based organisations, such as Gresham College, Shakespeare's Globe, and the London Eye on public events as well as providing specialist literary and historical advice to 4 further livery companies: the Fishmongers (for an art historical project), the Cordwainers (for their forthcoming 750th anniversary), the Pewterers (sharing research findings, including a new *OED* entry from their records) and the Salters (for a Heritage Lottery Fund exhibition).

Informing decision-making, event-planning, and communications

The Stationers' Company was the most important regulatory body for the early modern English book trade and was instrumental in the development of modern Anglo-American copyright. The vast majority of its current members are senior executives in the paper, print, publishing, packaging, office products, newspaper, broadcasting and online media industries. It is one of only a few livery companies to retain its own records and, since 2013, has "made a huge commitment to increasing the accessibility of its archives" (E1a). In 2017, it appointed a full-time archivist, opened a purpose-built reading room, and published nearly its entire archive in digital form to increase researcher engagement, provide access to non-academics, and raise income to support the maintenance and preservation of the records. Gadd's contribution to this process has been "invaluable" (E1a). During 2013-2017 he was consulted extensively about the Company's plans for digitising their archive: he provided "important advice" that enabled it "to make much more informed decisions and to negotiate more effectively with [the publisher], thus helping to ensure the commercial and reputational success of [the resource]" (E1a).

Due to the pandemic, the 2020 Lord Mayor's Show was cancelled for the first time since 1852. With no alternative event planned, Hill was "uniquely positioned" (E2) to offer a replacement by live-tweeting over a single day (29 October) a virtual re-enactment of the 1620 Lord Mayor's Show (#LMS1620: E3b). The event "brought the history of the Show to a substantial and diverse audience and filled an enforced gap. Without [Hill's] initiative and expertise, there would have been no Lord Mayor's Show – or equivalent – for 2020 at all" (E2). Hill's initiative was enthusiastically supported by the Pageantmaster of the Show and the Haberdashers' Company (to which the current Lord Mayor belongs), and the latter contributed extra archival material. With an early music specialist, Hill co-produced a recording of the first performance in 400 years of a song from the 1620 Show. The event was "a big psychological lift to the Company at a difficult time" and the Lord Mayor himself was "thrilled" that the event was able to stand in place of the

actual 2020 Lord Mayor's Show (E1b). It was shared through the Twitter feeds and websites of the Haberdashers' Company, the Lord Mayor's Show and the Lord Mayor, reaching in excess of 30,000 people (E3b). Hill's event disseminated knowledge of the Company's history to a wider constituency; in particular it "helped us to kick start a series of webinars in the Company as a way of continuing outreach to our members" (E1b). In addition, the archivist wrote an article about it for the Company magazine, sent to all 960 members. Responses on Twitter included: "History brought to life by a knowledgeable and sympathetic expert. You can almost smell and taste the events of the day"; "it's great to have the [1620] story retold so vividly"; "Brilliant. Loved each mini segment & [the] accompanying video clips - really brought it alive" (E3b). Each tweet gained 100s of 'engagements' and up to 3000 'impressions'; total views exceeded 25,000 (E3b). Gadd was able to use his strong links with the Folger Shakespeare Library in Washington, D.C. to assist with negotiations around the unprecedented loan of a 16th-century volume from the Stationers' Company archive for a Shakespeare quatercentenary exhibition at the Folger: this represented the first time the Company had given permission for a record from its archives to travel abroad. The then-Master reported how the physical presence of the volume "highlight[ed] the historical importance of the Stationers' Company for an international audience" (E1a). Gadd has also offered guidance about the selection and display of archival items for the exhibition that accompanied the Stationers' Company's Archive Evening in 2018 (E1a).

Shaping livery company attitudes about their place in contemporary civic life

The Society of Apothecaries retains very strong ties with the medical and pharmaceutical professions: at least 85% of its members must be registered doctors or pharmacists and it awards medical and pharmaceutical diplomas. Hill's research into the Society's records in 2019 discovered hitherto unknown levels of participation in civic pageantry shortly after the Society was founded in the early 17th century. This new information - described by the Society's Assistant Emeritus (a former senior officer) as "fascinating", "exciting" and "pertinent" - "has given us the impetus to re-examine our early years" (E1c). Hill's findings were widely distributed to members and 150 Friends of the Society; the archivist also compiled a report on Hill's research for the Court of Assistants, the Society's governing body. Crucially, Hill "helped to reinforce our renewed involvement in City [of London] matters", which had fallen into abeyance (E1c). Hill's input has prompted the Society to engage more regularly with City-wide initiatives like the Lord Mayor's Show and to revisit its early records to improve its awareness of its history (E1c).

Gadd organised, chaired and spoke at 3 Archive Evenings held by the Stationers' Company, 2 of which were in 2017 and 2018. These annual events, attracting up to 200 attendees, are "a key outreach platform [for] members...and the wider public": they are structured around a theme such as copyright or scholarly publishing and "encourage members of both the Company and the general public to engage with [the Company's] archival holdings' through talks, networking, and an exhibition" (E1a). These events "cement in the official mind of the Company the value of its heritage ... and to new ways of presenting the Company as being of significance in the contemporary world, particularly in its programmes of activities and outreach ... [and they] gain insight and inspiration from the renewed intellectual drive that underlies [Gadd's] work" (E1a). He also co-organised an archival workshop in 2018 and participated in an online study day in 2020. All these activities have provided "a huge boost in engagement with our archives and [have] been instrumental in enhancing the Company's understanding of the value of its archive and the importance of its preservation and promotion" (E1a).

Enabling audiences to reflect on how knowledge of the past reshapes their relationship with the present-day city

The annual Lord Mayor's Show is "a vital contemporary vehicle for [Hill's] research ... making the fruits of that research visible and available to millions of people" (E2). Hill has worked closely with the Show's Pageantmaster as an established historical advisor for 10 years: she contributed to its official programme twice and wrote 5 chapters in a prestige trade publication celebrating the Show's 800th anniversary in 2015. Hill's research has "been of enormous benefit to the Show [and] the City of London" and it "has directly prompted and informed our renewed interest in the history of the Lord Mayor's Show, as shown by her commissions to produce two pieces for its official programme" (E2). For the 2018 programme Hill produced "a carefully researched

reconstruction of the Show's original route, which the many thousands of readers of the programme were encouraged to follow in their own time" (E2).

Hill's "research engagement with the [Guildhall] Library ... plays a significant role in bringing awareness of the livery company archives we hold to a wider audience" (E4). As part of this role, Hill co-curated a "groundbreaking" public exhibition, *The City Celebrates*, for the Guildhall Library (E4). Derived from Hill's *Civic London 1558-1642* project, its focus is the cultural history of civic performance, including the Lord Mayor's Show. The physical exhibition, planned to run from May-September 2020, has been postponed due to the pandemic, as has a livery study day that will involve members of selected livery companies exploring the history of 'civic impact' from their individual and corporate perspectives; these will now take place in 2021. As a temporary alternative, the Library posted a virtual exhibition on its social media accounts during November-December 2020. "The Twitter statistics for the exhibition saw a total of 34,000 impressions and 532 engagements and Facebook reached a total of 10,000 plus 414 engagements", collectively the highest ever level of engagement for a Guildhall Library social media thread (E4). "These statistics have demonstrated that we can vastly extend our reach through a virtual exhibition and engage with an audience in a much more direct way. We now intend to run virtual exhibitions alongside all our future on-site exhibitions. Without the close partnership between Professor Hill and the Guildhall Library team we might not have considered this at all" (E4).

Hill has run 6 public guided walks through the streets of the City of London between 2016-19, 4 of which were a very successful part of the Guildhall Library's regular events series; each gained around 20 participants and elicited "very positive feedback" (E4). The walks focused on the historical roles of the livery companies in London's pre-modern cultural life. Some 40 participants were surveyed: they felt their perception of city's history and topography had been changed positively; they reflected on their connections with the city and its past, highlighting the "rich" imaginative power of the tours in "bringing to life" London's history, and recognising "how intimately connected [London's] history and topography are". Many spoke of a sense of delight, surprise (including among those for whom the City of London was a familiar place), while others expressed a strong sense of "pride" and "privilege". Participants expressed "the desire to explore further" and "to revisit certain areas in my own time" (E3a).

Hill's *Civic London 1558-1642* [project website](#) provides public-facing updates on the project's progress and important archival discoveries: it has received over 1800 visits from 33 countries since launching in December 2019. In addition, Hill has spoken about the history of the pre-modern livery companies to public audiences (E3e):

- at Gresham College in October 2015, to celebrate 800 years of the Lord Mayor's Show; it involved a live audience of 60, and has since been viewed over 2000 times on YouTube;
- on the London Eye in June 2015, as part of the '32 Londoners' series (20 participants);
- at the Guildhall Library in September 2020 (online, 75 attendees); "enlightening", "excellent - I learned so much", "a sterling presentation based on livery company material not easily available"; "the event has encouraged my interest in studying more about civic pageantry" (E3d).

5. Sources to corroborate the impact

E1 Testimonials from livery companies attesting to Gadd's and Hill's contributions: (a) the Clerk, former Master, two Liverymen, and the Archivist of the Stationers' Company; (b) the Archivist of the Haberdashers' Company; (c) the Assistant Emeritus of the Society of Apothecaries.

E2 Testimonial from the Pageantmaster of the Lord Mayor's Show covering Hill's work with the Show and her #LMS1620 Twitter event.

E3 Visitor and participant data: (a) Compilation of questionnaire responses from Hill's walking tours (2016-19); (b) documentation of tweets with hashtag #LMS1620; (c) tweet data relating to the virtual Guildhall Library exhibition; (d) data and participant feedback from Guildhall Library online talk, October 2020; (e) list of public events and talks.

E4 Testimonial from the Principal Librarian, Guildhall Library, City of London demonstrating Hill's impact on the Library's activities.