



**CYMRU'N COFIO**  
**WALES REMEMBERS**  
1914 - 1918

# PROGRAMME 2018



# Foreword



## First Minister Carwyn Jones

2017 was a particularly significant year for Wales in the First World War centenary commemoration as we remembered the Third Battle of Ypres (Passchendaele), which saw the loss of so many Welshmen, including the poet Hedd Wyn.

On 31 July, I attended the Welsh National Service of Remembrance in Langemark, Flanders to honour the 3000 Welsh casualties suffered during the horrific battle of Passchendaele, and where the 38th (Welsh) Division played a key role. Some of those who lost their lives are remembered for their contribution to Welsh culture – such as poetry and sport – but it is important we remember all those Welsh men who died during battle.

In September it was my honour and privilege to officially reopen Yr Ysgwrn with Gerald Williams, nephew of Hedd Wyn. Yr Ysgwrn has been beautifully renovated and I'm pleased the Welsh Government was able to support this work. I would encourage all to visit.

We continue to work closely with the Government of Flanders and a number of events have taken place through the year, culminating in a commemorative event at the Senedd in November.

As we look forward to 2018, our focus will be on the end of the War and the role of David Lloyd George as Prime Minister, for example in the formation of the RAF.

I am grateful to communities and organisations for all their hard work in supporting the *Cymru'n Cofio* Wales Remembers 1914–1918 Programme. It is heartening that excellent projects and events continue to mark this important period in the history of our nation.



## Sir Deian Hopkin, First Minister's Expert Adviser on the First World War

2017 saw momentous and moving occasions such as the ceremonies at the newly expanded Welsh Memorial Park at Langemark and at Tyne Cot, as part of the commemoration of Passchendaele. While there were no similar epic confrontations during 1918, it was a year of rapidly changing fortunes and we will continue to remember and reflect on the unabated sacrifice and suffering.

It also saw the momentous Representation of the People Act which extended the vote to all men over 21 and, for the first time, to women, albeit over 30, which not only trebled the electorate but changed the political landscape. Elsewhere in the world, important events were taking place with long-lasting consequences; in the Middle East, where Welsh-born Lawrence of Arabia played a key role, and in Russia where soldiers from Britain became embroiled with others in the attempts to overturn the new Bolshevik government.

The centenary of the Armistice in November will be an opportunity to take stock of the war and consider what lessons should be learnt, not least why “the war to end all wars” proved to be anything but. The digital legacy will be vital because so much work has been done across Wales to examine the personal histories of those involved and the experience of families and communities and to continue enriching our understanding. Ensuring that this material is made available to generations to come will be a priority.

In closing, I would like to thank all those individuals, groups and organisations across Wales, including members of the Wales Remembers Board, who have made such important contributions to the success of the programme.

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In November 2017, one hundred years after the Passchendaele offensive ground to a halt in the Flanders mud, academics, linguists, politicians, artists, and members of the public gathered at the Pierhead in Cardiff to explore the Welsh and Flemish experience of the First World War, as Dr Toby Thacker discusses.

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Duncan and Gerard Fitzwilliams were in Mircea Hospital in Roman, Romania in July 1917, when their youngest brother John appeared. They thought he was at home convalescing from wounds suffered in France, where he had commanded an artillery battery. But instead of returning him to the Front as he had expected, the War Office had sent him on a special mission to Russia and Romania. Alan N. Owen recounts their story.

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Pilots and observers serving with No. 8 Squadron in France relax in the squadron bar shortly after the Armistice in late 1918. RAF(AHB) / © UK MoD Crown Copyright

## *Stuart Hadaway considers the development of air power during the First World War, the factors that led to the creation of the RAF and the Welsh contribution to the war in the air.*

**On 1 April 1918, the Royal Air Force was formed. It was the first independent air force in the world, and Britain's third armed service.**

The Royal Flying Corps (RFC) had been formed in 1912 with a Military Wing and a Naval Wing. In 1914, the Naval Wing had broken away to form the Royal Naval Air Service (RNAS), and as Britain entered the First World War the two formations could boast a total of 272 aeroplanes and

1,844 personnel. Just four years later, at the end of the war, the number had grown to over 22,000 aircraft and over 300,000 personnel, including the Women's Royal Air Force.

The flying services had also grown in capability. The mainstay of 1914 – the Royal Aircraft Factory BE2 – could reach speeds of 70mph and heights of 10,000 feet, while carrying 100 pounds in bombs and armed with just rifles or revolvers for defence. By 1918, a vast array

of aircraft were in service, many of them in highly specialised roles. Fighters such as the Sopwith Camel or SE5a could fly at over 120mph, to heights of over 20,000 feet, and were armed with two machine guns as well as bomb loads of up to 100 pounds if necessary. Purpose-designed bombers such the Handley Page 0/400 could carry nearly 2,000 pounds of bombs against factories in Germany. The Bristol Fighter was so advanced and capable that it would stay in service until 1932.



The Royal Aircraft Factory SE5a of the Shuttleworth Collection © Stuart Hadaway

# ROYAL AIR FORCE

Even more advanced types were on the cusp of entering service: the Vickers Vimy bomber would, within a year of the end of the war, be used to make pioneering flights across the Atlantic (a little under ten years since Louis Blériot had stunned the world by just about managing to cross the English Channel) as well as to Australia and South Africa.

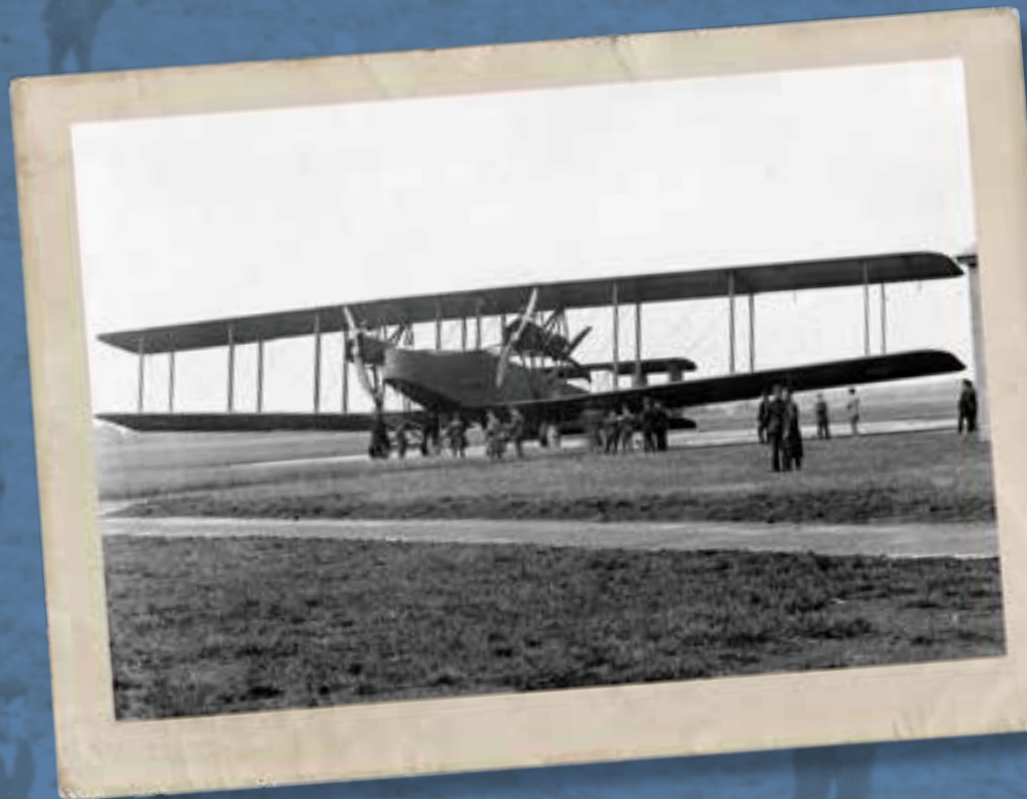
These aircraft allowed an astonishing array of tasks to be undertaken; there are very few roles the RAF fulfils today that were not also part of its capabilities in 1918.

*The RAF had been able to send aircraft to support the army around the world for use as fighters and bombers, for reconnaissance and ground attack, and even to drop supplies to ground forces and evacuate casualties.*

With the Royal Navy, maritime patrol and strike operations had been mounted, with aircraft being launched from ships and floating platforms. Even remotely piloted vehicles had been experimented with, albeit not very successfully.

At the outbreak of the First World War, the RFC had deployed four squadrons to France. Later, squadrons would also be sent to Egypt, Salonika, Mesopotamia, Italy, the Dardanelles and Africa.

Throughout the war, the RFC would struggle not just to maintain its frontline strength, but also to expand constantly. They would be locked in a technological fight with the Germans as one side would leap forward in aircraft design or tactics, and the other would struggle to catch up. Casualty rates could be appalling, especially as the lightly constructed wood and fabric aircraft would easily break up or catch fire in flight, and parachutes were too heavy and cumbersome for practical use.



A Handley Page V/1500 heavy bomber, which entered service just after the end of the First World War. RAF(AHB) / © UK MoD Crown Copyright

As the RFC supported the army overseas, the RNAS supported the Royal Navy in home waters and elsewhere. Defence of the UK was initially the responsibility of the RNAS, but in early 1916 it passed to the RFC. However, both forces struggled to fulfil that role, and German Zeppelin airships seemed to bomb the country with impunity. These were eventually defeated in late 1916, but in early 1917 German aeroplanes took their place, and again the flying services seemed incapable of stopping them.

The defences were disorganised, while the RFC and RNAS competed with each other over resources, aircraft designs, manufacturing output and other issues. Both were growing rapidly to meet expanding global commitments, but time and resources were being wasted through lack of co-ordination. Increasingly, in matters of home defence or the strategic bombing of Germany, the RFC and RNAS were branching into areas outside the direct remit of their parent services.



A Submarine Scout airship in flight  
RAF (AHB) / © UK MoD Crown Copyright

In July 1917, Prime Minister David Lloyd George established a Committee on Air Organization and Home Defence Against Air Raids to examine the air defence of the UK, and how the flying services should work together generally.



Dogfight: The Shuttleworth Collection's SE5a and Albatros DV engage in mock combat.  
© Stuart Hadaway

Chaired by the South African General Jan Smuts, the Committee's first report, on 11 July 1917, recommended forming a unified command for the units defending the UK. The second report, on 17 August 1917, recommended unifying the RFC and RNAS into a single, independent service, and creating an Air Ministry to support it. The proposal was approved by Parliament and the King in November 1917, and on 1 April 1918 the Royal Air Force was formed.

The first air station in Wales was RNAS Milton, later known as Carew Charlton, which was established in the summer of 1915 and was soon followed by RNAS Llangefni, later known as Mona, on Anglesey.

Both sites were airship stations, from where the RNAS could patrol the Western Approaches and the Irish Sea, looking for the German submarines that would attempt to intercept shipping going in and out of Liverpool and Bristol.

This was vital work, keeping Britain's sea lanes open. Had too much shipping been lost, British factories would have ground to a halt for lack of raw materials, crippling the war effort, and the population would have begun to starve.

By 1918 aeroplanes with sufficient range to patrol the sea had been developed. Land planes were briefly based at both sites, although those at Llangefni moved to Bangor in the last weeks of the war.

Equally vital to the war effort, RFC Shotwick, later renamed Sealand, was opened as a flying school, to keep the ever-needed supply of new aircrew flowing.

***Many thousands of Welsh men and women would join the flying services, and they included many notable aces.***

***Perhaps most famous was Captain Ira 'Taffy' Jones, DSO MC DFC & Bar MM.***

***In just four months with No. 74 Squadron in 1918, he was credited with around 37 'victories' over enemy aircraft.***

# The War at Sea 1914-1918



*HMS Cardiff* leading the German High Seas Fleet to surrender in the Firth of Forth, 21 November 1918 © National Maritime Museum, Greenwich, London (BHC0670)

**In 1914 Britain was the world's maritime superpower with the largest merchant fleet plying the seas under the protection of a dominant Royal Navy.**

Since the 1890's, however, Germany had been expanding its navy with the aim of challenging Britain's position, so instigating a costly 'Naval Race'.

Consequently, when David Lloyd George as Chancellor of the Exchequer presented his 'People's Budget' in 1909 the increased taxes were as much to fund naval construction as to pay for a nascent welfare state.

To sustain its pre-eminence, the Royal Navy could rely on a secure and unrivalled supply of steam coal from the 'Admiralty' collieries of South Wales. Their names – 'Ocean', 'Nixon's Navigation', 'The Naval' – often reflected this connection.



Nixon's Navigation Colliery, Mountain Ash.  
By kind permission of Rhondda Cynon Taf Libraries

Private ship-owners and foreign navies followed the Royal Navy in burning 'Welsh', so contributing to the boom in South Wales coal exports.

With the coming of war, these collieries' production was reserved for the fleet, which required 100,000–225,000 tons a month, and allied navies.

The extensive railway sidings at Quaker's Yard and Pontypool marshalled special coal trains that were routed over the railways of Mid-Wales and the Welsh Borders to Scapa Flow and other naval ports.

By the end of the war these 'Jellicoe Specials' (named after the Commander-in-Chief, Grand Fleet) had delivered 5 million tons of coal, in addition to that shipped directly from Cardiff.

With the control of the English Channel secure and the Grand Fleet at Scapa Flow, Britain was in a position to transport the army to France and

institute a blockade that would sweep the German merchant fleet from the seas and deny access to seaborne imports of foodstuffs and raw materials.

In the event, the huge battle fleets to which so much effort and expense had been devoted only clashed once, in murk and gathering darkness at the Battle of Jutland on 31 May 1916.

Hugh Evan-Thomas, born on his family's Gnoll estate in Neath, was a widely liked and respected officer who by 1916 held one of the most coveted appointments in the Navy, as rear-admiral commanding the Grand Fleet's new 'Queen Elizabeth' class fast battleships.

Assigned to support the battle cruiser force, Evan-Thomas' ships were delayed from coming into action by a signalling mistake on the battle cruisers' flagship *Lion*, but once engaged, they distinguished themselves by covering the badly mauled battle cruisers and holding off the German High Seas Fleet until it came briefly under the guns of the Grand Fleet before escaping into the gathering night.

Jutland showed that the Kaiser's battle fleet lacked the strength to engage the Grand Fleet at sea and survive, and although it can now be seen as a strategic victory, the Navy was deeply affected by its failure to achieve another Trafalgar.

Evan-Thomas became a central figure in the 'Jutland Controversy' that continues to this day: on the one hand pilloried as an archetype of a service that had come to discourage initiative, yet on the other admired for his conduct in action and arguably saving the day for the battle-cruisers.

Germany's response to the blockade was to declare the waters around the British Isles in February 1915 a 'war zone' within which merchant ships were liable to be sunk without warning.

## This period saw the war's most notorious sinking when the U-20 torpedoed and sank the liner *Lusitania* off the Irish coast on 7 May, with the loss of 1,265 lives.

A second phase of unrestricted submarine warfare started in February 1917, with the aim of finally starving Britain into submission. Her vulnerability soon became apparent as shipping losses rose quickly and unsustainably from 520,000 tons in February 1917 to 800,000 tons in April.

Below: Admiral Evan-Thomas, middle, alongside members of the crew and 'Jack the Dog' on board *HMS Barham* © IWM (Q 114829)

The Irish Sea and the Bristol Channel became a fruitful hunting ground for the U-Boats. The National Monuments Record of Wales records some 170 First World War wrecks around the Welsh coast, which are currently being researched through the Heritage Lottery funded project, 'The Forgotten U-boat War around the Welsh Coast'.



Above: Image provided by Bangor University from data acquired during the SEACAMS2 project, part funded by the European Regional Development Fund through the Welsh Government

The U-boat threat was mastered from June 1917 onwards by organising merchant ships into convoys, which were harder to detect in the vastness of the ocean and easier to escort and defend; and by the introduction of food rationing under the direction of the Liberal politician and industrialist D. A. Thomas, Viscount Rhondda (himself a survivor of the sinking of the *Lusitania*) as Minister of Food Control.





Seaman William Williams  
VC © Kenneth Williams  
Collection, courtesy of  
Amgueddfa Cymru -  
National Museum Wales

Occasionally there was an opportunity for merchant ships to strike back. In March 1918 the Cardiff steamer *SS Sylvia* fought off a U-boat with her single gun under the direction of the master, Captain William Lobb, also of Cardiff. He was 73 at the time and his actions earned him the Distinguished Service Cross.

At the other end of the age range serving in the merchant service was Cook's Boy Edwin Cox of Milford Haven, lost when the *SS Sandhurst* was torpedoed in the North Channel on 6 May 1918, aged 15.



Medal group of Seaman William Williams VC, including his Victoria Cross © Amgueddfa Cymru-National Museum Wales

The U-Boat campaign against British and allied shipping in the Irish Sea continued into the final weeks of the war, which saw the sinking of the Dublin mail packet *RMS Leinster*, the Japanese cargo liner *Hirano Maru* and US Navy escort *USCGC Tampa*, all with heavy loss of life.

One of the tactics devised to counter the U-boats was the use of converted merchant ships armed with concealed guns to lure U-boats into making surface attacks.



Chief Petty Officer George Prowse  
VC © Lord Ashcroft Medal Collection  
Right: Medal group of Chief Petty Officer  
George Prowse VC © Lord Ashcroft  
Medal Collection

Seaman William Williams of Amlwch served with distinction on several such 'Q' ships, winning the VC during the sinking of the *UC 29* by the converted Cardiff collier *HMS Pargust* on 7 June 1917.

Prior to this, William Charles Williams of Chepstow had won the VC posthumously during the Cape Helles landings at Gallipoli on 25 April 1915, serving on *HMS River Clyde*.

Wales' third naval VC of the war was Chief Petty Officer George Prowse of Landore, Swansea, of the Drake Battalion, Royal Naval Division; the award was for acts of sustained leadership and bravery in attacks near Arras in September 1918.

He was killed in action soon after and the VC presented to his widow was the last awarded with a blue naval ribbon.

The culmination of the Royal Navy's efforts came when, in the early hours of 21 November 1918, the light cruiser *HMS Cardiff* (launched the previous year by Mrs Lloyd George) slipped out of the Firth of Forth to lead into captivity the dilapidated and demoralised ships of the German High Seas Fleet.

**Thus ended the war at sea, at a cost of the lives of 55,000 British seamen, of whom an unprecedented 12,000 were from the merchant service.**



# Lloyd George: 'Architect of Victory'<sup>1</sup>

David Lloyd George was appointed Prime Minister of a coalition government in December 1916, with a simple brief: to prosecute the war more vigorously. Across the country, people of all shades of opinion hoped that he would bring to the direction of the war the energy and ability he had already demonstrated as Minister for Munitions, and as Secretary for War. Lloyd George himself had been appalled by the terrible loss of life in the attritional campaign on the Somme, and believed that the war could be won by attacking Germany's allies in theatres away from the trenches in Flanders.

This brought him into direct conflict with Field-Marshal Haig and his supporters on the General Staff, who argued that there must be a total concentration of resources on the Western Front. Reluctantly, David Lloyd George agreed to back the Passchendaele offensive in 1917, but he also sought to divert resources to Italy, Salonika, Mesopotamia, and Palestine.

At sea, the convoy system was introduced to counter the threat from German submarines.

In the final months of 1918 Lloyd George believed that his strategy was vindicated when first Bulgaria, then Turkey and Austria were forced out of the war, leaving Germany isolated.

David Lloyd George had by this time presided over a huge strengthening and re-organisation of the British armed forces, which included the formation of an independent Royal Air Force in April 1918.



Above: A newspaper placard from the Daily Mirror showing David Lloyd George © IWM (Art.IWM PST 13012)

Left: Captain Richard Lloyd George, Mrs Owen Thomas, Prime Minister David Lloyd George, his wife Margaret and Brigadier-General Owen Thomas at Llandudno after the great war speech given by the PM © IWM (Q 54471)



<sup>1</sup> Kenneth Morgan, *David Lloyd George: Welsh Radical as World Statesman* (Cardiff: University of Wales Press, 1963), p. 85



At home, his government granted the vote to women over the age of 30, and had laid out ambitious post-war plans for the reform of education and the development of social housing. At the negotiations which produced the Treaty of Versailles in 1919, Lloyd George found himself caught between the demands of the French for a hard peace, and American hopes for 'self-determination' for peoples in Europe. The resulting compromises left few happy, and the newly established League of Nations was to prove unable to maintain the new but precarious international order.



Above: David Lloyd George leaving the Trianon Palace Hotel after the Germans had received the Peace Treaty Preliminaries, Versailles, 3 May 1919 © IWM (Q 57041)

Top and right: David Lloyd George emerging from a captured German dug-out at Fricourt, 12 September 1916 © IWM (Q 1179) / IWM (Q1187)

At home, David Lloyd George's vision of a land 'fit for heroes' foundered in the post-war economic depression, and in 1922 he was swept from office. David Lloyd George left a divided legacy. He has been attacked from all sides. Haig and his supporters never forgave him for what they saw as a failure properly to resource the army on the Western Front. Many have seen the Treaty of Versailles as provoking the rise of Nazism in Germany, and the League of Nations as an ignominious failure.

Feminists have criticised his government for not giving the vote to women on terms of equality with men. In Wales there were those who were dismayed by his failure to introduce Home Rule after the war. In Ireland there was civil war, and in 1922 partition. Across Britain there was industrial strife, and many ex-servicemen felt bitterly disappointed by the economic hardships they had to endure. It is easy now, in an age which tends to see the



First World War as, in David Jones' famous phrase, a 'misadventure',<sup>2</sup> to find fault with Lloyd George's leadership. We should not forget though the qualities which his many supporters at the time so admired: his energy, his determination, and his unique ability to communicate with people from different classes and regions. This was a Prime Minister who brought together captains of industry and trade unions, a man at ease with press barons, and who addressed audiences at the National Eisteddfod in Welsh. Nor should we overlook the magnitude of the tasks he faced. A century after the First World War, as Britain confronts an uncertain future, we may still admire the supreme political skill of David Lloyd George, what A. J. P. Taylor called his mixture of 'inspiration and guile'.<sup>3</sup> Writing on the centenary of Lloyd George's birth in 1963, Kenneth Morgan portrayed his career as a 'decisive catalyst in the transition from Victorian Britain to the society of the twentieth century'.

David Lloyd George, he continued, 'symbolized a new social revolution, that the day of the cottage-bred man had dawned'.<sup>4</sup> We should perhaps also remember how to a contemporary observer like Lord Beaverbrook, preoccupied with the immediate challenge to the nation's security, Lloyd George was quite simply 'the greatest War Minister England had seen for over a hundred years'.<sup>5</sup>

<sup>2</sup> David Jones, *In Parenthesis* ([1937] London: Faber and Faber, 1969), Preface

<sup>3</sup> A. J. P. Taylor, *English History 1914-1945* (Oxford: Clarendon Press, 1965), p. 76

<sup>4</sup> Kenneth Morgan, *David Lloyd George: Welsh Radical as World Statesman* (Cardiff: University of Wales Press, 1963), p. 85

<sup>5</sup> Lord Beaverbrook, *Politicians and the War 1914-1916* ([1928] London: Collins, 1960), p. 71. Beaverbrook uses 'England' here, as his contemporaries did, as synonymous with 'Britain'

# Creating a lasting inheritance

Owen Llywelyn, Outreach and Participation Manager at The National Library of Wales, discusses the Library's contribution to Wales Remembers activities in 2018.

During 2018 the National Library of Wales will continue the work of creating a permanent body of Welsh items to enable people of all ages to understand how Wales and the world changed as a result of the First World War and the peace conferences.

To add to the hundreds of thousands of images on the Wales 1914 website which come from libraries, special collections departments and record offices in Wales, and the successful learning resources on Hwb, created jointly with National Museum Wales, the Library will create a facsimile of the manuscript of 'Yr Arwr' by Hedd Wyn, will develop a new digital platform to draw attention to the David Lloyd George collection, and will undertake conservation and digitisation work on the First World War photographic collection of D. C. Harries.

## 'Yr Arwr'

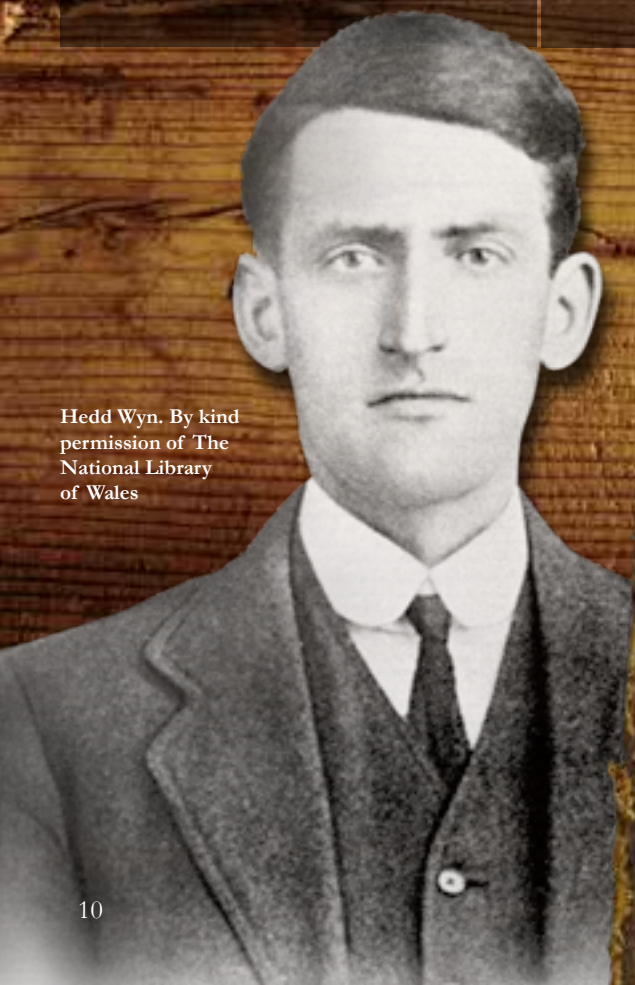
Two copies of the winning poem from the Birkenhead National Eisteddfod of 1917 in the hand of Hedd Wyn are preserved at the National Library of Wales.

One is a draft copy which Hedd Wyn wrote under the pseudonym 'Y Palm Pell', which contains the poet's own marginal notes.

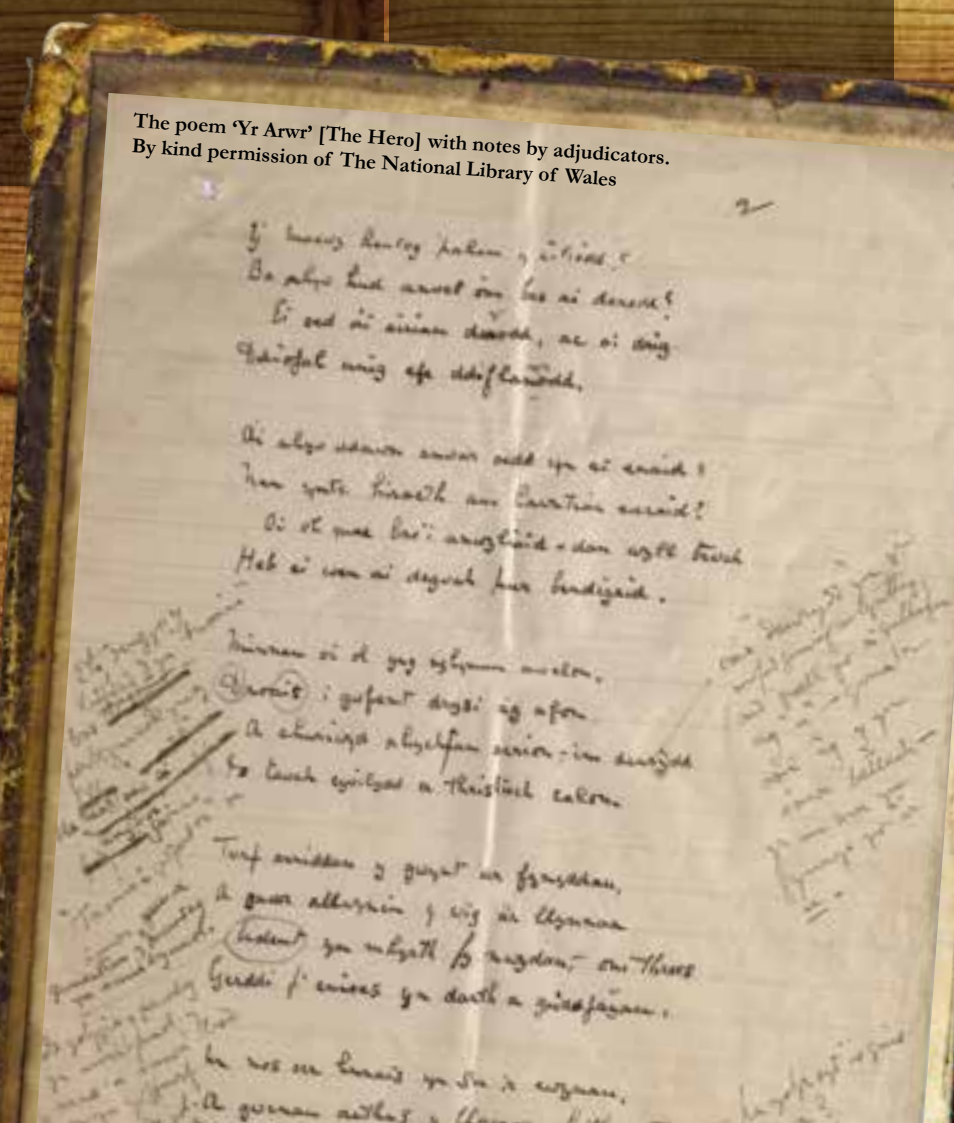
The other is the copy of the poem which won him the chair, and which was sent to the Eisteddfod from the village of Fléchin in northern France in July 1917.

In this manuscript version, which forms part of the National Eisteddfod of Wales collection, Hedd Wyn uses the pseudonym 'Fleur-de-lis'.

Hedd Wyn. By kind permission of The National Library of Wales



The poem 'Yr Arwr' [The Hero] with notes by adjudicators. By kind permission of The National Library of Wales



It includes marginal notes, observations and corrections by the adjudicators T. Gwynn Jones, J. J. Williams and Evan Rees (Dyfed). Dyfed was the Archdruid at the time, and conducted the dramatic ceremony at Birkenhead when the chair was draped in black.

The poem has already been digitised, and units of the National Library Digitisation and Conservation Services will create a facsimile to be used when bringing the story of Hedd Wyn to life in our outreach and contact work, especially with schools and young people.

## David Lloyd George

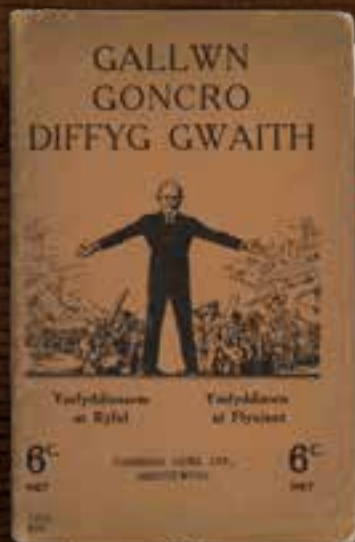


David Lloyd George during a speech in Dundee, Scotland © IWM (Q70208)

David Lloyd George (1863–1945) is the most famous international statesman ever to come from Wales. His influence on politics in Wales, the United Kingdom and Europe was significant. He was a Liberal Member of Parliament for fifty years and served in government continuously from 1905 to 1922. He became Prime Minister in the middle of the First World War in December 1916, and continued in his post after the 1918 election as leader of a coalition with the Conservatives. In 1945 he was created Earl Lloyd-George of Dwyfor.

Many substantial resources relating to David Lloyd George are preserved in the National Library of Wales: photographs, ephemera, film, sound tapes, letters, diaries, printed matter and art works. The Library is also home to important archives, including family papers, the archive of his brother William George, the papers of Dr. Thomas Jones (Deputy Secretary to the Cabinet), the collection of his personal secretary A. J. Sylvester, the papers and letters of his daughters, Lady Olwen Carey Evans and Megan Lloyd George, the papers of his secretary and second wife Frances Stevenson, and the archive of the appeal to raise a memorial to Lloyd George in London.

A Lloyd George online exhibition, created by the Library over a decade ago, has been archived, and there is no longer any public access to it. The National Library will create a new digital exhibition on Lloyd George, which will include parts of the old exhibition and new items. The aim of this project will be to commemorate the life and work of David Lloyd George, particularly his contribution to British politics during the First World War, and to give people throughout the world access to information about David Lloyd George preserved at the National Library of Wales.



Welsh version of *We Can Conquer Unemployment*, the famous Lloyd George pamphlet of 1929. By kind permission of The National Library of Wales



Photograph of a soldier with his daughter by D.C. Harries. By kind permission of The National Library of Wales

## D. C. Harries

D. C. Harries was a photographer who worked from two studios at Llandeilo and Ammanford. In the collection of his work held at the National Library of Wales there are around 1,200 glass negatives dating from the period of the First World War, including portraits of soldiers, probably from the area, in their uniforms. We do not know the identity of the vast majority of these soldiers or their stories, and only a very small number of individuals have been identified.

Only about 200 of the negatives have been digitised so far, and the Library will undertake conservation, cataloguing and digitisation work to ensure that a large part of the collection is made accessible to the people of Wales and the wider world.

The digital images will be available for use in a crowdsourcing project. This may include tagging photographs with information on regiments and insignia, researching newspapers of the period to find articles relevant to the photographs, or even identifying and naming individuals in the photographs. The aims of the project will be to make the photographs searchable and accessible, to ensure the preservation of the original materials, and to open up the collection to researchers, family historians and those interested in the history of the war.

# Remembering at Amgueddfa Cymru - National Museum Wales

AC-NMW's Poppy fields © AC-NMW

*This year Amgueddfa Cymru will be reflecting on the conclusion of the First World War, how it was celebrated at the time, commemorated in the aftermath and remembered today. Our secondary focus will be women; we are exploring throughout the year the ways in which women worked, how they were treated and how they campaigned for voting rights.*

Our flagship exhibition will be at National Museum Cardiff:

**Poppies for Remembrance**  
**21 July 2018 – 7 January 2019** will explore how the poppy became the symbol for remembrance, and provide an opportunity for contemplation and reflection on loss and recovery. The exhibition will also provide information on the science of poppy biodiversity, and will look at the many species of poppies and what threats there are to their existence. Alongside this exhibition we will run workshops and make a call out to the public to create 40,000 poppies to commemorate the number of Welsh people who died in the First World War.

Another major highlight of our work in 2018 will be at the National Slate Museum – **Cofeb (Memorial) 23 July – 31 December 2018**, which will focus on the very special Pen-yr-Orsedd memorial in Dyffryn Nantlle.

Through extensive activities with local schools, artists, historians and community groups, using art, poetry and sculpture, we will commemorate anew local men who lost their lives in the war. Dyffryn Nantlle Young Farmers Club are already attending workshops in the Museum's Forge to produce metal poppies.

Women and the home front continue to be an important part of our response to First World War commemoration. National Waterfront Museum Swansea is developing an exhibition on **Munitionettes and Canary Girls September – December 2018**.

Women were recruited to work in the munitions factories during the First World War and were nicknamed Munitionettes or Canary Girls. Although the work was heavy and hazardous, the women had a new-found freedom both in and out of the factories.

We will be hosting events at many of our sites about the home front and women in the war effort, especially to commemorate International Women's Day around 8 March – 100 years since the first law was passed giving women the right to vote in General Elections.



Panel from AC-NMW  
Poppies exhibition © AC-NMW

We are establishing a garden-based project at National Waterfront Museum Swansea which will be part of 'Now the Hero', a First World War and art weekender project across Swansea. This will involve working with community groups as learners and volunteers to develop designs for a garden, make the beds, grow plants and produce soups and more from the produce.

St Fagans will be working with Oakdale and Armed Forces community members throughout 2018 to co-research the First World War Victory Ball that was held at Oakdale Workmen's Institute in early 1919. Together they will explore the historical events leading up to the organisation of the ball, what it meant to the local community in 1919, and how returning soldiers felt as they were reunited with their families and friends. There will be an opportunity to re-enact the ball in 2019 and film the occasion, to be used as a permanent feature of the interpretation of the building.

We are very excited that in October 2018 we will open our **Wales Is...** gallery in St Fagans National Museum of History. A section of the gallery will focus on the First World War and the story of St Fagans Castle being used as a hospital for recuperating soldiers. The display will feature delicate objects made by soldiers

at the castle as therapy; these contrast greatly with the brutality of the war. As part of our ongoing work with many diverse communities, this element is co-produced with present-day soldiers and veterans whose oral histories will be showcased in the gallery.



Also at St Fagans, a 3-D printed replica of **Y Gadair Ddu**, the 'Black Chair' posthumously awarded to the Welsh poet Hedd Wyn at the Birkenhead National Eisteddfod 1917 will be displayed in 2018. The replica chair was commissioned from Cardiff University's School of Engineering by Welsh Government in partnership with AC-NMW and Snowdonia National Park, and has toured Wales and Belgium as part of the **Cymru'n Cofio** commemorations.

At the National Wool Museum our volunteers are participating in the Centenary Textiles Project, run by Wonderwool Wales, to produce a Community



Textile Installation of 887,858 poppies to commemorate each person from the UK who died serving their country. We hope to display this at the museum during 2018. In November we will display the responses to our Annual Colleges competition for which the brief this year is **Women at War**, expanding further on our key theme.

We will continue to add to our online First World War digitisation project, building on the work we have previously undertaken, to make as many of our First World War related items available to view online.

Our mobile exhibitions which we are sharing amongst our sites continue to tour, with **Dark Clouds over the Woollen Industry 11 November 2017 – 4 March 2018** and then **For Freedom and for Empire October 2018 – March 2019** showing at National Waterfront Museum Swansea. **Working for Victory 22 January – 5 July 2018** will be at the National Slate Museum and **For Freedom and Empire** between **February and June 2018** at Big Pit: National Coal Museum.

For full details and dates of all Amgueddfa Cymru exhibitions and activities, visit [www.museumwales.ac.uk](http://www.museumwales.ac.uk) or follow us on Twitter [@amgueddfaCymru](https://twitter.com/amgueddfaCymru)

Bottom-left: Butterfly brooch © AC-NMW  
Centre: St Fagans VAD Hospital © AC-NMW  
Top-right: A poppy from AC-NMW Poppies garden © AC-NMW



# Aberdare School

**The First World War is one of the most discussed conflicts in modern history. With over 16 million civilian and military casualties, this brutal and mechanised struggle spilt blood across the world.**

Our goal, with the First World War Aberdare Mosaic, was to bring the war to a local level.

This enables us to give our community and learners the opportunity to remember those who gave their today for our tomorrow, and also to explore how a small town in the Cynon Valley helped shape the modern world.

By including Key Stage 3 learners in the design and execution of the project, we hope to show present and future generations that we should not forget something simply because it happened over 100 years ago.

Learners have planned and designed three mosaics, detailing the years 1914–1916, 1916–1918, and the end of the war.



Above: One of the completed mosaics  
© Aberdare Community School

Centre: Year 9 pupils of Aberdare School  
creating their mosaic  
© Aberdare Community School

Bottom: Year 9 pupils of Aberdare School  
creating their mosaic © Aberdare Community  
School



They have been instrumental in placing the mosaic tiles and grouting them.

The learners have gained an appreciation of the part played by their ancestors in a major conflict, as the names of people who died will be written on the frames of the mosaic.

Our culture and heritage are inextricably intertwined with worldwide conflicts, and we felt that it was time for our town to recognise the great sacrifice it made to keep the world free from tyranny and oppression.

The learners and staff have thoroughly enjoyed the experience, and we hope to continue collaborating with our Art Department in years to come.



# Ysgol David Hughes

**A party of Year 12 students organised a very successful exhibition at Oriel Ynys Môn, with a formal opening on 27 March 2015.**

Students gained a large number of skills as a result of the project. Ceri Williams of Oriel Ynys Môn led a session on research skills in order to learn how to use the record office effectively and to learn what exactly is curatorial work. After the students had collected information they had to decide on the content of the exhibition, concentrating on the effects of the First World War on the inhabitants of Anglesey. Their problem solving skills were refined and they enjoyed extensive opportunities to work with others. A member of the County Council conducted a session on how to market the exhibition, and a request for artefacts was put to the local community, using local newspapers and BBC Radio Cymru. Following this training by the Press Officer, the students took sole responsibility for organising and writing articles and speaking on the radio.

On Kids in Museums Day the students were responsible for running Oriel Ynys Môn and tweeting on the school's account

about their experience. They also set about curating all the collated resources, learning how to set out the room in exhibition style and how to use particular boards. We had to work to a very tight timetable to ensure that the exhibition was open to the public on 27 March, and so the students' time skills were enhanced. We also ensured that education leaflets were created for children and pupils.

An excellent launch evening was arranged at the gallery and students ensured that invitations were designed and sent out professionally, that there were appropriate refreshments, and that bilingual opening addresses were given. Public response to the exhibition, both verbally and in the visitors' book, was enthusiastic.

But that wasn't the end of the story. Following the success of the exhibition in Oriel Ynys Môn, some members of the team were invited to address the Wales Conference for Peace in Wrexham. That in turn led to a Wales for



Peace workshop for Year 10 pupils with an artist in residence, where they created mosaics. These mosaics will be exhibited in the Temple of Peace in Cardiff. Several pupils attended a Wales Conference for Peace at Caernarfon to look at how peace can be promoted digitally and artistically. October 2016 brought an opportunity to compete in the Wales for Peace national peace awards and six of our pupils won prizes for writing and art. This work was shown to the public at Oriel Pendeitsh, Caernarfon.

Ysgol David Hughes is now committed to be one of three pilot schools in the Wales Peace Schools scheme, and the work which began with a £1,000 grant is continuing. The small team of pupils who worked hard to create an exhibition on the First World War are not the only ones to benefit from this grant. There is a continuing legacy.

**Top:** Pupils of Ysgol David Hughes at their launch evening at Oriel Ynys Môn  
© Ysgol David Hughes

**Right:** Pupils of Ysgol David Hughes  
© Ysgol David Hughes

# Wales and Flanders: A First World War Symposium



Cardigan Belgian Refugees, December 1914.  
By kind permission of the National Library  
of Wales

In November 2017, one hundred years after the Passchendaele offensive ground to a halt in the Flanders mud, academics, linguists, politicians, artists, and members of the public gathered at the Pierhead in Cardiff to explore the Welsh and Flemish experience of the First World War. Starting from a consideration of the

Passchendaele offensive, why it happened, what it hoped to achieve, and how it has been viewed in history, different speakers at the symposium turned to the experience of Flemish refugees, painters, and musicians in Wales during the war, and to the experience of Welsh soldiers in the British Army. The perspective of

the talks ranged from the national to the personal, and from the regional to the local, generating new insights into the diverse experiences of Welsh and Flemish civilians and soldiers caught up in what Lloyd George called 'the vortex of war'.

Several papers addressed the question of Belgian and specifically Flemish refugees. Christophe Declercq (UCL London and KUL Leuven) explained how, of the one and a half million Belgians who fled their homes before the advancing German army in August, September and October 1914, some 4,500 came to Wales.. The symposium heard from local historian Toni Vitti of the rapturous reception given in Rhyl to Flemish refugees, and a similar story of warm hospitality in the village of Laugharne given to refugees from Berchem (near Antwerp) was explored by former Portreeve, John Bradshaw, and his wife Janet.

Developing this theme, Rhian Davies, Artistic Director of the Gregynog Festival, gave a fascinating paper about the concerts performed around Wales by a group of Belgian musicians during the war, noting how they had been helped to escape from Brussels by Gwendoline and Margaret Davies, the sisters who founded the Gregynog Festival. Peter Theunynck, a Flemish writer who undertook a residence at Tŷ Newydd Writing Centre, analysed the development in Wales of Gustave Van de Woestyne, a mystic symbolist painter much influenced by Vincent van Gogh, and now moved by the beauty of the Welsh landscape. Hugh Dunthorne of Swansea University explored the wartime work of the painter and poster artist Frank Brangwyn, noting the practical support he extended to Flemish artists in exile. Several speakers pointed to the contemporary resonances of these histories, in a world where millions of people are fleeing from different conflicts.



Dr Gethin Matthews at 'Flanders and Wales: A First World War Symposium'  
© Dr Toby Thacker

Turning to the military experience of the war, Gethin Matthews of Swansea University explored the experience of Welsh soldiers on the Western Front, asking how far they felt themselves to be distinctly Welsh while part of this larger multi-national British military effort. This theme was taken further by the National Poet Ifor ap Glyn, who looked at the British Army's efforts to censor letters home from the Front written in Welsh. He provided entertaining examples of how Welsh soldiers were able to subvert this, and to express themselves in their own language to loved ones back at home. Aled Eirug of Swansea University looked at the opposition to the war in Wales, focusing on the experience of those who declared themselves 'conscientious objectors', many imprisoned for taking this stand.



Dr Rhian Davies at 'Flanders and Wales: A First World War Symposium'  
© Dr Toby Thacker

The symposium was generously supported by the Governments of Wales and of Flanders, and by Cardiff University. Its proceedings were opened by the Presiding Officers of the Welsh Assembly and the Flemish Parliament. In concluding remarks, it was observed how the commemorations of the First World War across Britain and Europe since 2014 have been marked by a turn towards the experience of smaller nations, of separate communities, and of hitherto little known individuals. We are gaining entirely new perspectives on this huge and terrible conflict, one whose reverberations are still felt today, and this symposium has enriched our knowledge and understanding of the specifically Welsh and Flemish experiences of the war. It also provided evidence that while the war was defined by violence and suffering on an unprecedented scale, it also opened up spaces for community, for new friendships, for artistic creativity, and for cooperation between groups which had previously had little contact with one another. It will generate further scholarly work on the Welsh and Flemish experience of the war, and is an important marker of the now strong and continuing friendship between the Welsh and Flemish peoples.



Poster for the Academic Symposium on 9 November 2017 © Julian Walker, UCL

# The meeting of three brothers in Romania in the First World War

**Duncan and Gerard Fitzwilliams were in Mircea Hospital in Roman, Romania in July 1917, when their youngest brother John appeared. They thought he was at home convalescing from wounds suffered in France, where he had commanded an artillery battery. But instead of returning him to the Front as he had expected, the War Office had sent him on a special mission to Russia and Romania.**



Captain J. K. Fitzwilliams of the Royal Horse Artillery © IWM (HU 122144)



A photograph taken during Captain G H L Fitzwilliams' stay and tour of duty in Romania in 1917. Courtesy of The National Library of Wales and the Fitzwilliams family.

Duncan and Gerard were both eminent surgeons and had been in Romania for a year with the British Red Cross Mission. John, however, had been sent out on a far more difficult assignment. He was to go around the Russian army units who were fighting on the Romanian front to try to persuade them to continue fighting the Germans and not be influenced by Bolshevik talk of peace. Soldiers were assembled in large numbers by their officers to hear him.

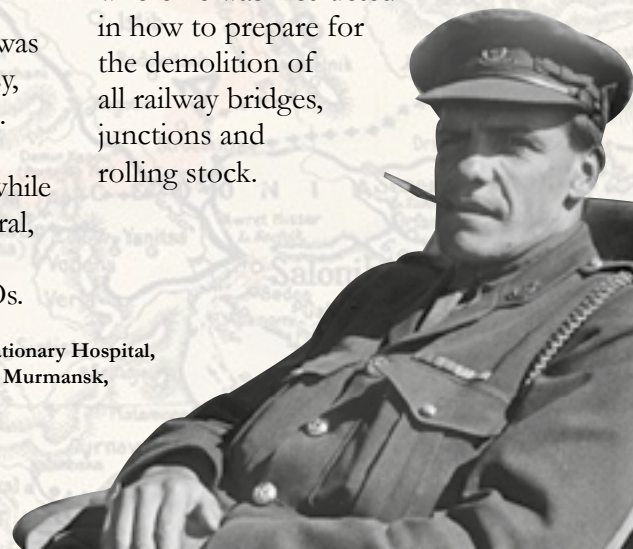
There were five Fitzwilliams brothers, all serving in the army;

while three had died in the services before the war. They all hailed from the Cilgwyn estate in Newcastle Emlyn and were grandsons of the clever barrister Edward Crompton Lloyd Hall, who had changed his name to Fitzwilliams in 1849 and whom Gwyn Alf Williams identified as the 'Rebecca' of the Riots in his TV documentary *Confrontations with the Past*.

The day before the reunion of the three brothers, John had met another Cardiganshire man, Griffith Pugh Evans, a family friend who lived on the Lovesgrove estate outside Aberystwyth, and who was with the British Legation in Jassy, the wartime capital of Romania. He had served on the Western Front in an armoured car unit while his brother Lewis, a major general, had garnered a host of medals including one VC and two DSOs.

Major Duncan Fitzwilliams, O. C. 53rd Stationary Hospital, on board the British Transport "Stephen". Murmansk, July 1918 © IWM (Q 17011)

Russia was becoming more fractured and more dangerous at this time. The Tsar had abdicated and there was great political upheaval. The British were concerned about what would happen if the Eastern Front collapsed (which it did later, with 51 German divisions being transferred to the West), and had stepped up plans to make any enemy advance as difficult as possible. John was therefore given a new task and attached to what was called the Arson Brigade, where he was instructed in how to prepare for the demolition of all railway bridges, junctions and rolling stock.



Later he was told to familiarise himself with oil wells and all associated machinery. The wells at Pliestri in southern Romania, which had been the greatest oil producers in the world in the mid-19th century, were already in German hands, although Lieutenant-Colonel John Norton-Griffiths had destroyed 70 refineries almost single-handed before the Germans captured them in 1916. The wells the Allies were left with further north were far more primitive.

A few months later John had moved across the border to Kiev, the capital of Ukraine, where he found himself in the middle of a civil war. What complicated matters even further was that there were those who hoped that Ukraine could gain independence from Russia. But by the beginning of February the Bolsheviks had taken Kiev, forcing the Ukrainian Army to flee. John was then given even more responsibility and spent much time negotiating with the authorities.

Things were now rapidly deteriorating, and it was decided to move the British Red Cross Mission and the Delegation out of Russia. The responsibility for this somehow fell on John's shoulders, and he was given the task of arranging the move by train to Moscow. Gerard was also in Kiev, running the ambulance service, while Duncan had been posted north to Archangel on 3 December 1917 to become consulting surgeon to the North Russian Expedition.

On 3 March 1918 the Russians signed the Treaty of Brest-Litovsk with the Germans. Two days later John, now in Moscow, managed to get two coaches on the Trans-Siberian Railway, and the following day they left on the three-week journey east to Vladivostok and safety. Into the second-class carriage he had crowded all the nurses and governesses, while into a third-class carriage he had put the matron, Miss MacGregor, Lady Muriel Paget, the humanitarian who had been setting up hospitals for the Russians, and all nineteen men, including Mr Bagge, the British Consul at Kiev.

One very special member of the group was Professor Tomáš Masaryk who, within the year, was to become the first president of the newly created Czechoslovakia. John was smuggling him out under the name of John Smith. He had been given permission to leave Russia by Joseph Stalin, but had no guarantee of his safety even though there were two guards on board. Gerard wrote later that Masaryk thought so highly of John Fitzwilliams that he would have liked his help when creating his new Czechoslovakian army.

After fifteen days of hard travelling (the seats were not upholstered) the party arrived at Irkutsk, on Lake Baikal, once the capital of the whole of Siberia.



It took another ten days to get to Vladivostok, as they had to take the longer northern Amur Valley route because a band of guerrillas had cut the line to Harbin. After reaching Vladivostok, John travelled to Peking (Beijing) where he met Admiral Kolchak at the Russian Legation. Kolchak, a famous arctic explorer who was head of the Baltic Fleet, had been on a naval mission when the revolution in Russia had turned more violent. Before John met him, he had received a telegram telling him to return to work in northern China. Within a year he was back in Russia with 300,000 men, setting up an anti-Bolshevik government in Omsk with himself as 'Supreme Ruler' and with ammunition and supplies provided mainly by the British Government. Six months later he was captured by the Bolsheviks and shot.

Meanwhile John had returned to London via America, first to meet his wife in the Grosvenor Hotel and then to report to the War Office, where he asked permission to return to his battery in France. He was told he would have to wait a few days for this to be arranged, so he passed the time having lunch with Griffith Pugh Evans in the Wyndham Club, visiting Miss MacGregor at her magnificent house in Grosvenor Street, and dining with his oldest brother Colonel Edward Fitzwilliams in the Reform Club. He re-joined his battery on 21 August 1918 and was killed by a German shell eight days later.

Top-left: King Ferdinand I of Romania speaking to Romanian troops in Iasi, 1917 © IWM (Q 76454)

Bottom right: A German map showing the focus of the war in 1918 with activity in Eastern Europe © IWM (Art.IWM PST 7639)

Top-right: Crown Prince Carol of Romania, later King Carol II of Romania, with the 51st Infantry Regiment in Sulena, 1917 © IWM (Q 76557)

Background: Map published by the War College Division, General Staff of the U.S. War Department illustrating the international frontiers as recognised by the United States in 1917. Courtesy of the U.S. Air Force





Troops in front of “Cymru am Byth” written on a barracks door © Ceredigion Archives

# Archive Services



*As part of commemoration activities, Archive Services across Wales have been holding different types of themed exhibitions, workshops and events to encourage the local community to engage with their collections.*

**Bangor University Archives & Special Collections** have been commemorating the centenary of the death of Ellis Humphrey Evans, better known by his bardic name Hedd Wyn, with an exhibition celebrating the life, work and legacy of the Welsh poet and soldier who died on the first day of the Battle of Passchendaele, 31 July 1917. Items on display include a draft of the ode ‘Yr Arwr’

for which he was posthumously awarded the Bard’s chair at the 1917 National Eisteddfod – now known as The Black Chair. Also on display is the letter ‘Rhywle yn Ffrainc’, in which he describes life ‘behind the lines’ on the Western Front. This piece contains a famous description of an old shell with flowers growing in it – the contrast between the beautiful and the horrific.



Hedd Wyn © Bangor University Archives and Special Collections

Since August 2014, the anniversary of the beginning of the First World War, **Ceredigion Archives** have been selecting and displaying news of the progress of the war on a week-by-week basis to give today's readers an impression of the way the war, and local perceptions of it, developed over time. These news items from 100 years ago are changed every week and a variety of sources are used: local newspapers, items from the collections such as personal narratives and letters, school log books, photos and postcards, council minutes and lists of casualties and information about them taken from the West Wales War Memorial Project. This project has provided a fascinating insight into the progress, local impact and sheer length of the war. The bulletins are displayed on noticeboards in Ceredigion venues and are available to read on their blog Reporting the Great War.

Letters sent to loved ones from soldiers fighting on the Front Line are among the items shown at an exhibition commemorating the centenary of the First World War in the History Gallery at Oriel Ynys Môn. Items from the collections at **Anglesey Archives** have contributed to this poignant and eye-opening display, made possible by Heritage Lottery Funding, which shows the effect of the war on Anglesey and its people. The title of the exhibition – *Bara Brith a Menyn Cartref* – was taken from a letter in which a soldier yearns for the home comforts he misses so much (bara brith with home-made butter). The local community has played an important role in this exhibition, through various open days held in community centres across the island and through loans of original letters and photographs from the conflict. School pupils and Age Well groups have also

taken part through a series of creative writing workshops and intergenerational art workshops inspired by the objects on display.



Wooden trunk belonging to Edward Thomas (Special Collections and Archives, Cardiff University)

**Cardiff University Special Collections and Archives**, holder of the world's largest archive of Edward Thomas' letters, diaries, notebooks, poems, photographs and personal belongings, have hosted a major centenary conference and launched an exhibition to celebrate the poet's life and work. The exhibition featured many highlights from the archive: intimate letters to Helen Thomas and Gordon Bottomley, poetry drafts, nature diaries, family photographs, as well as previously unheard archive recordings of family and friends. The exhibition explored Edward's relationship with walking and the creative process, his interactions with his family, his struggles with depression, his shift from prose to poetry, and the decision to enlist that led to his death at the Battle of Arras. Other commemorative events include a series of poetry events, including a creative writing workshop and a unique open-mic poetry evening.

Volunteers at **Glamorgan Archives** have extracted information on the First World

War from various series of records, including school log books, local authority minutes and hospital records. The resulting indexes are accessible via the Glamorgan Archives website and have enabled contributions to memorial services and inspired an ongoing series of blog posts. They have also contributed to a schools workshop which has been delivered to several visiting schools, and is available to download, with accompanying teacher notes, from the website.

Events and exhibitions will continue to be held throughout 2018, with many local Archive Services taking part. Welsh Archives hold a vast collection of documents, letters, diaries, maps and photographs from the First World War. If you want to explore First World War records you can find the contact details for your local archives service at [archiveswales.org](http://archiveswales.org).



Who Do I Think I Was? Exhibited at Glamorgan Archives in 2016. By kind permission of Glamorgan Archives



# Conserving our war memorials

**War memorials across Wales play an important role in the commemoration of the First World War. They are an expression of loss, grief and pride shared by communities and a focal point for commemoration, and their location often directly reflects that public role.**

There are up to 5,000 war memorials in Wales and they are a physical presence in almost every community. Memorials do not always take the obvious form of plaques or pieces of sculpture. Wales has many memorial parks, hospitals and village halls, built by public subscription, all of which form part of the legacy of remembrance for communities.

Caring for these memorials is a way of honouring the memory of the thousands of ordinary Welsh men and women whose lives were touched by war.

During the commemoration period Cadw published new guidance aimed specifically at helping communities to care for their memorials. Cadw also launched

a grant scheme in April 2014, offering financial support for conservation work. The aim of both the guidance and grants scheme is to safeguard our war memorials, helping communities to bring them back to a good state of repair and keeping them that way, making sure they can retain a living role in the future.

**In addition, Cadw has recently listed some additional war memorials, in recognition of their significance. For example:**

**Wenvoe War Memorial** has been included for its special architectural interest as a well-preserved and unusual war memorial which displays fine craftsmanship and a particularly interesting use of local materials. It is important as a visible reminder of the sacrifice of a community during the major wars, and is unusual for recording the names of all those who served in the First World War, not just those who were killed.



Llanrhuddlad War Memorial, Anglesey  
© Cadw, Crown Copyright

Cricieth War Memorial Hall  
© Cadw, Crown Copyright

**Llanrhuddlad War Memorial, Anglesey** has been listed for special historic interest as a memorial commemorating the dead in both world wars, and as a good example of memorial sculpture. It is situated at the entrance to the former Ysgol Gynradd at Llanrhuddlad.

**War memorials that have recently benefited from Cadw's grant scheme include:**

**Cricieth War Memorial Hall**, a grade 2 listed building which was built with public donations as a memorial to local residents who fought and gave their lives in the First World War, and now includes

memorials to those who gave their lives in the Second World War. The foundation stone of the Memorial Hall was laid by renowned statesman and then Prime Minister David Lloyd George in 1922, and the Hall contains some original Art Deco features. The ornate wrought iron gates donated by

the Cricieth Women's Institute lead through to the well-kept lawned garden area toward the main entrance. Superb curved oak doors inset with original Art Deco glass panels surround the quarry-tiled Memorial Foyer. Cadw's funding of £10,000 has contributed to the replacement of high-level guttering and associated repair and repainting.

**St Paul's World War One Memorial Stained Glass Window, St Paul's Church, Grangetown, Cardiff.** St Paul's Church is home to one of the largest and most impressive memorials to the fallen of the First World War. Installed in 1920 by the prominent London firm Burlison & Grylls, it is unique in depicting scenes from the air force and navy as well as two of the army, including a scene from the trenches. Cadw's grant of £10,000 has helped fund repairs to this impressive memorial.

For further details of Cadw's grant scheme for war memorials, which will continue throughout the centenary period, visit: [www.cadw.gov.wales/historicenvironment/help-advice-and-grants/grants/grantsforwarmemorials/?lang=en](http://www.cadw.gov.wales/historicenvironment/help-advice-and-grants/grants/grantsforwarmemorials/?lang=en)



## Sources of Funding – First World War Centenary Projects



© National Library of Wales

If you are planning a project to commemorate the First World War Centenary in Wales, here's some advice about organisations that can offer grants and other funding support.

### Heritage Lottery Fund, First World War: 'Then and Now' Programme

The Heritage Lottery Fund (HLF) 'First World War: Then and Now' programme is providing grants of £3,000 to £10,000 for communities to mark the Centenary of the First World War.

Funding is available to help groups, communities and organisations mark the Centenary by exploring, conserving and sharing the heritage of the First World War from memorials, buildings and sites to photographs, letters and literature. It's a rolling programme which means you can apply any time and applications are assessed in eight weeks.

Visit their website for application forms, guidance and examples of projects [www.hlf.org.uk](http://www.hlf.org.uk) or email: [wales@hlf.org.uk](mailto:wales@hlf.org.uk)

### Our Heritage Programme – Heritage Lottery Fund

The Our Heritage Programme is for any type of project related to national, regional or local heritage in the UK. Grants are available for more than £10,000 and up to £100,000, applications are welcomed from not-for-profit organisations, private owners of heritage (including individuals and for-profit organisations) and partnerships. [www.hlf.org.uk](http://www.hlf.org.uk)

### Young Roots Heritage Lottery Fund

The Young Roots programme is for projects that engage young people, aged 11 to 25, with heritage in the UK. Grants of more than £10,000 and up to £50,000 are available to fund partnerships of heritage and youth organisations to help young people shape and deliver their own projects in safe environments [www.hlf.org.uk](http://www.hlf.org.uk)

### Cadw – Grants for War Memorials in Wales

Developed in partnership with the War Memorials Trust, this scheme will help to safeguard memorials for future generations, with grants of up to 70% of the eligible costs (up to a maximum of £10,000) available for conservation and repair.

In addition to this scheme Cadw also offer other grants to contribute to the costs of repairing and restoring historic assets as well as match funding community, local authority and third sector-led projects.

For more information and guidance, visit the Help, Advice and Grants section of the Cadw website: [www.cadw.gov.wales](http://www.cadw.gov.wales)

### War Memorials Trust

Grants are available to repair and conserve war memorials from the War Memorials Trust. The Trust can also advise on appropriate conservation methods.

You can find further details on the War Memorials Trust website: [www.warmemorials.org](http://www.warmemorials.org) or telephone: 020 7233 7356.

## Memorials Grant Scheme

Additional help may be available through this scheme run by the Department for Culture, Media and Sport in Wales and England, which refunds VAT incurred in the construction, repair and maintenance of memorials.

You can find further details on the memorials grant scheme website: [www.memorialgrant.org.uk](http://www.memorialgrant.org.uk) or by telephone: 0845 600 6430.

## Federation of Museums and Galleries in Wales Small Grants Scheme

Under this scheme grants are offered to Museums in Wales twice a year, with priority given to supporting smaller projects. From 2017 the maximum grant level during the spring grant round will be increased to £10,000, and in the autumn round, grants will be limited to a maximum £3,000. The match funding requirement will be a minimum 10% for all grants. Successful projects include conservation and specialist equipment, outreach and lifelong learning projects, development of partnership working and professional advice. Museums must be Accredited and be a member of the Federation. For more information visit the Grants page of [www.welshmuseumsfederation.org](http://www.welshmuseumsfederation.org)

## Arts Council of Wales

If a project has a cultural or artistic dimension it may be possible to apply for support from the Arts Council of Wales [www.artswales.org.uk](http://www.artswales.org.uk). They also offer advice on how to apply for funding and give details of a number of other sources of funding available to arts organisations and individuals.

## Schools

On 11 November 2017 the Welsh Government launched a new strand of the 'Go and See' grant scheme, making it possible for all schools in Wales to apply for grants of up to £1,000 for visits to First World War themed commemoration events. The grants can be used to fund visits to museums, theatres, arts centres, war sites and other venues.

The funding can also be used to engage with external organisations or individuals to assist with the delivery of commemoration activities within the school, which should focus on respectful remembrance and the Welsh element during the period.

The *Cymru'n Cofio* Wales Remembers 1914-1918 website provides a focal point for information on the latest news, events, projects and signposting information relating to commemorative activities in Wales should your school wish to participate.

The funding is part of the 'Go and See' grant scheme which is funded by the Welsh Government and Arts Council of Wales as part of the Creative Learning Through the Arts programme. The scheme aims to improve the way arts and education sectors work together in delivering important benefits for teachers and learners.

The criteria for the grant have now been widened to fund visits to First World War commemorative events. This complements the First World War secondary school grant, which remains open for applications until March 2018, and is focused on the development of creative and innovative projects to commemorate the war. For more information on the secondary school grants visit the Welsh Government's website.

The guidelines and online application form is available on the Arts Council of Wales website:

<http://www.arts.wales/arts-in-wales/creative-learning/the-all-wales-arts-and-education-programme/experiencing-the-arts/go-and-see>

## Uploading events to the *Cymru'n Cofio* Wales Remembers 1914-1918 website

*Cymru'n Cofio* Wales Remembers 1914-1918 is the official programme to mark the centenary of the First World War in Wales. The Programme is coordinated by the Welsh Government, working in partnership with organisations from across Wales and beyond. Its website is a focal point for information on the latest news, projects, events and signposting of information for the commemoration from 2014 to 2018.

To post your events or projects on the *Cymru'n Cofio* Wales Remembers 1914-1918 website, please visit ([www.walesremembers.org/events/](http://www.walesremembers.org/events/)) or ([www.walesremembers.org/projects/](http://www.walesremembers.org/projects/)). If you are issuing any press releases regarding your First World War project which you would like to be considered for the *Cymru'n Cofio* Wales Remembers 1914-1918 website, please send to ([www.walesremembers.org/get-in-touch/](http://www.walesremembers.org/get-in-touch/)). To share events on our twitter feed please copy [@walesremembers](https://twitter.com/walesremembers)

# Events

The Welsh Government is not responsible for events arranged by external organisations, individuals or groups. Some events may require booking or involve an entry fee. Please contact the event organisers directly for details.

## NOVEMBER 2013

28 Nov 2013 - 11 Nov 2018

### Launch of the Great War and the Valleys Online Exhibition

Merthyr Tydfil

[www.merthyrww1.llgc.org.uk/en/items/show/13](http://www.merthyrww1.llgc.org.uk/en/items/show/13)

During an event at The College Merthyr Tydfil on Thursday, 28 November John Griffiths AM, the then-Minister for Culture and Sport launched The Great War and the Valleys digital exhibition, created by historian Dr. Paul O'Leary of Aberystwyth University. The exhibition looks at a series of specific events in Merthyr Tydfil and the Cynon Valley but also addresses how we can commemorate the diverse and controversial set of events that occurred during 1914-18.

It details the harrowing experience of war in the trenches but also documents the opposition to war and the impact of the conflict on civilian life. The 'home front' is an important part of the exhibition. It draws attention to how women's lives were changed by the war and how controversial events like the miners' strike of July 1915 were reported. It also sheds light on the 'spy scare' of 1914 and the arrival of groups of Belgian refugees.

Dr. O'Leary's online presentation will remain at The College Merthyr Tydfil for the benefit of its staff and students. The digital exhibition drew heavily on material digitised as part of the The Welsh Experience of the First World War online digital archive, which was also launched at the event (please see [www.walesremembers.org/the-national-library-of-wales-launches-the-welsh-experience-of-the-first-world-war/](http://www.walesremembers.org/the-national-library-of-wales-launches-the-welsh-experience-of-the-first-world-war/)).

The Minister said: "This new digital exhibition is the culmination of widespread collaboration between local and national institutions that will help our communities better understand the impact of the First World War and the resultant enduring changes to Welsh society."

"It is a further contribution to the wide-ranging programme to commemorate the First World War, which is being developed by the Welsh Government."

The Welsh Experience of the First World War was developed as a collaborative initiative led by the National Library of Wales, in partnership with the Archives and Special Collections of Wales (partners are Aberystwyth University; Bangor University, Cardiff University; Swansea University; the University of Wales

Trinity St David; BBC Cymru Wales, The People's Collection Wales, and archives and local records offices that are part of ARCW: the Archives and Records Council of Wales). The project was funded by a £500,000 grant from the Jisc-Content programme as part of their work in support of education and research, and through support from the partner organisations.

## JULY 2014

15 Jul 2014 10:00am - 31 Oct 2018  
4:30pm

### Exhibition: A Lost Generation

Roderic Bowen Library and Archives, University of Wales Trinity Saint David, Lampeter, Ceredigion SA48 7ED

[www.uwtsd.ac.uk](http://www.uwtsd.ac.uk)

An exhibition of archive material telling the story of St David's College through the Great War.

## AUGUST 2014

**1 Aug 2014 - 11 Nov 2018**

### Travelling Exhibition - "Gwent in the Great War"

Various locations in Gwent

[www.walesremembers.org](http://www.walesremembers.org)

Organised by the Western Front Association Gwent branch, and in partnership with MALD and Gwent Archives.

This travelling exhibition will be displayed at a variety of locations across the county of Gwent during the four year commemorative period.

Contact: [strong@btinternet.com](mailto:strong@btinternet.com) or 01291 425638.

**5 Aug 2014 - 11 Nov 2018**

### Faces of WW1

Royal Welch Fusiliers Museum,  
Caernarfon Castle,  
Gwynedd LL55 2AY

[www.rwfmuseum.org.uk](http://www.rwfmuseum.org.uk)

Collecting and displaying the details and photographs of every Royal Welch Fusilier who fell in WW1.

A nationwide search for photographs, helped by historical societies, war memorial projects, county archives and volunteers to find over 10,500 photos of the RWF who were lost in WW1. Help us reunite the Regiment by bringing these boys home.

Each man commemorated on the centenary of his death at the Museum.

Contact us on 01286 673362 or on [rwfmuseum1@btconnect.com](mailto:rwfmuseum1@btconnect.com) if you can help us or if you need more information.

## SEPTEMBER 2017

**23 Sep 2017 - 6 Jan 2018**

### The Heat of Battle: The Royal Welsh Fusiliers in Egypt and Palestine during the First World War

Wrexham County Borough Museum,  
Regent Street, Wrexham,  
North Wales LL11 1RB

[www.wrexham.gov.uk/heritage](http://www.wrexham.gov.uk/heritage)

The Heat of Battle focuses on the story of the Royal Welsh Fusiliers on campaign in Egypt and Palestine during the First World War. The exhibition is based around the reserve collections of the Royal Welch Fusiliers regimental museum including original artwork by Richard Lunt Roberts (6RWF) and the photographs and souvenirs brought back by serving members of the regiment. Highlights of the exhibition will be Frank Brangwyn's painting 'Entry of the Welsh Troops into Jerusalem' and gallantry medals awarded to members of the regiment, most of which have never been on public display before.

Opening times: Mon-Fri 10 a.m. to 5 p.m. Sat 11 a.m. to 4 p.m.  
Closed Sundays and Bank Holidays  
Admission free.

Supported by the Heritage Lottery Fund and the Welsh Government.

## NOVEMBER 2017

**1 Nov 2017 - 2 Feb 2018**

### Ernest Rollings, The Policeman "Who Ended the War"

Firing Line Museum of The Queen's Dragoon Guards and The Royal Welsh, Cardiff Castle CF10

[www.cardiffcastlemuseum.org.uk](http://www.cardiffcastlemuseum.org.uk)

During the First World War there were five police forces covering the area of today's South Wales Police Glamorgan, Cardiff, Swansea, Merthyr, and Neath. Hundreds of policemen from them served during the war. Ninety three in total died and many were injured. Many were recognised for their bravery and service. One in particular achieved fame.

A Glamorgan policeman, Ernest James Rollings, was an officer commanding armoured cars which took part in a raid on the village of Framerville in France on 8 August 1918, the first day of the Battle of Amiens. During it he entered a German headquarters and recovered top secret battle plans. For this he was awarded the Military Cross. In the 1930's it was said that his actions had been of the greatest importance to the Allies and he was hailed in the press as "The man who ended the war."

This exhibition details his story.

**11 Nov 2017 - 4 Mar 2018**

### Dark Clouds over the Woollen Industry

National Waterfront Museum,  
Oystermouth Rd, Swansea SA1 3RD

[www.museum.wales](http://www.museum.wales)

This display explores the desperation of the woollen mills for contracts during the war to

keep the mills open, and the use of Welsh national identity for recruitment. The Welsh Army Corps wanted to promote a Welsh national identity by clothing the new army in native homespun cloth – Brethyn Llwyd. However it was short-lived and never used for active service.

## JANUARY 2018

23 Jan 2018 - 5 Jul 2018

### Working for Victory

The National Slate Museum,  
Llanberis, Caernarfon LL55 4TY

[www.museum.wales](http://www.museum.wales)

The tens of thousands of Welshmen who went to fight in Europe were supported by many thousands more who worked in essential industries, often joined by women for the first time.

This display looks at what they produced, how it contributed to the war effort and the impact of the war on Welsh industry.

25 - 27 Jan 2018, 1:30pm - 9:45pm

### Forget Me Not

Pontypridd Museum, Pontypridd,  
Rhondda Cynon Taf CF37 4PE

[www.avant.cymru/wwi-in-the-rhondda](http://www.avant.cymru/wwi-in-the-rhondda)

Supported by the Heritage Lottery Fund, Forget Me Not is a brand new promenade theatre experience, about the effect of WWI on the people from the South Wales Valleys. It will be performed at Pontypridd Museum on 25, 26 and 27 January.

We have volunteer opportunities to help us prepare for the show. Please do get in touch to share

your families' stories about WWI and to discuss ideas for the show.

We're also delighted that New York Pancake Department in Pontypridd are offering a 15% discount if you show your Forget Me Not ticket on the day you're attending the show.

25 - 27 Jan 2018, 7:30pm - 8:30pm

### Forget Me Not

Pontypridd Museum, Pontypridd,  
Rhondda Cynon Taf CF37 4PE

[www.avant.cymru](http://www.avant.cymru)

Supported by the Heritage Lottery Fund, Forget Me Not is a brand new promenade theatre experience, exploring the effect WWI had on the people from the South Wales Valleys, both at The Front and at home. Buy tickets from our website.

27 Jan 2018

### Life on the Home Front

National Museum Cardiff,  
Cathays Park, Cardiff CF10 3NP

[www.museum.wales](http://www.museum.wales)

Pack up your troubles and come down to the Museum to find out about life on the home front during the First World War.

We have a whole host of activities for you to see and do.

Watch cooking demonstrations with the food historian Seren Charrington-Hollins, find out about the clothing and dress of the period or take part in a dance class – the 'Grizzly Bear' anyone?!

There will be music from the 'Siren Sisters' and you'll be able to take part in activities such as measuring out your rations for the week.

People's Collection Wales will be joining us as well and if you have any stories to share about the First World War you can upload them onto the database to save for the nation. If you have any objects as well, or papers, these can be scanned and the tales these objects tell can be shared with future generations.

There will also be a stand commemorating Holocaust Memorial Day and visitors are invited to learn more about the issues surrounding holocausts past and present. You can also write to two survivors of holocausts in World War 2 and Bosnia to share your thoughts and feelings with them.

Jan - Aug 2018

### Y Gadair Ddu, 'Black Chair'

St Fagans National Museum of  
History, St Fagans, Cardiff CF5 6XB

[www.museum.wales](http://www.museum.wales)

A 3D printed replica of *Y Gadair Ddu*, the 'Black Chair' posthumously awarded to the Welsh poet Hedd Wyn in the Birkenhead Eisteddfod 1917 will be displayed at St Fagans from January to August 2018.

Hedd Wyn died on 31 July 1917 during the First World War Battle of Passchendaele and the bardic chair was thereafter kept at the family farmhouse Yr Ysgwrn, Trawsfynydd where it has remained for 100 years.

In 2013 Welsh Government, in partnership with AC-NMW, Snowdonia National Park and Cardiff University's School of Engineering commissioned a 3D printed replica of Y Gadair Ddu to tour Wales and Belgium as part of the Cymru'n Cofio commemorations.

## FEBRUARY 2018

1 Feb 2018 - 1 Feb 2019

### Project zero - Airships over Wales

#### Various Locations

[www.projectzerohistorymatters.blogspot.co.uk](http://www.projectzerohistorymatters.blogspot.co.uk)

The Great War impacted every member of society in many ways and on many levels. Most often this is framed by the experiences fighting on the Western Front in the prolonged trench warfare that characterised the conflict. Ask many people to describe the conflict and mud, blood and biplanes may come to mind. This project is a chance to learn and discover a forgotten chapter in one of the few means of fighting wars that disappeared alongside the last cavalry charge, one that still captures the popular imagination today – the airship.

During the First World War, from 1917 to 1918 the coasts of the British Isles were protected by the Royal Naval Air Service flying airships to defend shipping from the German U-boat threat. Two airship stations were established in Wales and both bases deployed the Submarine Scout Zerodirigible in this forgotten war on the home front.

The aim of this HLF Wales funded project is to research the role and development of airships in Wales during the centenary years and share the stories and information we record and interpret as a touring exhibit. Our pop-up museum will include a reconstruction of a Zero class control car and a 'living history crew' to engage with visitors.

We are looking for new venues and partners for our displays throughout 2018 across Wales and would be keen to work with other groups and projects. Please contact the Project Coordinator at [projectzerohistorymatters@gmail.com](mailto:projectzerohistorymatters@gmail.com)

4 Feb 2018

### Representation of the People Act 1918 - 100 years of people power!

#### St Fagans National Museum of History, St Fagans, Cardiff CF5 6XB

[www.museum.wales](http://www.museum.wales)

It's one hundred years since women over 30 were given the right to vote. Come and meet our curators and see fascinating objects from the Museum's Welsh women's suffrage collection as we mark the centenary of the Representation of the People Act 1918.

20 Feb 2018, 7:30pm

#### The Wood

Torch Theatre, St. Peters Road, Milford Haven, Pembrokeshire SA73 2BU

[www.torchtheatre.co.uk](http://www.torchtheatre.co.uk)

"A tale of friendship, love and sacrifice set against the backdrop of a world in flames..."

It is July 1916, and as the Battle of the Somme rages, Mametz Wood echoes to the sounds of war as the 38th Welsh Division face the ferocity of the German army...

From Owen Thomas, writer of the award winning 'Grav', comes a brand-new play written to commemorate the centenary of the end of World War I. Inspired by a true story.

Dan and Billy, two young soldiers, forge a friendship in the heat of the build-up to the infamous battle. When Billy is killed in Mametz Wood, he leaves behind a devastated friend and, back home, a heart-broken and pregnant wife.

Altered by his experiences on the Western Front, Dan returns home to step into his friend's shoes, ultimately marrying Billy's widow and raising their baby son as his own.

Fifty years later, in a clearing in the wood, Dan has returned to lay a ghost to rest.

The production will be directed by our Award Winning Artistic Director, Peter Doran (Best Director, Wales Theatre Awards 2017).

The play will also tour at the following locations:

Cardiff, Royal Welsh College - Friday 2 March 2018, 7:45pm

Llanelli, The Ffwrnnes, Theatrau Sir Gar - Tuesday 6 March 2018, 7:30pm

Ystradgynlais, The Welfare - Thursday 8 March 2018, 7:30pm

Newtown Powys, The Hafren - Saturday 10 March 2018, 7:30pm

Cardigan, Theatr Mwldan - Tuesday 13 March 2018, 7:30pm

Newport Gwent, The Riverfront - Wednesday 14 March 2018, 7:30pm

Pontardawe Arts Centre - Thursday 15 March 2018, 7:30pm

Newbridge Memo - Friday 16 March 2018, 7:30pm

Abergavenny, Borough Theatre - Tuesday 20 March 2018, 7:30pm

Pwllheli, Neuadd Dwyfor -  
Thursday 22 March 2018, 7:30pm

Aberystwyth Arts Centre -  
Friday 23 March 2018, 7:30pm  
Mold, Theatre Clwyd - Saturday  
24 March 2018, 7:45pm

## Feb - Jun 2018

### For Freedom and Empire

Big Pit National Coal Museum,  
Blaenavon, Pontypool NP4 9XP

[www.museum.wales](http://www.museum.wales)

This exhibition looks at the response of the slate-quarrying communities to the recruitment campaign which preceded conscription, and explores how these communities responded to this call to war.

## JUNE 2018

### 7 Jun 2018

#### Where are all the women? - Women in Classical Music Symposium

The Riverfront, Newport NP20 1HG

[www.wno.org.uk/event/rhondda-rips-it](http://www.wno.org.uk/event/rhondda-rips-it)

How many female Conductors, Composers or Directors in the classical music world can you think of in 30 seconds? The likelihood is that the list may be fairly short. Why is this and what can we do to enact change? Where are all the women? is an event taking place on 7 June 2018 in Newport, to coincide with the première of Rhondda Rips it Up!

The day will feature speakers from across the sector who will share their experiences, challenges and how they are making a difference. We will also launch a young female conductor-in-residence scheme,

led by WNO, with an open call for submissions. Placement will be awarded in September 2018.

Tickets will go on sale in early 2018.

### 7 Jun 2018, 7:30pm - 8 Nov 2018

#### Rhondda rips it up

The Riverfront, Newport NP20 1HG

[www.wno.org.uk/event/rhondda-rips-it](http://www.wno.org.uk/event/rhondda-rips-it)

Deeds Not Words: To mark the centenary of the partial suffrage bill, WNO celebrates the life of Margaret Haig Thomas, Lady Rhondda, the Newport suffragette whose actions paved the way for women's rights in the personal, professional and political worlds through music, humour and song. This new classic music hall style work features Lesley Garret and Madeleine Shaw in the title roles.

Rhondda Rips it Up! is supported by the Nicholas John Trust, in memory of Joan Moody, Colwinston Charitable Trust and WNO Rhondda Union.

Tickets are on sale in March from the venues.

World premiere – Newport, Riverfront – Thursday 7 June 2018, 7:30pm

Carmarthen, Lyric Theatre – Tuesday 12 June 2018, 7:00pm

Cardiff, New Theatre – Thursday 14 June 2018, 7:00pm

Brecon, Theatr Brycheiniog – Saturday 16 June 2018, 7:00pm

Treorchy, Park & Dare – Wednesday 27 June 2018, 7:30pm

Newtown, Theatr Hafren – Friday 29 June 2018, 7:00pm

Swansea, Taliesin – Wednesday 3 October 2018, 6:30pm

Bangor, Pontio – Tuesday 16 October 2018, 6:30pm

Mold, Theatr Clwyd – Thursday 8 November, 7:15pm

And on tour across England in Summer & Autumn 2018.

## Jun 2018

### Curtain of Poppies

National Wool Museum, Dre-fach Felindre, near Newcastle Emlyn, Carmarthenshire SA44 5UP

[www.museum.wales](http://www.museum.wales)

Our volunteers are participating in the Centenary Textiles Project, run by Wonderwool Wales to produce a Community Textile Installation of 887,858 poppies to commemorate each person from the UK who died serving their country.

## JULY 2018

### 21 Jul 2018 - 7 Jan 2019

#### Poppies for Remembrance

National Museum Cardiff, Cathays Park, Cardiff CF10 3NP

[www.museum.wales](http://www.museum.wales)

This exhibition investigates the link between poppies and the cultural use of them for remembrance. How do people remember and commemorate? It will also explore the science of biodiversity – the study of plant and animal species in the natural environment.

**23 Jul 2018 - 21 Dec 2018**

### **Cofeb/Remembering**

**The National Slate Museum,  
Llanberis, Caernarfon LL55 4TY**

[www.museum.wales](http://www.museum.wales)

This exhibition looks at how we remember and how we commemorate war. From personal acts such as putting flowers on a grave or a photo on the wall to public memorials such as village cenotaphs and church services, the act of remembrance is something that touches us all. This exhibition makes an appeal across slate quarrying communities for information about how we remember the War and its influence on people's lives.

**24 - 27 Jul 2018**

### **Poppies Craft Workshops**

**National Museum Cardiff,  
Cathays Park, Cardiff CF10 3NP**

[www.museum.wales](http://www.museum.wales)

Join us in these craft poppy workshops to make and take your own handmade masterpieces.

## **SEPTEMBER 2018**

**15 Sep 2018, 6:00pm - 20 Oct 2018**

### **War & Peace by Prokofiev**

**Wales Millennium Centre, Cardiff,  
South Glamorgan CF10 5AL**

[www.wno.org.uk/](http://www.wno.org.uk/)

Based on Leo Tolstoy's pivotal novel of the same name, the story follows the French invasion of Russia in 1812, and was composed by Prokofiev during the Second World War. Fittingly for an opera with such strong themes of both war and peace, the work will be staged during the centenary of the Armistice of the First World War.

This new production is directed by WNO Artistic Director, David Pountney and conducted by Music Director, Tomas Hanus.

Tickets on sale in March.

Performances:

Wales Millennium Centre, Cardiff:

15/09/18, 22/09/18, 29/09/18

Venue Cymru, Llandudno:

20/10/18

And on tour in England.

**25-29 Sep 2018**

### **Now The Hero (NTH)**

**The Brangwyn Hall, Swansea**

[www.nowthehero.wales](http://www.nowthehero.wales)

Now The Hero (NTH) is a multi platform, site-specific project devised in response to a personal invitation to the Swansea born interdisciplinary artist Marc Rees by 14-18 NOW (the UK's arts programme for the First World War centenary) to create a large scale Welsh cultural commemoration of WW1 which will take place in and around the Brangwyn Hall, Swansea during Harvest, September 2018.

**Sep 2018 - Dec 2018**

### **Mmunitionettes and Canary Girls**

**National Waterfront Museum,  
Oystermouth Rd, Swansea SA1 3RD**

[www.museum.wales](http://www.museum.wales)

Women were recruited to work in the munitions factories during the First World War. They were nicknamed *Mmunitionettes* and *Canary Girls*. The work in these factories was heavy and dangerous. Even though the job was hazardous the women had a new found freedom both in and out of the factories.

## **OCTOBER 2018**

**27 Oct 2018 - 4 Nov 2018**

### **First World War themed activities**

**St Fagans National History Museum,  
St Fagans, Cardiff CF5 6XB**

[www.museum.wales](http://www.museum.wales)

Please visit the website for further details.

**Oct 2018 - Jan 2019**

### **Mmunitionettes and Canary Girls**

**National Wool Museum, Dre-fach  
Felindre, near Newcastle Emlyn,  
Carmarthenshire SA44 5UP**

[www.museum.wales](http://www.museum.wales)

Women were recruited to work in the munitions factories during the First World War. They were nicknamed *Mmunitionettes* or *Canary Girls*. The work in these factories was heavy and dangerous. Even though the job was hazardous the women had a new found freedom both in and out of the factories.

**Oct 2018 - Mar 2019**

### **For Freedom and for Empire**

**National Waterfront Museum,  
Oystermouth Rd, Swansea SA1 3RD**

[www.museum.wales](http://www.museum.wales)

This exhibition looks at the response of the slate-quarrying communities to the recruitment campaign.

## NOVEMBER 2018

**10 Nov 2018, 07:00pm - 10:00pm**

### **WW1 - A Village at War**

**The Follies Theatre, Folly Farm,  
Narberth, Pembrokeshire SA67 8AH**

To commemorate the end of WW1, an opera commissioned and first produced in 2014, will be performed at the Follies Theatre. This will feature soloists, chorus, orchestra and an innovative film used as a backdrop. The film will consist of footage shot at various locations included in the opera, still photographs and actual footage from WW1. It will be an emotional experience.

**10 Nov 2018**

### **Remembrance Sunday**

**St Fagans National History Museum,  
St Fagans, Cardiff CF5 6XB**

**[www.museum.wales](http://www.museum.wales)**

Join with the community from Newbridge as they gather at the war memorial for our annual service to remember the fallen.

**11 Nov 2018**

### **National Service of Remembrance**

**National War Memorial,  
Alexandra Gardens, Cardiff  
CF10 3NN**

**[www.walesremembers.org](http://www.walesremembers.org)**

To start at 10:45am.

**11 Nov 2018**

### **Remembrance Sunday**

**National Waterfront Museum,  
Oystermouth Rd, Swansea SA1 3RD**

**[www.museum.wales](http://www.museum.wales)**

Remembrance Sunday in the Museum is a unique way to mark the day.

There will be re-enactors to chat with you about life during the First World War, as well as family poppy-making crafts and storytelling. Students from the Royal Welsh College of Music and Drama will provide music during the day, from a good old-fashioned sing-song to a haunting Last Post played at 11am in the Main Hall before the two minute silence.

**Nov 2018 - Jan 2019**

### **Women at War**

**National Wool Museum, Dre-fach  
Felindre, near Newcastle Emlyn,  
Carmarthenshire SA44 5UP**

**[www.museum.wales](http://www.museum.wales)**

A display of the responses to our Annual Colleges competition for which the brief this year is Women at War.