

Homes Away From Home: 2025 Churchill Fellowship Report

Cherie Jacobson

Introduction

My 2025 Churchill Fellowship was for travel to the United Kingdom and Ireland to study historic house museum operations and their relevance to Aotearoa New Zealand.



During the four weeks of my Fellowship, I visited 26 historic house museums and 17 galleries, libraries, and museums in England and Ireland. I also attended events as part of the Bloomsday Festival literary celebration in Dublin. My itinerary can be found in Appendix 2. For the remainder of this report, I will refer to historic house museums simply as houses, in the interest of brevity.

I chose to focus on houses that told the story of creatives, were often smaller in scale, and owned by independent charitable trusts, due to their relevance to my work as the Director of Katherine Mansfield House & Garden. A brief overview of Katherine Mansfield House & Garden and my background can be found in Appendix 1.

However, I also visited some larger houses and houses owned by the National Trust. These enabled me to learn more about the Victorian era that Katherine Mansfield House & Garden dates to (particularly design trends during that era), and writers that Katherine Mansfield admired or knew personally (such as Virginia Woolf, I'm pictured above at her Sussex home, Monk's House).

In my Fellowship application I identified the following focus areas:

- Interpretation (particularly the use of digital technologies and interactive approaches). In a museum context, 'interpretation' is how information, stories and meaning are communicated to visitors.
- Conservation (both of buildings and collections).
- Accessibility initiatives.
- Education and public programmes (particularly programmes aimed at attracting new and more diverse audiences).
- Revenue generation (including membership programmes, fundraising, and merchandise).

I posted about each of the houses I visited on the Katherine Mansfield House & Garden social media (Instagram and Facebook) and received a high level of engagement. Since my return, I have given four presentations about my Fellowship, including one open to the general public and one to the Creative Historic Houses online network that I convene. Unless otherwise noted, all the photos in this report were taken by me.

Key Observations

It was incredibly rewarding to find that the experience we offer at Katherine Mansfield House & Garden is comparable to many of the houses I visited. The presentation of Katherine

Mansfield House & Garden is cohesive and professional, and our volunteer tour guides do a wonderful job.

Interpretation

I was interested to see how houses were using digital technology as part of their interpretation and somewhat surprised to find that many weren't.

An example of digital interpretation I found effective was at Keats House. A large touch screen displayed the plan of the house and visitors could tap on a room to find out more about that particular room and key objects within it. The screen was at a level suitable for wheelchair users, so it was also an accessibility initiative, meaning visitors who are unable to visit the upstairs level of the house can still view images from the upper floor and learn about objects displayed in those spaces.



(Left and right) The large touch screen at Keats House.

However, I also frequently saw digital technology that wasn't functioning. As one curator cautioned, there's cost in purchasing and setting up digital technology-based interpretation or interactives, and when the technology has issues, there can be added cost to fix it. Different contractors can also be required for repairs depending on whether it's the hardware or software causing the problem.

Six houses were using an app called Bloomberg Connects. The app is free for anyone to download on their device (usually a smartphone) and provides an easy-to-use platform for images, short videos and information. At the houses I visited that were using it, Bloomberg Connects wasn't intended as the only form of interpretation, it was offered as an extra for those who want to dive a bit deeper into the details during their visit.

The challenge is though, if you're looking at your phone, you're not looking at the space you're in and making the most of the opportunity to be physically present in the house you've come to visit. With that in mind, the fact that the app can be accessed at any time makes it a valuable resource ahead of a visit in terms of offering general information to 'set the scene' and highlighting particular spaces or objects to look out for, or for extending learning beyond a visit, once you have left the site.

One house that has very much embraced digital technology is 14 Henrietta Street in Dublin. Visits are by guided tour, but the guide isn't the sole communicator of information. For example, in one of the first rooms visited, the words of a poem are projected onto the bedspread of a four-poster bed and audio of the poem being recited is played as part of the story of the Georgian inhabitants of the building. In 1876, 14 Henrietta Street became tenement housing so in another room, photographs of the dire state of such housing were projected on the wall along with the text of a speech about housing conditions which was played as audio. Similarly, in a subsequent room, images of children playing on tenement housing streets were projected onto a wall along with the words from popular children's rhymes, which were also played as audio, to illustrate children's experiences of living in tenement housing.

This use of technology was 14 Henrietta Street's response to having a huge property that covers the stories of many inhabitants and no collection relating to those people. The house itself is their most important object, even though they have recreated a tenement flat as the last space on the tour.



(Left) A video projected onto a wall at 14 Henrietta Street. (Right) A dressing table at Elizabeth Gaskell's House with objects that can be handled and drawers that can be opened.

The interpretation at Elizabeth Gaskell's House included a notable number of hands-on elements, offering a valuable alternative to digital technology. This provided me with inspiration in the form of practical ideas for tactile experiences.

Conservation

A widely shared challenge was conservation - of buildings and collections. The main issue of course is that houses are not built to be museums, so trying to maintain temperatures and humidity in the same way as purpose-built museum facilities is very difficult. The approaches of different houses to conservation depended on factors such as budget, space, and staffing.

Wordsworth Grasmere has an impressive separate, purpose-built collection store and library, making it one of the more unusual properties. Rather than a whole purpose-built facility, other houses have custom-built display cases in which they display precious collection items and the cases themselves have climate control measures, such as at Elizabeth Gaskell's House.

Accessibility initiatives

Like Katherine Mansfield House & Garden, many of the houses are not very physically accessible. They have steps to enter and staircases inside and the size of the house along with its historic status means installing a lift is not possible. Through the use of ramps (either permanent or portable), the ground floor of some houses is accessible to wheelchair users and the challenge of narrow doorways is addressed by offering wheelchairs to borrow that are known to fit.

If space allows, physical accessibility can be improved but usually requires significant funding. In 2022, Leighton House completed a huge project costing approximately £8 million, funded through a grant from the National Lottery Heritage Fund and donations. The project primarily focussed on two unsympathetic additions made to the east end of the house in the 1920s. The transformed new wing has provided step-free access to all public parts of the building.



(L) The rear of the east end of Leighton House showing the transformed new wing which has provided step-free access to all public parts of the building. Photograph by Dirk Linder, from the Royal Institute of British Architects Journal. (C) A ramp at Wordsworth Grasmere. (R) Sensory Story Sacks at Wordsworth Grasmere.

Other accessibility initiatives that stood out include the Charles Dickens Museum's audio described tour which is available through the house's website. This means visitors can use their own device rather than having to hire or borrow a specific audio guide device, and they can listen to it before or after their visit as well as during. Although developed for those with visual impairment, audio description is often enjoyed by a wide audience as it can help visitors to notice details they may not have otherwise.

In 2018 Wordsworth Grasmere closed for two years for a £6.2 million reimagining project across the whole property that redesigned its visitor experience. Sensory Story Sacks can be found in the Sensory Garden and allow children to explore the outdoor space using resources that include bee eye lenses, magnifying glasses, large tweezers, and an interactive story with picture pebbles. The garden features a bug house, sensory plants, and a tiny pond. The sacks are great for children, including those with learning support needs.

Education and public programmes

It was inspiring to meet with staff responsible for education and public engagement and hear about what they offer.

What I quickly realised is that not many of the houses I visited have quite the same challenge with space for hosting groups as we do at Katherine Mansfield House & Garden. We don't have a basement, an attic, or existing accessory buildings that can be converted for hosting groups. We also don't have viable space on the property to build a new wing or accessory building. I noticed that some houses, such as the Charles Dickens Museum, David Parr House, D.H. Lawrence Birthplace Museum, and Mr Straw's House, had bought the house next door and were using it for admissions, a giftshop, staff offices and other staff facilities, education and public programmes, and collection storage and conservation.



(L) The education space in the basement of Sir John Soane's Museum. (C) Taking part in a family activity at Sir John Soane's Museum. (R) Mr Straw's House, the semi-detached house on the right. The National Trust also bought the house on the left which is used for admissions, a giftshop, collection storage and conservation, and an exhibition space.

Some of the properties that have similar space challenges to Katherine Mansfield House & Garden don't offer public programmes, like Hill Top and Monk's House. Their education visits are tour-based rather than activity-based. The houses are also closed during winter because it's not a pleasant environment for visitors and visitor numbers are too low. It's also a time the staff and volunteers can focus on deep cleaning and conservation work. It is still possible to book a guided tour at some of the houses that are closed to general visitors during winter.

It was valuable to discuss in-person versus digital visitors. As a result of the pandemic, many houses developed content specifically for digital visitors (visitors to their online platforms, primarily their website but also social media). Previously, online platforms had been seen as a way to promote in-person visitation and provide information for in-person visitors. They are now increasingly seen as a way to engage with visitors who can't physically visit the house and content is being developed with this in mind. In some cases, digital visitors are being counted and reported on like in-person visitors. Online education resources and opportunities for online education sessions and tours were also developed during the

pandemic and have continued, mitigating the challenges schools often have with the cost of transport. Content developed for digital visitors can also double as accessibility initiatives, for example digital tours of a house for people who have physical accessibility challenges.

Revenue generation

I noticed that the average admission fee was a lot higher than historic house museums in Aotearoa New Zealand. Across the 26 houses I visited the average full price fee was £12.77 (approximately NZ\$29.59 as at December 2025), this includes both houses with general admission for self-guided visits and houses where joining a guided tour is required.

Some very popular houses have used admission fee increases to help manage visitor numbers as well as meet costs. At Jane Austen's House the admission fee buys a ticket that is automatically an annual pass, meaning a visitor can return as many times as they like over 12 months. However, given many visitors will travel especially to visit the house, either from elsewhere in the United Kingdom or around the world, the number of people who take up the opportunity to visit again must be relatively low.



(L) The entry to Jane Austen's House where the admission fee buys a ticket that is automatically an annual pass. (R) One of the bedrooms available as accommodation at the Brontë Birthplace.

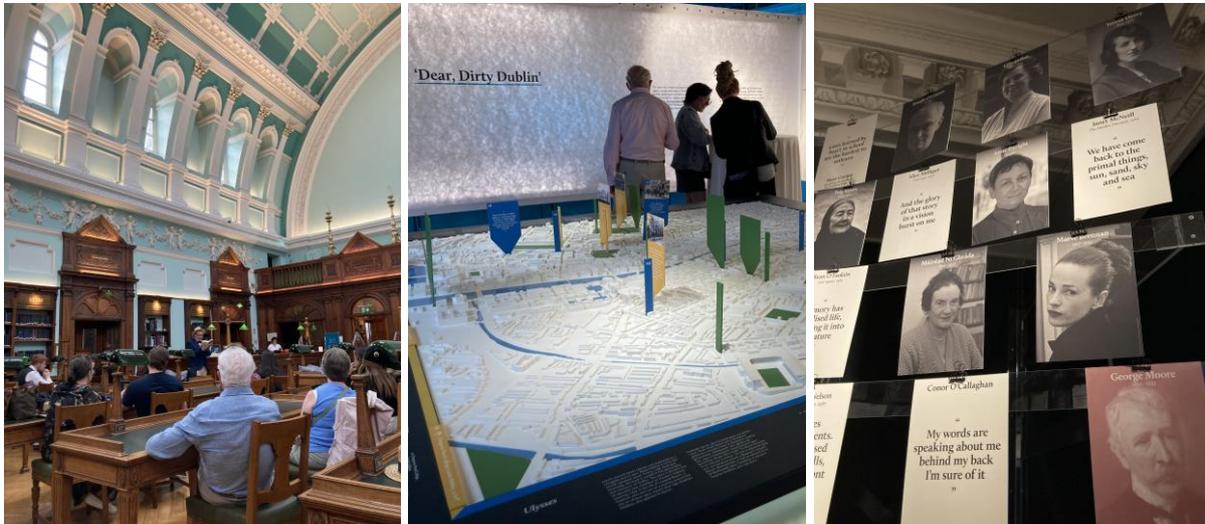
I visited almost as many gift shops as I did houses, as almost every house has its own giftshop. The type of items for sale was very similar from shop to shop and was generally a mix of items produced especially for the house and items by local makers. No matter the scale of visitor numbers, many houses struggle with gift shop merchandise in terms of getting the right mix, quantities, and where to store it.

One of the more unusual approaches to revenue generation I saw was at the newly opened Brontë Birthplace. They have added ensembles to the three bedrooms upstairs and are offering them as accommodation.

A note on the Bloomsday Festival

During my time in Dublin I also experienced the annual Bloomsday Festival. The Festival celebrates James Joyce's groundbreaking Modernist novel, *Ulysses*, which is set over 24 hours in 1904 on 16 June. This day in June is now known as Bloomsday (named for Leopold Bloom, one of the novel's central characters). I wanted to see how a city celebrates one of

its most famous literary figures and it felt particularly relevant because Katherine Mansfield met James Joyce in Paris in 1922. It was amazing to see the range of events and activities throughout the city, many of which are free. Locals and international visitors alike dress up in Edwardian outfits and many of the events involve food and music (which are features of the novel), along with readings. A highlight was ending the day with a visit to the Museum of Literature Ireland (MoLI) which is an innovative and engaging celebration of Irish literature.



(L) A Bloomsday reading at the National Library of Ireland. (C, R) Displays at the Museum of Literature Ireland.

Recommendations for Aotearoa New Zealand

It is difficult to make recommendations for houses in Aotearoa New Zealand because, like the houses I visited on my Fellowship, although there are commonalities, each is unique and operates within its own specific context. For example, some are council-controlled organisations while others are owned and operated by incorporated societies or trusts; some are solely volunteer-run while others have paid staff; some are open to the general public during regular hours while others have much more limited opportunities for the general public to visit because they house artists in residence.

There is no substitute for visiting houses and meeting with staff to develop relationships, but for managers of houses in Aotearoa New Zealand who are unable to travel, it is worth identifying houses of a similar size, period, or themes to your own (or just standouts in terms of innovation and engagement that you admire) and reaching out to a staff member by email to ask questions or arrange an online meeting. I found the staff I reached out to were all welcoming, enthusiastic, and generous with their time. They were interested in hearing about my experience and the context in Aotearoa New Zealand, so it can be a valuable two-way exchange.

A huge amount can be learned from regularly visiting the websites of houses, exploring their available resources and reading documents like annual reports. There are also resources on websites such as the Historic Houses association, which I was unaware of before my trip. For example, in [this video](#) the winners of the inaugural Historic Houses Diversification Award, Mapperton House and Gardens, explain how they have built an online following through a YouTube channel offering tours and insights into their collection and the

management of the house. This has become another revenue stream in addition to in-person visitors.

Implementing recommendations plan

In the context of Katherine Mansfield House & Garden, as a result of my Fellowship I have developed an Interpretation Enhancement Plan that has been approved by the Board and will be implemented over 2026 and 2027. It includes introducing more tactile elements to our interpretation and an audio guide, including audio description, that will be available via our website. Some elements are funding-dependent so will require successful grant applications to progress.

I have also stayed in touch with some of the staff I met and am working with one house on an online collaboration for 2026.

I will continue to reflect on what I experienced and learned during my Fellowship and how I can implement it in my work.

Acknowledgements

I am hugely grateful to the Winston Churchill Memorial Trust for this once-in-a-lifetime opportunity that has been incredibly enriching both personally and professionally.

Thank you to Nicola Saker, previous Chair of the Katherine Mansfield House & Garden Board, for her encouragement to apply for a Churchill Fellowship and to 2020 Churchill Fellow Sue Elliott for sharing her experience and advice. Thanks also to Chloe Searle, Chair of the Janet Frame Eden Street Trust, for her support of my application.

The enthusiastic support of the Katherine Mansfield House & Garden Board made it possible for me to spend four weeks away from the house for the Fellowship, then take time for a holiday afterwards. Thank you to the members of the Board at the time of my application and then my Fellowship: Alexander McKinnon (Chair), Victoria Spackman (Vice-Chair), Michael Kelly, Graeme Kershaw, Judith Langridge, Helen Lloyd, Lynette Townsend, John Rogers and Matthew Ross. The staff and volunteers at Katherine Mansfield House & Garden, particularly House Coordinator Catherine Miller and Accounts Administrator James Tripe, took on extra hours and duties to ensure the house continued to operate as usual. Thank you all so much.

The historic house museum staff I met with during my Fellowship all gave me a warm welcome and were generous with their time and knowledge which was very much appreciated. I can only hope I'm able to return their generosity in the future should any of them make it to New Zealand! Thanks also to all the staff and volunteers at the houses I visited who contribute to the impressive amount of work required to care for them and provide visitors with engaging experiences.

Thank you to Alex Kay and Medbury Farm for their support.

Appendix 1: Brief overview of Katherine Mansfield House & Garden and background of Cherie Jacobson

Katherine Mansfield House & Garden

www.katherinemansfield.com

Katherine Mansfield House & Garden is a Category I Historic Place and writer's museum in Thorndon, Wellington. Internationally recognised Modernist writer Katherine Mansfield was born in the house in 1888, the same year it was completed. The house opened to the public in 1988 following restoration and offers a unique insight into 19th-century Wellington and the life, loves, and literature of its most famous former occupant.

The house is owned and operated by the Katherine Mansfield Birthplace Society, a registered charity. Staffed by a small, dedicated team with assistance from volunteers, Katherine Mansfield House & Garden runs regular events and activities. Guided tours can be booked for small and large groups, and school groups are welcomed for education visits that take an active learning approach.

Cherie Jacobson

Cherie has a BA Hons in English Literature (2008) and a Master of Museum & Heritage Practice (2019) from Te Herenga Waka Victoria University of Wellington. She has a background in the arts as a theatre maker, producer and venue manager, and has worked as a researcher, writer and curator in the heritage sector for organisations such as Manatū Taonga Ministry for Culture and Heritage and Bay Heritage Consultants.

She has contributed chapters to *Making Space: A history of New Zealand women in architecture* and articles to *Heritage* magazine and *Architectural History Aotearoa*. In 2019 Cherie became the Director of Katherine Mansfield House & Garden. In 2021 she established an informal network for creative historic houses in Aotearoa New Zealand with online meetings that enable members to share information and opportunities.

Appendix 2: Cherie Jacobson 2025 Churchill Fellowship Itinerary

The descriptions of each house, museum, gallery, or library are from their own website.

Date	Location	Activity	Travel
Friday 23 May	Wellington	Depart New Zealand.	Depart Wellington for London, via Auckland and Singapore.
Saturday 24 May	London	Arrive England.	Arrive London (morning).
Sunday 25 May	London	Rest day to help with jet lag and allow time for any final preparations for meetings.	
Monday 26 May (Spring Bank Holiday)	London	Visit: The Red House <i>Iconic Arts and Crafts home of William and Jane Morris and the centre of the Pre-Raphaelite circle.</i> https://www.nationaltrust.org.uk/visit/london/red-house	
Tuesday 27 May	London	Visit: Museum of the Home <i>We are the only museum of the home in the world, a place to learn how we have lived in the past, explore how we live today, and talk about how we can live better together. What does home mean to you?</i> https://museumofthehome.org.uk Meet with Aurelien Enjalbert, Assistant Curator. Visit: The Wallace Collection <i>Discover exceptional paintings, sculpture, ceramics, furniture and arms and armour, gifted to Britain in 1900, in a historic London house museum.</i> https://www.wallacecollection.org	

Wednesday 28 May	London	<p>Visit: Charles Dickens Museum <i>We can't wait to welcome you to the London home of Charles Dickens. Spread over 5 floors and laid out as it may have looked when Charles Dickens lived here, you'll feel as though you have stepped back in time.</i> https://dickensmuseum.com Meet with Frankie Kubicki, Director, and Emma Harper, Curator.</p> <p>Visit: The British Library <i>The National Library of the United Kingdom.</i> https://www.bl.uk</p>	
Thursday 29 May	London	<p>Visit: Sir John Soane's Museum <i>Discover the extraordinary house and museum of Sir John Soane, one of the greatest English architects, who built and lived in it two centuries ago.</i> https://www.soane.org Meet with Will Gompertz, Director, and Tallulah Smart, Learning Manager. Attend a family activity.</p>	
Friday 30 May	London	<p>Visit: Keats House <i>Discover the beauty of poetry and place in the home of Romantic poet John Keats.</i> https://www.cityoflondon.gov.uk/things-to-do/attractions-museums-entertainment/keats-house Meet with Amy Burgess, Interpretation Officer.</p> <p>Visit: National Portrait Gallery <i>We look after the world's greatest collection of portraits.</i> https://www.npg.org.uk/</p>	

Saturday 31 May	London	<p>Visit: 2 Willow Road <i>Innovative and influential Modernist home from 1939.</i> https://www.nationaltrust.org.uk/visit/london/2-willow-road</p> <p>Visit: Isokon Gallery <i>The Isokon Gallery tells the remarkable story of the Isokon building, the pioneering modern apartment block opened in 1934.</i> https://isokongallery.org</p> <p>Visit: Emery Walker's House <i>Discover the Arts & Crafts home.</i> https://www.emerywalker.org.uk</p>	
Sunday 1 June	London	<p>Visit: Sambourne House <i>Sambourne House is the family home of legendary illustrator Linley Sambourne (1844-1910).</i> https://www.rbkc.gov.uk/museums/sambourne-house</p> <p>Visit: The Design Museum <i>The world's leading museum devoted to contemporary design in every form.</i> https://designmuseum.org</p> <p>Visit: Dennis Severs' House <i>Dennis Severs' House is an amazing survival - and a total fantasy.</i> https://www.dennissevershouse.co.uk</p>	

Monday 2 June	London	<p>Visit: Leighton House <i>Leighton House is the former home and studio of the leading Victorian artist Frederic, Lord Leighton (1830-1896).</i> https://www.rbkc.gov.uk/museums/leighton-house Meet with Charlotte Villiers, Learning and Public Programme Manager.</p> <p>Visit: V&A (South Kensington) <i>Welcome to V&A South Kensington, a world of creativity in the heart of London. From unmissable exhibitions to extraordinary collections, there is something for everyone at the global destination for art, design and performance.</i> https://www.vam.ac.uk/south-kensington</p>	
Tuesday 3 June	London to Cambridge	<p>Visit: The Fitzwilliam Museum <i>Experience award-winning exhibitions, events and a changing display of artworks and objects from throughout history to today. From ancient Egyptian artefacts to modern and contemporary art, our eclectic collection has something for everyone.</i> https://fitzmuseum.cam.ac.uk</p>	Travel by train to Cambridge (morning).
Wednesday 4 June	Cambridge	<p>Visit: Kettle's Yard <i>We are the University of Cambridge's modern and contemporary art gallery. Kettle's Yard is a beautiful house with a remarkable collection of modern art and a gallery that presents modern and contemporary art exhibitions.</i> https://www.kettlesyard.cam.ac.uk Meet with Susie Biller, Assistant Director.</p>	

Thursday 5 June	Cambridge to Nottingham	<p>Visit: David Parr House <i>David Parr House is an ordinary Cambridge terraced house with an extraordinary, hand-painted interior.</i> https://davidparrhouse.org/ Meet with Holly O'Brien, Digital & Events Producer.</p>	Travel by hire car to Nottingham (afternoon).
Friday 6 June	Nottingham	<p>Visit: D.H. Lawrence Birthplace Museum <i>Discover the life and times of D.H. Lawrence, as well as Broxtowe's wider local heritage through the D.H. Lawrence Birthplace Museum and our outreach programmes.</i> Meet with Carolyn Melbourne (Museum and Collections Officer) and Dr Andrew Harrison (Director, D.H. Lawrence Research Centre).</p> <p>Visit: Mr Straw's House <i>Mr Straw's House is a National Trust place located in Nottinghamshire, and the preserved 1920s period home of a grocer's family.</i> https://www.nationaltrust.org.uk/visit/nottinghamshire-lincolnshire/mr-straws-house</p>	Travel by hire car to Eastwood (morning) and Worksop (afternoon). Return to Nottingham.
Saturday 7 June	Nottingham to Haworth	<p>Visit: Brontë Birthplace <i>The Brontë Birthplace in Thornton, Bradford, where Brontë children were born in front of the parlour fireplace, has been saved and is now open to the public.</i> https://brontebirthplace.com</p>	Travel by hire car from Nottingham to Bradford (morning) and Haworth (afternoon).
Sunday 8 June	Haworth	Visit: The Brontë Parsonage Museum	

		<p><i>We have the largest collection of Brontë items in the world, offering fascinating insight into the life and times of Yorkshire's famous literary family.</i></p> <p>https://www.bronte.org.uk</p>	
Monday 9 June	Haworth to Ambleside	<p>Meet with Ann Dinsdale, Principal Curator, The Brontë Parsonage Museum.</p>	Travel by hire car from Haworth to Ambleside (afternoon).
Tuesday 10 June	Ambleside	<p>Visit: Hill Top Beatrix Potter House <i>Beatrix Potter's farmhouse retreat: the inspiration for her little books.</i></p> <p>https://www.nationaltrust.org.uk/visit/lake-district/hill-top</p>	Travel by hire car to Near Sawrey. Return to Ambleside.
Wednesday 11 June	Ambleside	<p>Visit: Wordsworth Grasmere <i>Explore the home of William Wordsworth and Dorothy Wordsworth - visit Dove Cottage & Wordsworth Museum.</i></p> <p>https://wordsworth.org.uk</p> <p>Meet with Steph Byast, Head of Visitor Experience; Mark Bains, Development Manager; Zoë McLain, Education Development Manager; Melissa Mitchell, Curator.</p>	Travel by hire car to Grasmere. Return to Ambleside.
Thursday 12 June	Ambleside to Dublin via Manchester	<p>Visit: Elizabeth Gaskell's House <i>Historic house and museum that celebrates the life and literature of Elizabeth Gaskell, one of the UK's most important Victorian writers.</i></p> <p>https://elizabethgaskellhouse.co.uk</p> <p>Meet with Sally Jastrzebski-Lloyd, Director.</p>	Travel by hire car from Ambleside to Manchester (morning). Fly from Manchester to Dublin (afternoon).
Friday 13 June	Dublin	Attend Bloomsday Festival event: Vintage Tea Trips Bloomsday Afternoon Tea.	

		<p>Visit: Oscar Wilde House <i>It was within these walls that the young Oscar took his first steps and where he was educated for the first ten years of his life. The Wilde household was renowned as a centre of culture in Victorian Dublin for 21 years.</i> https://oscarwildehouse.com</p>	
Saturday 14 June	Dublin	<p>Visit: 14 Henrietta Street <i>Georgian townhouse to tenement dwelling. When you enter 14 Henrietta Street you'll experience over 300 years of city life in the walls of one address.</i> https://14henriettastreet.ie</p> <p>Visit: Hugh Lane Gallery <i>Houses one of Ireland's most exciting collections of modern and contemporary Irish and international art. It is also the home of Francis Bacon's Studio.</i> https://hughlane.ie</p> <p>Visit: The James Joyce Centre <i>The James Joyce Centre is an educational charity, museum, and cultural institution which promotes the life, literature and legacy of one of the world's greatest writers, James Joyce.</i> https://jamesjoyce.ie</p> <p>Attend Bloomsday Festival event: Soirée With Molly at the James Joyce Centre.</p>	
Sunday 15 June	Dublin	<p>Visit: James Joyce Tower</p>	

		<p><i>From a brief stay to an enduring legacy, James Joyce's connection to the Martello Tower at Sandycove has become part of literary and cultural history. It served as the setting for the opening of Ulysses, a landmark shaped by memory, story, and place.</i></p> <p>https://joycetower.ie</p> <p>Attend Bloomsday Festival event: Performance of 'Telemachus' (first chapter of <i>Ulysses</i>) at the James Joyce Tower.</p>	
Monday 16 June		<p>Experience Bloomsday! The Bloomsday Festival is one of Ireland's most vibrant and unique literary celebrations. It celebrates the day on which James Joyces' novel <i>Ulysses</i> is set, 16 June, known as Bloomsday. The following events were all part of the 2025 Festival and most attendees dress up in Edwardian costume. https://www.bloomsdayfestival.ie</p> <p>Breakfast at Kennedy's Pub A Stroll Down Great Brunswick Street Sweny's Pharmacy (readings) Bloomsday at Davy Byrnes (live music)</p> <p>Visit: National Library of Ireland <i>Our mission is to collect, protect and make accessible the recorded memory of Ireland.</i> https://www.nli.ie</p> <p>Visit: Museum of Literature Ireland (MoLI) <i>A museum of literature for the world's greatest storytellers, now open on Dublin's St Stephen's Green. Experience immersive</i></p>	

		<p><i>exhibitions, and treasured collections, that explore the story of Ireland's most celebrated writers, past and present.</i></p> <p>https://moli.ie</p>	
Tuesday 17 June	Dublin to Winchester	Travel day.	Fly from Dublin to London. Travel by hire car to Winchester.
Wednesday 18 June	Winchester to Rodmell via Chawton	<p>Visit: Jane Austen's House</p> <p><i>Jane Austen's House is the most treasured Austen site in the world. This inspiring Hampshire cottage was Jane Austen's home and the birthplace of her six beloved novels.</i></p> <p>https://janeaustens.house</p> <p>Attend Dalloway Day event at Monk's House. Meet Allison Pritchard, Site Manager, and Kathy Crisp, Collection Assistant.</p>	Travel by hire car from Winchester to Chawton (morning) and Rodmell (afternoon).
Thursday 19 June	Rodmell to Arundel	<p>Visit: Monk's House</p> <p><i>Leonard and Virginia Woolf's 17th-century country retreat.</i></p> <p>https://www.nationaltrust.org.uk/visit/sussex/monks-house</p>	Travel by hire car from Rodmell to Arundel (afternoon).
Friday 20 June	Arundel to Lewes	<p>Visit: Charleston Farmhouse (Firle)</p> <p><i>Charleston is the modernist home and studio of painters Vanessa Bell and Duncan Grant, and a place that brings people together to engage with art and ideas.</i></p> <p>https://www.charleston.org.uk</p> <p>Visit: Charleston Cultural Centre (Lewes)</p> <p>https://www.charleston.org.uk</p>	Travel by hire car from Arundel to Firle (morning) then Lewes (afternoon). Return to Arundel.

Saturday 21 June	Arundel	Back-up day for visiting Monk's House, Charleston Farmhouse, Charleston Cultural Centre in case of any unforeseen issues.	
Sunday 22 June	Arundel to London Gatwick via Muddles Green	<p>Visit: Farleys House & Gallery <i>The exterior of Farleys House gives no hint of the visual excitements to be discovered within. You will find brightly coloured walls, rambling corridors and generously proportioned oddly asymmetric rooms filled with a remarkable and eclectic collection of artworks, all of which provides the visitor with a glimpse into the remarkable lives of its former occupants Lee Miller and Roland Penrose.</i> https://www.farleyshouseandgallery.co.uk</p> <p>Visit: Standen House & Garden <i>Arts and Crafts family home with Morris & Co. interiors, set in a beautiful hillside garden.</i> https://www.nationaltrust.org.uk/visit/sussex/standen-house-and-garden</p> <p>End of Fellowship.</p>	Travel by hire car from Arundel to Muddle's Green (morning) then East Grinstead (afternoon), then London Gatwick (late afternoon).