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Call for Core Training Co-ordinators

The ARA training group is looking for a number of new members to contribute to the Core Training offer for ARA members. We believe that the provision of quality, inexpensive, accessible training is one of the key roles for ARA. As a group we oversee training across the Association, designing and delivering regional and specialist training events. In the last two years we have developed the new Core Training events.

Can you help us to further develop our training provision? Are you looking to spread your wings and broaden your horizons from your current job? Do you have something to offer?

We are particularly looking for people to take on the roles of Core Training Co-ordinators. These are people who look after specific Core Training courses and take responsibility for their structure and administration. This is an excellent opportunity to develop your skills and show a commitment to your continuing professional development.

We are looking for enthusiastic people who can make a minimum two-year commitment to the role. We meet three times a year with discussions in between by teleconference and email. Travelling, telephone and other expenses are met by ARA. For an informal discussion or to express an interest contact the chair of the training group.

Lizzy Baker, ARA Training Group Chair

Email: lizzy.aratraining@outlook.com

The ARA's Core Training programme is supported by Link 51.



**Archives & Records
Association**
UK & Ireland

Welcome to **ARC Magazine** August 2015

On the face of it, it might seem a little ironic that the Archives for Education and Learning issue has fallen in August, when school children and university students are taking a well-earned break from all that study. However, it is perhaps the best time to reflect on some of the brilliant projects that have been inspiring people this year, from very young children in Durham, to sixth formers in Essex and university students in Somerset. It's also important to remember that learning isn't just about formal education. The 'Cabinets of Curiosity' article on page 11 describes a project at the Public Record Office in Northern Ireland which used artistic pieces inspired by the collections to open up the archive to some of the more disadvantaged members of the community, with great success.

Another interesting idea this month is that of using "the very stuff of our collections" to inform learners; looking at the paper, parchment, inks, and the individual words that make them up. It can be useful to look past the content of the records and to realise that the physicality of archives has a lot to teach us about history, particularly for children growing up in a digital world.

So, while most of you are having a break from the school groups and a lull in your research enquiries, perhaps it is a good time to be thinking about how to inspire your users come September.



Enjoy the issue.

Ceri Forster
Editor

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Front cover shows: Detail of Family Tree by Rita Duffy, aluminium and mixed media, 1m. Courtesy of the artist and PRONI

DISCLAIMER

The Archives & Records Association (UK and Ireland) cannot accept responsibility for views expressed by individual contributors to ARC Magazine. It is a medium for informing members of news, information and ideas relevant to the profession, including archive conservation. It is not an official guide to procedures, concepts, materials or products.

www.archives.org.uk

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opening lines

As I hope every member is aware by now this year's Archives and Records Association conference is being held in Dublin from the 26th - 28th of August. This is the first time the ARA conference has taken place in the Republic of Ireland since 1999 when Trinity College played host.

The Irish Region is delighted to welcome conference back to Dublin. The preparation committee is putting the final touches to the programme with a large contingent of local as well as international speakers from as far afield as China, Australia, Canada & the USA to name but a few.

The newly refurbished Hilton Double Tree, one of grand dames of Dublin's hotel scene, is the venue for our deliberations. Located on Burlington Road just south of Dublin's Grand Canal it is ten minutes walk away from St. Stephens Green, the very heart of Dublin city.

Nearby are Trinity College, home of the famous Book of Kells, the National Museum, which is full to the brim with stunningly beautiful pieces of Celtic archaeology & medieval art, and the National Gallery holding works by Caravaggio, Picasso, Van Gogh and Monet. And of course Dublin is also the home of Guinness with St. James Gate Brewery offering one of the best views of the city.

Conference will begin with an informal meet-and-greet, hosted by members of the ARA board, on the Tuesday evening for those early worm delegates. Formal kick-off will be Wednesday morning with registration from 9am. We're delighted that the Tánaiste (Irish Deputy Prime Minister) Joan Burton is to welcome us at our opening session and lead into our keynote address by James King on the 'Boston College' tapes controversy.

For those members who may not have attended before we traditionally have a Records & Archives stream along with a Conservation stream. Delegates are free to skip between both to whichever panels catch their fancy. This year's conference also sees the addition of a new 'Digital Preservation' stream alongside the traditional ones to recognise the critical challenge this represents for our profession. Delegates will, without exaggeration, be spoiled for choice.

On Wednesday evening we're hosting a drinks reception in the Royal College of Physicians of Ireland on the illustrious Kildare Street. The college is wedged between the National Library, which is running an exhibition on William Butler Yeats during the conference, and the Irish Houses of Parliament. After that delegates will be free to explore the (in)famous traditional pub and live music scene of Dublin.

On Thursday conference will be in full swing with a mixture of papers, panels and workshops to cater to even the most discerning of professional appetites. In parallel there will be an information marketplace where various exhibitors, both commercial vendors and not-for-profit organisations, can tempt delegates with their wares. Rounding off the day will be the Gala dinner with swing and jazz music late into the night. There's no rest for the wicked however with another packed day of panels on Friday before conference closes with reflections and farewells late in the afternoon.

When you're not diving in and out of sessions on managing your metadata or ethical record-keeping I hope you get the chance to take in the beautiful Georgian cityscape of my hometown (I'm not biased of course!). This is the city that Jonathan Swift, Oscar Wilde, Bram Stoker, Samuel Beckett and so many other great writers all called home, not to mention inspired James Joyce's masterpiece, Ulysses. I look forward to seeing you all there at the end of August to catch-up with colleagues, share experiences, foster new ideas and celebrate the tremendous work being done by our kindred professions.

Ross Higgins

Chairperson, ARA Ireland

Registration Scheme **news**

Guidance for mentors

As the final dates approach for the last submissions under the present Scheme (i.e. October 2015, April and October 2016, April and October 2017), attention has been given to the candidates, but the volunteer mentors have not been forgotten. Behind every candidate is their mentor, discussing their portfolio and advising them on its content; it is a brave candidate who ignores the guidance so freely offered by one who has generally 'been there before' and in some cases may also be an assessor.

The Registration Scheme Guidance Notes are still available on the ARA website - www.archives.org.uk/training/registration-scheme.html - and this is just to remind mentors that there is a section specifically for them (Part 4). Part 2 *Information for candidates* may also be useful, particularly sections 2.2 and 2.3 which deal with completing Learning Outcomes Forms (LOFs) and providing relevant evidence. The latest feedback from the assessors has highlighted the confusion some candidates have found between sections 2 and 3 of the LOFs; the reflective learning at the time of the activity should appear in section 2 with any later learning appearing in section 3.

Further advice for mentors is available on the ARA website at www.archives.org.uk/training/registration-scheme/guidance-for-mentors.html. This is the *Guidance for Mentors* and it includes information on the criteria the assessors are looking for in the LOFs, on writing the reference and a portfolio checklist.

If any mentor has any questions or wishes to discuss any aspect of the monitoring process please contact the Registration Sub-committee's mentors' representative, Barbara Sharp (regscheme Mentors@archives.org.uk).

The Registration Sub-committee is considering running refresher training (under the current scheme) for mentors; if this would be of interest please let Barbara know at the email address given above.

“ *Don't forget: Existing candidates have 26 months to submit their portfolio under the existing Registration Scheme.* **”**

CONTACTS:

General Registration Scheme Enquiries:

registrar@archives.org.uk

Registration Scheme Events Enquiries:

regschemeevents@archives.org.uk

Registration Scheme Admin and Bursaries:

regschemeadmin@archives.org.uk

Registration Scheme Communications Officer:

regscheme Comms@archives.org.uk

Registration Scheme Mentor Queries and Advice:

regscheme Mentors@archives.org.uk

Barbara Sharp

Mentors' Representative,
Registration Sub-committee

Collecting matters

The *Higher Education Archive Programme #HEAP* is part of The National Archives' continuing programme of engagement and sector support with particular archival constituencies. Research will underpin the programme, building on a foundation of engagement and mapping work. It will be a mixture of strategic and practical work across The National Archives and the wider sector, including guidance and training, pilot projects and advocacy.



One strand of the programme will involve facilitating a series of network meetings following feedback from the successful roundtable meeting held at The National Archives last autumn. The action plan for the programme has been designed in consultation with a steering group involving participants from across the HE sector and includes representatives from the Borthwick Institute, University of York; Imperial College London; FXPlus (University of Falmouth and Exeter University); Kings College London; University of the Arts London; University of Manchester; St John's College, Cambridge; University of Bradford; University of Nottingham; and University of Bristol (representing Research Libraries UK).

Contact us for further information, or meet us, and members of the steering group, at this year's conference, *Discovering Collections, Discovering Communities: Exploring new digital destinations for heritage and academia*: www.rluk.ac.uk/dcdc15

Tina Morton and Matt Greenhall

Engagement Managers London & West

The National Archives
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A growing computer archive

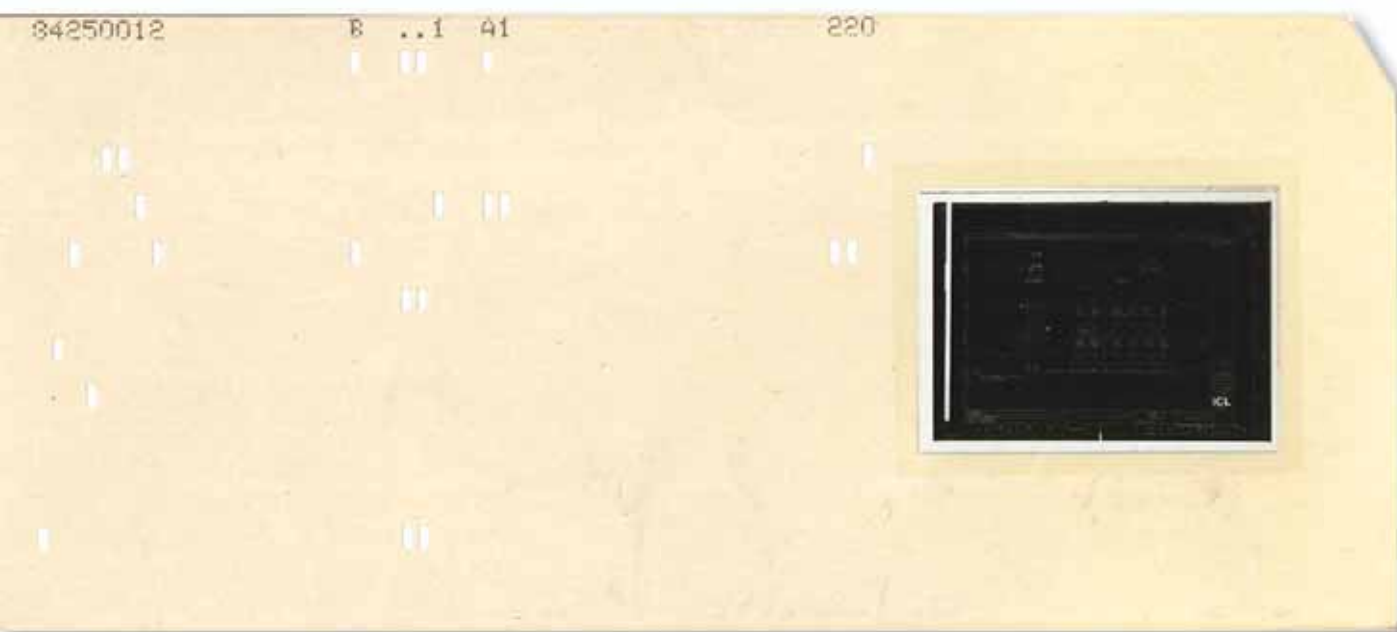
The National Museum of Computing (TNMoC), located at Bletchley Park, is a very rapidly growing archive of important documents and software charting the history of computing.

Established as an independent charity in 2005, TNMoC is now home to one of the largest collections of functional computers in the world. Exhibits include:

- The rebuild of Colossus, the world's first electronic computer
- The Harwell Dekatron, aka the Wolverhampton Instrument for Teaching Computation (WITCH), the oldest original functioning digital computer in the world
- The ongoing reconstruction of the Electronic Delay Storage Automatic Calculator (EDSAC), the 1949 Cambridge University Mathematical Laboratory's computer that transformed scientific research.

The Museum's Archive is maintained, on minimal funding, by a small team of volunteers. Although the collection of materials has been ongoing since the founding of the museum, work on the archive did not begin in earnest until 2010. In the first five years of this activity, some 60,000 items have been catalogued.

The range of materials varies widely. They include computer manufacturers' sales leaflets, operating manuals, service manuals, circuit diagrams, software manuals and original software. Approximately one million aperture-cards (individual 35mm film frames mounted in 80-column punch-cards) contain the entire ICL (International Computers Limited) manufacturing



Above: Aperture card with mounted 35mm film-frame. Brian Aldous, Courtesy of The National Museum of Computing

database. Many different types of media such as punched-card, paper tape, magnetic tape, magnetic film and magnetic/optical disc hold a vast collection of original software for computers as far back as the 1950s.

The collection also includes a large quantity of computer magazines, not least of which are the complete print-archive of Computer Weekly, a full set of Personal Computer World and an almost complete set of BYTE - The Small Systems Journal. There are many photographs, including the Computer Weekly photo archive, learned papers from early computer pioneers, manuscript notes, circuit diagrams and software development ideas.

A very popular display document is a copy of Alan Turing's 82-page proposal to the National Physical Laboratory to build his 'electronic brain', the Automatic Computing Engine, ACE. (This document is believed to have been written at the nearby Hanslope Park during the latter days of the Second World War.)

Another display shows the current week's editions of Computer Weekly from 25 years ago and 40 years ago. Headline stories from these vintage Computer Weekly publications are regularly reported in Resurrection, the quarterly journal of the Computer Conservation Society and on the TNMoC website www.tnmoc.org. Many of the documents in the archive are being electronically scanned to create a searchable digital resource, which has already been used by Google interns researching content for the Google-funded 'Women in Computing'

www.archives.org.uk

Part of TNMoC archive. Brian Aldous, Courtesy of The National Museum of Computing



“Volunteers at the museum have also created the means to enable the electronic scanning of outdated software media to enable the capture and preservation of original software”



Computer Weekly print archive. Brian Aldous, Courtesy of The National Museum of Computing

gallery. Volunteers at the museum have also created the means to enable the electronic scanning of outdated software media to enable the capture and preservation of original software from as far back as when punched-cards were the normal format for communicating with computers.

The Museum has a thriving educational role, currently hosting visits by more than 4,000 school children and students a year. Many will have no idea of the extent of computing's archive and will gain insight from the archive displays and seeing the archive team carefully recording and cataloguing this information for posterity. Much of this historic documentation is approaching 100 years old. Currently the oldest document is a 1924 Service letter for a National Cash Register Class 2000, which would have been sent to all NCR service engineers.

All of the archive content is available to the Museum Volunteers to help in the restoration of long-outdated computers and for researching new displays and galleries. Much of it is also available to researchers by appointment. Already they are coming from as far afield as Washington State University and the Computer History Museum, Mountain View, California.

I would like to thank the Director of The National Museum of Computing for permission to submit this article for publication.

Brian Aldous

The National Museum of Computing

New ARA Consultant and Freelance Section – scoping survey

Are you a freelance, consultant, independent or project archivist, records manager or conservator? Then we need to assess your interests, needs and priorities.

Please use this link to take the short questionnaire:
www.surveymonkey.com/s/ZHKX9FB

Rationale

Following a proposal made to the ARA Board by Ellie Pridgeon and Gillian Sheldrick we have been asked to undertake work to establish whether there is sufficient interest and demand for new ARA Section for Consultants and Freelancers. We envisage that this would bring together members working as consultants, freelancers and independent professionals for mutual support, co-operation and communication.

In the current economic climate, self-employment, agency work and short-term contracts are an increasingly common working pattern for archivists, records managers and conservators across the UK and Ireland. Similarly, many organisations and employers now commission a wide variety of services and research from consultants and freelancers.

For further information, please contact:

Ellie Pridgeon: consultantarchivist@gmail.com

Gillian Sheldrick: gesheldrick@gmail.com



**Archives & Records
Association**
UK & Ireland

Welcome to the Archives for Learning and Education Section issue

I was very pleased to see the number and quality of contributions we received for this issue from across the archive sector. This is testament to the growing appreciation that education and outreach work are a fundamental part of the services provided by archives.

Our close neighbours in the museums sector have been delivering educational programmes for several decades, and there is barely a child in the UK who has not encountered the museum environment. We still have a good way to go. This is illustrated by the experience of Liverpool John Moores University, where engagement with undergraduate students revealed that many had never encountered archival material. The current educational work of archives, including the projects explored in this issue, means that this experience will hopefully soon be a thing of the past and I firmly believe we have good reason to be optimistic about the future educational role of the archive.

I hope that you enjoy reading this issue, and that you may be inspired to start another educational project of your own. If you would like to share case studies or thoughts about educational practice in your own institution, please contribute to our blog (archivelearning.blogspot.co.uk) by emailing emma.peattie@westlothian.gov.uk

Emma Peattie

Communications Officer,
Archives for Learning and Education Section

Archives in higher education: inspiring student engagement with Special Collections and Archives

When Liverpool John Moores University published its new strategic plan for 2012-17, the Library Services team looked at how the unique materials held in the Special Collections and Archives could be used in innovative ways to contribute to each of the four priority areas: excellence in teaching and learning, research and scholarship, student partnerships and civic engagement.

Levels of engagement with postgraduate students (both internal and external) were already good and growing, but engagement with undergraduate students was low. Significant progress has now been made in raising awareness of the Archives among academic staff and devising 'hands-on' sessions to include in the curriculum. The Archivist and other members of the library team liaise with a range of academic staff in the Schools of Art, Media and Cultural Studies, English, and History.

Activities that we have engaged in fit into three main categories. Firstly, the 'hands-on' session, designed to introduce students to archives in a supportive

Lecturers with their students at 'hands-on' sessions in a classroom setting. Courtesy of LJMU Special Collections and Archives.



environment, and to open their eyes to the potential of the material for their work. This can range from a simple tour of the archive to a workshop with questions designed by the lecturer to link directly to their module. Secondly, work-based learning modules have been successfully linked to the Special Collections and Archives in collaboration with academic staff. A good example of this is the History of Art students who co-curated an exhibition from the Willy Russell Archive. The students gained valuable practice of curating an exhibition, and they brought a fresh perspective on the collection to the archivist. Finally, archive and academic staff have worked closely together to design modules that require the use of the Special Collections and Archives. Whether this be a history module about the history of the colleges that preceded LJMU, or students working with our collection of *The Strand* magazine to look at serial publication of literature for an English module, this has proved very successful in getting students to actually come in and use the collections.

In my view the archivist (at least in higher education) should act as ‘facilitator’ rather than teacher. Working with undergraduates, we aim to encourage independent research and study using original source material; our role is not to teach them about the subject area. It is vital to work closely with academic staff to develop effective sessions that suit the needs of the student, but the archivist brings professional skills and knowledge to the classroom, essential when the student has never encountered archive material before. Although our aim is to foster independent learning, in some cases additional support is required to support new undergraduates; conveying the importance of reading room rules can be a challenge! The library team have developed new skills including project management, student support and events planning, working in partnership with academic staff to deliver an immersive and enjoyable learning experience.

We are constantly developing our catalogues and collection guides to make the collections more accessible to all, and we have marketed the Special Collections and Archives through social media, and by having staffed opening hours for the reading room in the library. For more information about LJMU Special Collections and Archives please see our webpages at www.ljmu.ac.uk/lea/archives

Emily Parsons

Liverpool John Moores University



Lecturers with their students at 'hands on' sessions in a classroom setting. Courtesy of LJMU Special Collections and Archives.



Students working on the Willy Russell Exhibition and launch event. Courtesy of LJMU Special Collections and Archives.



Students working on the Willy Russell Exhibition and launch event. Courtesy of LJMU Special Collections and Archives.



Students using original volumes of *The Strand* magazine to study the serial publication of *The Hound of the Baskervilles* in the Special Collections & Archives Reading Room. Courtesy of LJMU Special Collections and Archives.

Cabinets of curiosity: an imaginative approach to community learning

Our existing assets are vital for engagement with local communities. The Public Record Office of Northern Ireland (PRONI) is using three of its assets - the archives, staff, and artworks to encourage excluded communities to access their heritage and community memory.

It is a key priority of the Northern Ireland Assembly to tackle poverty and social exclusion. A number of issues contributing to poverty and deprivation include problems with literacy, and a lack of self-confidence, which can be tackled through learning in the archive.

PRONI works with several organisations to attract visitors from communities who are not normally interested in archives or fail to find value in their heritage. Recent partners include:

- Springwell House Belfast, who support homeless men recovering from alcoholism, substance misuse or social breakdown
- North Down Borough Council, who run a programme for 'Building Positive Relations' to promote cross-community links

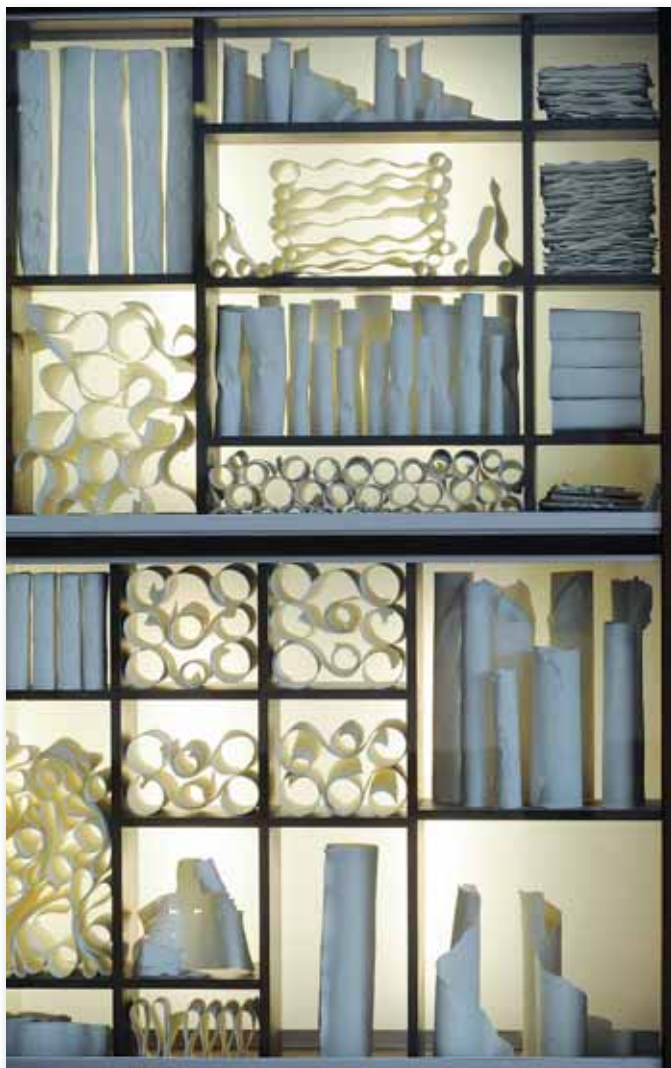


Detail of Family Tree by Rita Duffy, aluminium and mixed media, 1m. Courtesy of the artist and PRONI

“Records on the homeless, unemployed, hungry, sick, deserted and disabled are all being used by groups to learn about disadvantage in the past.”

- Action Mental Health NI, who provide opportunities for individuals living with mental illness.

We live in a visual world, where art creates curiosity. Inspired by PRONI archives, artist Rita Duffy has created or commissioned ten sculptures which she placed in wall cabinets. Now the artist-in-residence has left, the sculptures are being used to encourage excluded communities to visit the archive. The artworks facilitate an imaginative approach to learning with staff engaging community groups in a reflective dialogue about the essence of archives.



Detail of Heritage by Felicity Straker Graham, porcelain, 7m x 2m.
Courtesy of the artist and PRONI

Two cabinets in particular generate a curiosity for the past. The first is *Family Tree* - where a tree cast in aluminium is placed in a scatter of scutched flax which symbolises the genealogical threads that spin and weave us back into stories of people and places that are no longer familiar to local communities.

The second is *Heritage*, a large cabinet containing porcelain forms that mimic parchment, scrolls, ledgers, bundles of letters and torn paper. With its evocative shapes and forms, the work was intended as a tribute to all who have contributed their skill, patience and expertise to make the archive a source of information. For the visitor however, its light and translucency symbolise the knowledge held in our care, and that learning enlightens and changes lives.

The visual wealth contained in our collections enriches the imagination, as no pre-determined skill is required to unlock what it means to the individual. Inspired by the possibilities of art, PRONI archives are being used by

community groups as they were by the artist - to engage with heritage and to discover stories of the past. Records on the homeless, unemployed, hungry, sick, deserted and disabled are all being used by groups to learn about disadvantage in the past.

The expression of heritage is an effective vehicle for personal development and social impact. Working together, PRONI, its partners and visiting community groups have fostered a dialogue on issues of heritage, identity, and shared space. Feedback from participants at PRONI indicates that learning can contribute to a stronger community, improve wellbeing, and motivate individuals to enjoy life and make a positive contribution to their community:

'Meeting other people makes you feel part of something'
Jim, who was released from detention in 2008

'Today really helped me cope with my loss'
Philomena, whose son was killed in 1974

'I have found new friends from a different community'
Annie, who has lived at a community interface all her life

'The art was a way in for me. Now I want to give something back'
Priscilla, who has been unemployed since leaving school

'This heritage lark can teach an old dog new tricks'
Paddy, who is recovering from substance misuse

'A week ago I would of told you to dump the lot, now I want to read it all'
George, who is learning to read and write.

An imaginative approach to learning has expanded our boundaries of reach, with a 95% increase in the number of community groups visiting PRONI over the last three years. Therefore, the visual aspects of our collections can unlock a curiosity for new and potential visitors.

For further details on Art at the Archives, please visit the PRONI website: www.proni.gov.uk.

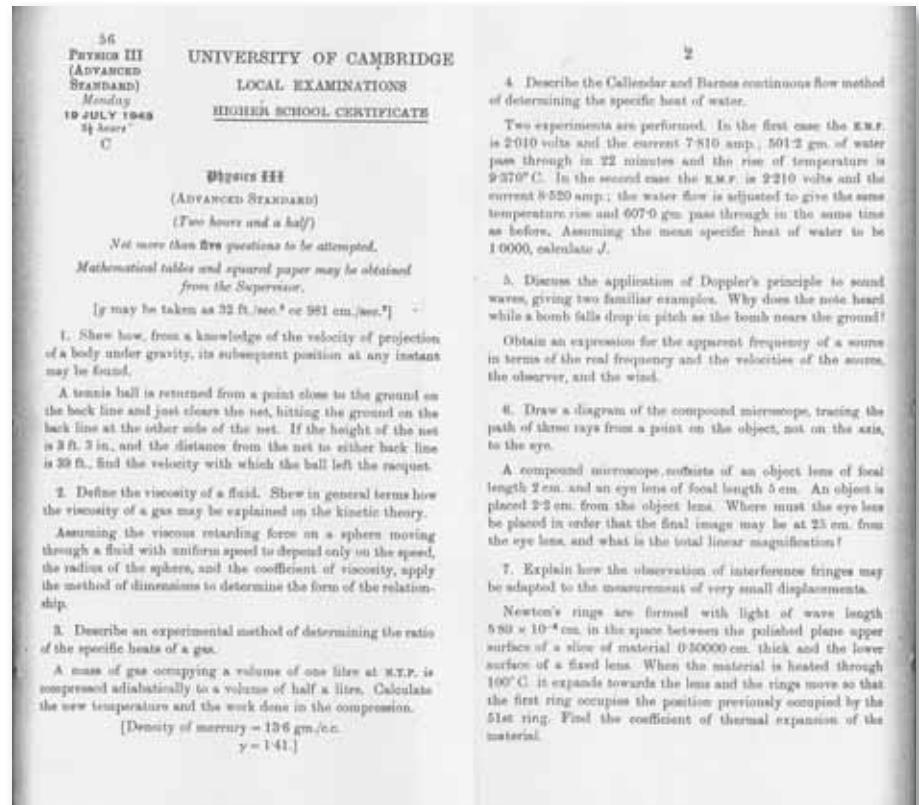
Glynn Kelso
PRONI

A study of school examination question papers

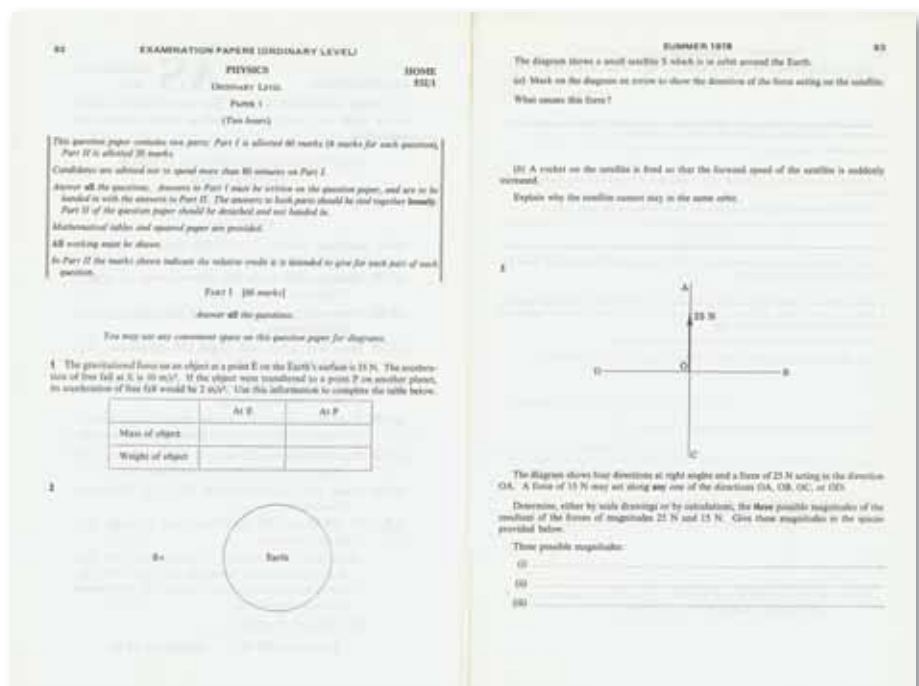


Cambridge Assessment is the longest surviving UK examination board. Set up by Cambridge University in 1858 as the University of Cambridge Local Examinations Syndicate, it was designed to set benchmark standards for school leavers looking to enter professional jobs. A not-for-profit organisation, it is now branded as Cambridge Assessment and is still a department of the University, encompassing OCR (Oxford, Cambridge and RSA Examinations), Cambridge International Examinations and Cambridge English Language Assessment.

The first examinations were group certificate examinations, requiring candidates to pass in a range of subjects in order to gain a certificate. They were 'local' because they were held in regional centres, convenient to candidates, while examiners transported the examination papers and 'presided' over the examinations. The grouped format of these exams continued for nearly a century, and, with the introduction of the School Certificate and Higher School Certificate in 1918, they continued to be referred to as the 'Cambridge Locals'. In 1951 the first single subject examinations were introduced: the O Level and A Level. Today's examinations at GCSE and A Level can be traced back to these origins and are the latest in a comprehensive archive of examination question papers held by Cambridge Assessment Group Archives. Although school examinations are recognisable through time, some of the subjects are quite different; Analysis and Parsing was set in 1858, and in 1951 you



UCLES, HSC Physics, July 1943, QP III; Cambridge Assessment Group Archives



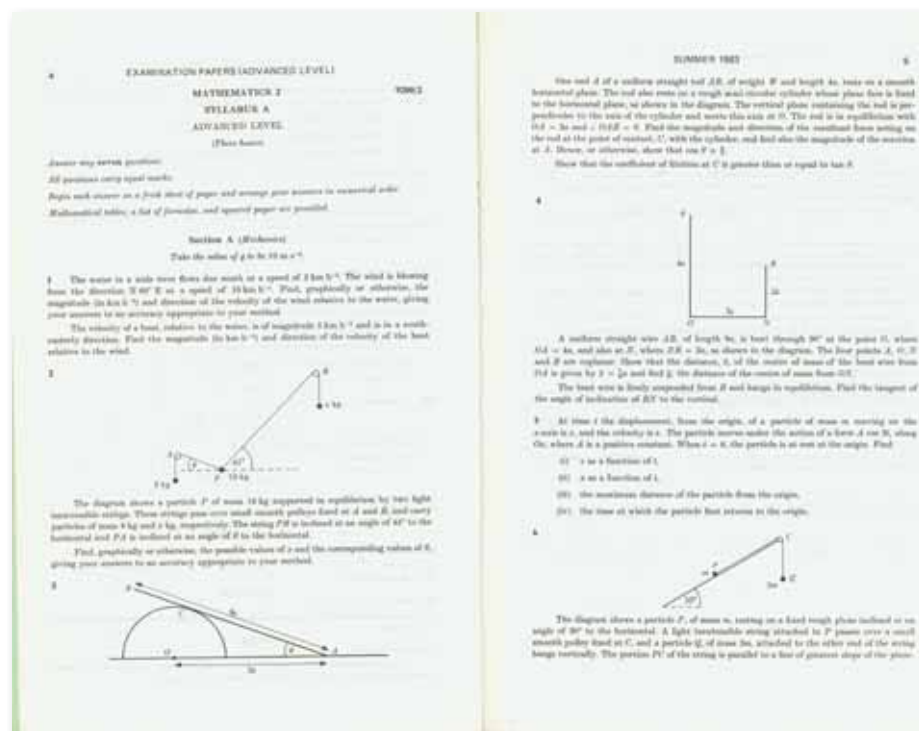
UCLES, O Level Physics, June 1978, QP 532/1; Cambridge Assessment Group Archives

could take an O Level in Handicraft or an A Level in Navigation and Astronomy. However, in 1858 there was also Pure Mathematics, English, Geography and French, which present amazing opportunities to carry out long term studies over time. Researchers at Cambridge Assessment are currently doing just that with a new Assessment Instruments over Time project, which considers question papers and accompanying documents set for a single year each decade. More practical applications are being undertaken by the Cavendish Laboratory and the Cambridge Mathematics Education Project at Cambridge University. On 10 February 2015, Professor Mark Warner and Dr Julian Gilbey led a Seminar at Cambridge Assessment Group Archives attended by 30 staff, mostly researchers and subject specialists in Physics and Maths. The seminar showed how both projects have taken inspiration from A Level question papers to set up interesting, fun and challenging exercises for students and teachers. While the evolving Maths project is grouping questions into themed mathematical areas, the Physics project presents the questions as interactive website tasks. The problem solving questions from the archives challenge students to deeper engagement with the subject, developing their confidence and adding value to the work of the original question setter. You can experience the Rutherford Schools Physics project at: www.isaacphysics.org and see details of the Cambridge Mathematics Education Project at: www.maths.cam.ac.uk/about/community/cmep/.

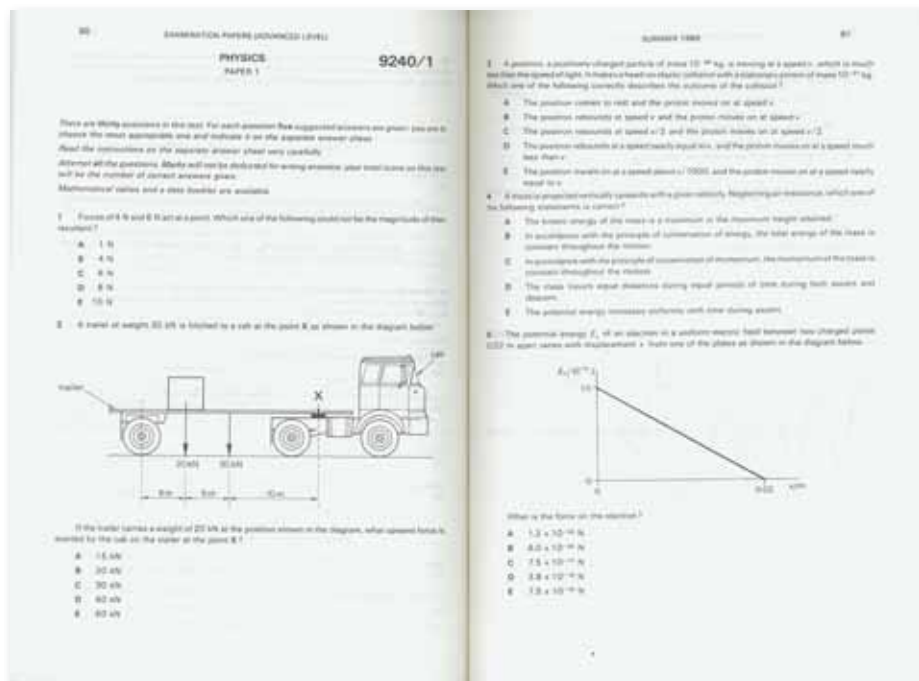
Gillian Cooke

Cambridge Assessment

“in 1951 you could take an O level in Handicraft or an A level in Navigation and Astronomy”



UCLES, A Level Maths, June 1983, QP 9200/2; Cambridge Assessment Group Archives



UCLES, A Level Physics, June 1986, QP 9240/1; Cambridge Assessment Group Archives

The development of the English language

A few months ago I was intrigued and pleased to get a call from a local teacher looking for something to inspire her sixth form English Language A Level students. We are keen to develop our work with secondary schools and to develop cross-curricular sessions, so this was an exciting opportunity.

The teacher explained to me that the module she found it most difficult to get her students interested in was on the development of the English language and asked if there might be something we could do to help.

Visits to the Essex Records Office (ERO) usually last about half a day, and include an introduction to the Searchroom and a behind-the-scenes tour, and activities based on relevant documents from our collection.

For this session, I planned activities that began with our very earliest document, an Anglo-Saxon charter of 962, and ended with mid-20th century sound recordings, taking in medieval Latin, old English, and some of our earliest printed works in between.

The session was broadly chronological, working through different documents that each had

something to teach us about the development of the English language. This included the languages which preceded and shaped modern English, the multi-lingual aspects of medieval society, different styles of handwriting and print, and changing vocabulary.

“activities were designed to pick out the familiar words in documents that at first seemed unintelligible. One task, for example, was to spot the insults in a medieval court book”



A Level English Language class from Shenfield High School, Essex County Council

The oldest document in ERO's collections, an Anglo-Saxon charter dating from 962 (D/DP T209), Essex Record Office.





One of the smallest books in ERO's collections, a 17th century book of Psalms in shorthand (D/DDc Fio). Essex Record Office.

It was also an opportunity to look at the processes involved in making parchment, paper, books and rolls, and to discuss why documents and books were expensive luxury items in the past.

I wanted to make these sometimes quite challenging documents seem less off-putting, so activities were designed to pick out the familiar words in documents that at first seemed unintelligible. One task, for example, was to spot the insults in a medieval court book from the town of Maldon, where local residents were warned against calling the town officials by various names, including 'thyff' and 'horesson'.

I also wanted to show the group some memorable documents that would hopefully stay with them. So as well as our oldest document, the session included our longest court roll, which is about 18 feet long; and what must be the smallest book in our collection, which is just 2.5 inches tall.

The students were asked at the end of the session if they had found it useful and if they had enjoyed it, and the responses were very positive, with several commenting that it would be helpful for their upcoming exams. The teachers were similarly pleased with the morning and want to make it an annual visit.

Now that we have developed and successfully run the session we will be offering it to other schools.

Hannah Salisbury

Essex Record Office



D/DLI 2/8/11/60
Pastel drawing
from 8th Battalion
Durham Light
Infantry Scrapbook.
Reproduced by
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Durham Light Infantry
and Durham County
Record Office

Archivist and dramatist: the odd couple

Archives and theatre might not be obvious bedfellows, but Durham County Record Office had the chance to put this strange marriage to the test when they worked with Theatre Centre, a professional theatre company based in London that works with young people.

Durham County Record Office has always been proud of the learning and education experience that it has been able to provide. We are fortunate to have a dedicated Education Archivist who leads on developing our offers to schools and on delivering adult education in the form of Family History courses. Our Family Fun Days, where we provide intergenerational historical activities for members of the public to enjoy, are a highlight of the Record Office calendar.

In November 2012, Durham County Record Office and its partners were lucky enough to receive a Heritage Lottery Fund (HLF) Grant to establish and develop an interactive online map of the county which plots hidden histories of the First World War entitled, 'Durham at War'. A large part of our Heritage Lottery bid includes

going out to communities across the county to supply training workshops on how to research content for the site and then upload stories to it.

When approached by Marigold as potential partners for Theatre Centre's 'Into the Trenches' project, we jumped at the chance. Our experience in educational events and our developing expertise in the First World War put us in a good position to fulfil Marigold's brief: provide local historical background for Year Nine and Ten students to produce a piece of drama. We went into five schools in Chester-le-Street, Stockton and Sunderland (the latter two being out of our present county but within the historic boundaries). At each school we facilitated two sessions: the first on Conscription, Recruitment and Conscientious Objectors and the second on the Home Front.



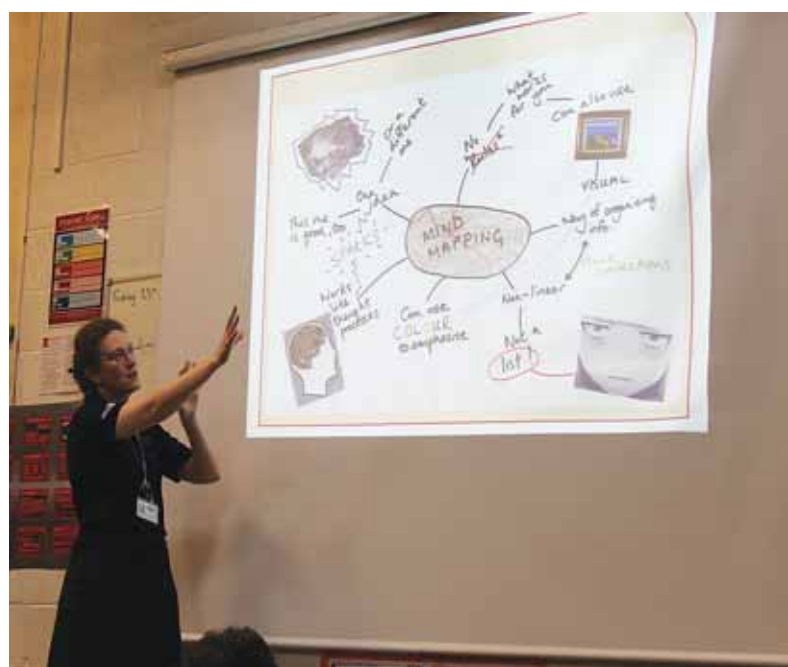
Students at the Hermitage Academy, Chester-le-Street, researching conscription. Photograph by Marigold Hughes, Theatre Centre, London.



Panel discussion including (L to R) Natalie Wilson, director of 'The Muddy Choir'; Jessie, student representative from Farringdon Community Academy, Sunderland; Jesse Briton, writer of 'The Muddy Choir'; Colonel John Heron, chairman of Society of Friends of the DLI Regimental Museum and Gill Parkes, Principal Archivist at Durham County Record Office. Photograph by Marigold Hughes, Theatre Centre, London.

It soon became clear that along with the usual challenges presented with going into schools, I now had to contend with five groups of teenagers who had volunteered for a drama project and who were instead getting extra History lessons! I am not a teacher, so I try not to approach school sessions as a lesson - pupils get more than enough of that at school. With these sessions I tried to play to my strengths as someone who is fascinated by social history, and the strengths of these young people as creative, visually literate and tech savvy. They did their own internet research, which they presented to the group. They role played being members of the Military Tribunals that sat on judgement on the local cases which I had found in the newspapers. They created character profiles of a number of people including local conscientious objectors, a Voluntary Aid Detachment nurse and a member of the Women's Army Auxiliary Corps. A selection of photographs from the Imperial War Museum gave me the opportunity to illustrate the vast range of jobs women took on during the War, while a game of 'Just a Minute' led to a discussion about munitionettes' football in the North East.

After our sessions the students then went to the Durham Light Infantry (DLI) Museum where they learnt about the role of the regiment in the local area and developed the profiles of DLI soldiers. At the museum they also saw a performance of the play 'A Muddy Choir' by Jesse Briton. The final performance also included a

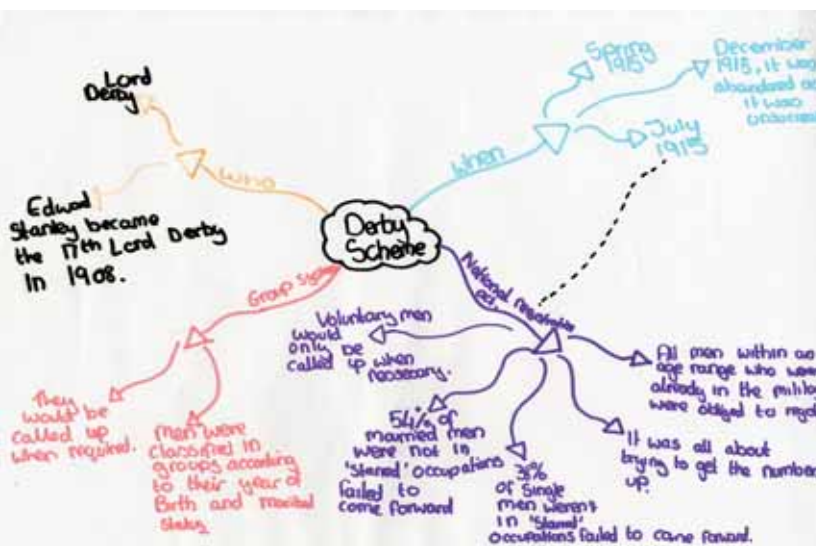


Jo Vietzke from 'Durham at War' leading the education sessions. Photograph by Marigold Hughes, Theatre Centre, London.

panel discussion where one of the students from Farringdon School in Sunderland stole the show with her mature and thoughtful comments on the project. At the time of writing, the students are working with members of Newcastle's Live Theatre Company to create their own pieces of theatre based on all they have seen and I, for one, cannot wait to see them!

As well as the obvious outcomes of the project, 'Into the Trenches' has provided the Record Office with a number of

“ the students are working with members of Newcastle's Live Theatre Company to create their own pieces of theatre based on all they have seen ”



Mind Map of the Derby Scheme, created by students at Farrington Community Academy, Sunderland.

other opportunities. We have worked with schools which would normally be beyond our reach, some in deprived areas. We contributed to Theatre Centre's project, which was HLF funded, as well as getting to meet and work with theatre professionals from Live Theatre in Newcastle. Hopefully, the contacts created with both the schools and theatre companies will mean that we might be considered as a resource for future endeavours. All of the research done in preparation for the workshops and the work done by the students will be uploaded to our Durham at War website, allowing us to fit further pieces into the local First World War picture. So, it may have been an unconventional coupling but extremely rewarding, nonetheless.

www.theatre-centre.co.uk/education/2014/into-the-trenches/
www.durhamatwar.org.uk/

Joe Vietzke

Durham County Record Office

Our area in the First World War: memorial, reflection and restoration

At the beginning of 2014, Falkirk Community Trust received a grant from the Heritage Lottery Fund's First World War: Then and Now programme, for a commemorative project entitled 'Our Area in the First World War - memorial, reflection and restoration'. Inspired by wartime collections from Falkirk Archives, the project was designed to bring generations from the local community together to research and create a touring 'memory box' exhibition telling local First World War stories. A key element of the project was to provide the groups with access to the Falkirk Archives.

Memory box exhibit created by Laurieston Primary School. Photograph: James Stewart





Memory box exhibits created by Laurieston Primary School. Photograph: James Stewart

The first stage of the project began with a primary six class (ages nine and ten) from Laurieston Primary School, Laurieston, Falkirk. The pupils spent nine weeks working with Falkirk Community Trust's Heritage Learning Assistants Louise Tierney and Laura Macdonald, artist Jan Bee Brown and storyteller Allison Galbraith, researching the war experiences of eight former Laurieston pupils and transforming their stories into six 'memory box exhibits' with accompanying digital audio visual guides.

The original source of inspiration for the research came from a collection item kept in Falkirk Archives - a unique photograph album compiled by James Mather, the head teacher of Laurieston Public School at the time of the war. The album contained not only photographs of most of the former Laurieston pupils who were sent to the front but also postcards that some of the men posted back to their esteemed head teacher. Next to their photographs, Mr Mather carefully noted the name, rank and any service awards received by the former pupils. Perhaps most poignantly of all, the head teacher had also written the word 'fallen' next to some of the images.

As part of the project, the primary six class visited Falkirk Archives in Callendar House, to learn more about the type of images and documents kept in the archives which would help them in their research. They examined articles from contemporary copies



Dockyards memory box exhibit created by adult community participants. Photograph: James Stewart

of the Falkirk Herald and used the archive browser collections.falkirk.gov.uk/ to search for images of their forebears who went to war. The class also had the opportunity to view the original Laurieston school photograph album, having previously made use of the recently digitised version for their research.

The second stage of the project engaged a group of adult participants from the local community. The

“the project was designed to bring generations from the local community together”

group met over a three month period and created another six ‘memory box’ exhibits, this time telling home front First World War stories: they uncovered tales of food rationing and the manufacture of munitions undertaken by women; the work of local auxiliary hospitals, local fundraising efforts and the role of the docks and shipyards.

The community participants also accessed the archives and were able to develop skills in archival research and increase their confidence in using archival resources in the future. They learned how to use the microfiche reader to source articles from local newspapers, as well as examining personal letters, local business ledgers and photographs to help inform the final visual representations of the stories they uncovered in their memory box exhibits.

The primary six class (by then primary seven) from Laurieston Primary School and the group of adult participants from the local community came together in November 2014 to present their exhibits in the Hippodrome Cinema in Bo’ness, at an evening exhibition preview which was open to the public on a drop in basis.

‘Our Area in the First World War, memorial, reflection and restoration’ is on tour in local venues within the Falkirk Council area throughout 2015 and aims to share the stories of local wartime experience with the wider community and inspire reflection on the impact that the First World War had on their area.

Louise Tierney

Falkirk Community Trust

Our past, their future

In 2012, HSBC Archives launched a new project commissioning local teenagers to create archive-inspired exhibitions for our head office. They share some of their experiences here as they reach the project’s last year.

Our art manager had previously run a successful project with a primary school using paintings from our collections to inspire children to create their own works which were then hung in head office. Seeing their own works professionally mounted and curated, in a corporate setting, had such a palpable effect on the children’s confidence and sense of achievement, that we wondered whether we could build on this model.

Although HSBC supports national educational initiatives, we wanted to work with a nearby school where our project could make an impact, so we decided to keep it local. HSBC’s head office is in the high-rise business environment of Canary Wharf, but within Tower Hamlets borough which scores highly on all national indices of social deprivation. After six months of planning we partnered with George Green’s School on the Isle of Dogs. We would be working with a group of teenagers who, although in mainstream education, were usually taught outside the classroom because of a variety of issues. These were young people for whom high-quality input could make a real difference to future prospects. The crucial component in our project was a partnership with a local charity, Streets of Growth, which specialises in engaging young people away from educational drop-out and dangerous life choices. The young people had weekly sessions at Streets of Growth and were ably supported and guided by their experienced staff.

Our project aimed to give these young people a challenging job - and it was introduced just as that, a job. They were expected to display all the behaviours necessary for work: time management,



One of the 2014/15 students hard at work on the project
(Courtesy of Streets of Growth)



The group show off their exhibition to teachers and journalists at HSBC's head office during the project's first year (Courtesy of HSBC Archives)

“They were expected to display all the behaviours necessary for work: time management, communication skills, problem-solving and dealing with setbacks.”

communication skills, problem-solving and dealing with setbacks. We began with a trip to HSBC's head office where they were introduced to their 'employers' (the archives team) and we described to them the work we were commissioning (an exhibition for our head office inspired by our archives). They then had a couple of weeks to produce a piece of work - designing their own banknotes - to prove they were up to the task. They also had their first taste of business meetings including dressing smartly, shaking hands and presenting their work.

After this initial assignment, the young people had a trip to HSBC's Archive Centre where they examined a variety of items relating to themes such as travel and war. Back at Streets of Growth they worked to produce certain pieces of work around these themes - for instance for the travel theme they were expected to produce a letter, postcard and poster. The young people then made a second trip to head office to present their work at a draft stage and talk through decisions and problems with the archivists and art manager and, crucially, respond to criticisms and suggestions. The final stage of the project was the exhibition. We curated the works just as we would those of the world-famous artists in our collections. They were displayed alongside original items from the archives in the main reception of our head office building where thousands of people would view them. A grand opening saw the young people welcoming

their families, senior staff from the school and the local press to their exhibition. They conducted guided tours of their own works, and gave press interviews. The event culminated in a formal presentation ceremony to thank them for their hard work. We are now coming to the end of the third cycle of this project and our last exhibition will be staged later this year.

Our project did not set out to teach the young people about history but it did introduce them to valuable life skills: the importance of finishing a piece of work, of adapting when something goes wrong, and of communicating ideas. The young people who worked on the projects over the last three years have achievements they can add to their CVs and talk about in interviews. They have become more familiar with the corporate environment, and have had a taste of how hard work can translate into success. And what have we learnt? Charities such as Streets of Growth make fantastic partners; young people have the capacity to surprise you, and even themselves, with what they can achieve; banning mobile phones on archives tours is sometimes necessary; even teenagers love working the mobile racking; and that there's nearly always something in the archives that can engage a person's interest.

Sara Kinsey, Daniel Lancaster, Rachael Porter
HSBC Art and Archives



Two history students (Dan and Zack) using the Wellington archive for the battle of Salamanca group project, University of Southampton

Creating a positive experience: promoting research use at the University of Southampton

Are we helping create the academics and history presenters of the future? Perhaps. What we are hopefully doing is helping to create an appreciation of archives and historical research for those studying history at Southampton. Although the Special Collections have been providing research skills training for a long time, we took a step into the unknown when we became involved in supervising undergraduate group projects. These are unique to History at Southampton and, according to the department, “one of the aspects of the course most positively commented on by our students”. The projects provide the students with a valuable opportunity to carry out a piece of historical research based on primary sources, and present this research to a public audience in a professional and innovative manner. Who would have thought that Wellington and the battle of Salamanca interpreted by pundits à la *Match of the Day* would have worked so well? That a website based around a collection of Victorian valentine cards in the Broadlands Archive could be so informative about the postal service in the 19th century? Or that a dramatisation of the testimony of refusniks assisted by the all women pressure group

Women’s Campaign for Soviet Jewry, performed by an all male group of students, would have been so moving?

Karen Robson became involved in the projects in 2008, and Sarah Maspero and John Rooney have joined her more recently. Over the past few years we have seen projects focusing on our Jewish archive collections - such as the Women’s Campaign for Soviet Jewry, Norwood Orphanage or the Jewish Board of Guardians; on the military campaigns of the first Duke of Wellington, culminating in this bicentenary year with the battle of Waterloo; as well as on the Broadlands Archives, which include the papers of Lords Palmerston and their wives and Lord and Lady Mountbatten. The archive collections provide the key to the success of these projects and two of the groups supervised by Special Collections have been recipients of an annual student prize for excellence in 19th century studies. The experience of working with archive collections as part of the project also has encouraged growing numbers of students to return to the Archives in following years while studying for dissertations and postgraduate work and, in some cases, even to consider a career in the information or heritage sector.

“Who would have thought that Wellington and the battle of Salamanca interpreted by pundits *à la Match of the Day* would have worked so well?”

The projects are not always smooth sailing. They have led us into the unfamiliar world of assessment criteria and marking schemes. Yet they have allowed us to utilise our in-depth knowledge of the collections and of the use of archives, to promote and enhance the use of the material at Southampton.

As Sarah has noted, having catalogued the personal correspondence of second Viscount Palmerston Henry Temple and his family, it felt somewhat indulgent to put it forward as one of the main resources for the project “A vignette of a Georgian family: Hampshire gentry during the Age of Enlightenment”. Yet this material was to provide the critical core of the group’s academic research.

Similarly, John’s role as supervisor has arisen from the knowledge he acquired while cataloguing the secretary’s papers of the Jewish Board of Guardians. Supervising a group project focusing on the Board has allowed him to work directly with students as they examine the transformative nature of the Board, which continually adapted its activities to meet changing conditions and needs of London’s Jewish poor.

The group projects have given us archivists an amazing opportunity to select topics for projects which are based on our collections. Those students who have invested the time in primary research have reaped the benefits in the form of some compelling presentations and exhibitions. We look forward to seeing how projects develop in the coming years and to witness the innovative ways in which students continue to engage with the Archive resources.

Karen Robson, Sarah Maspero and John Rooney
University of Southampton

Learning from Lindisfarne

In summer 2013, Durham University hosted an exhibition in partnership with Durham Cathedral, Durham County Council and the British Library. It focused on the *Lindisfarne Gospels*, arguably the most famous document ever to have been created in the North East. Interest in the exhibition was high months if not years before it opened, and this was matched by a demand from schools to take part in workshops and activities. The challenges of meeting this demand and bringing a 1300 year old volume to life for children and young people were the responsibility of the University Library Learning Team.

Solving the first challenge was relatively straightforward. The timing of the exhibition, 1 July to 30 September, was designed to attract the widest possible audience but was not necessarily ideal from the perspective of working with schools. As a result a decision was made very early in the planning cycle to deliver the vast bulk of the programme on an outreach basis with visits to the exhibition taking place both before and after the summer vacation period. Moreover, in order to ensure that the maximum number of schools could participate, the programme was launched in

“the programme... proved to be very successful, with the team eventually engaging with over 22,000 children and young people from schools across the North East.”



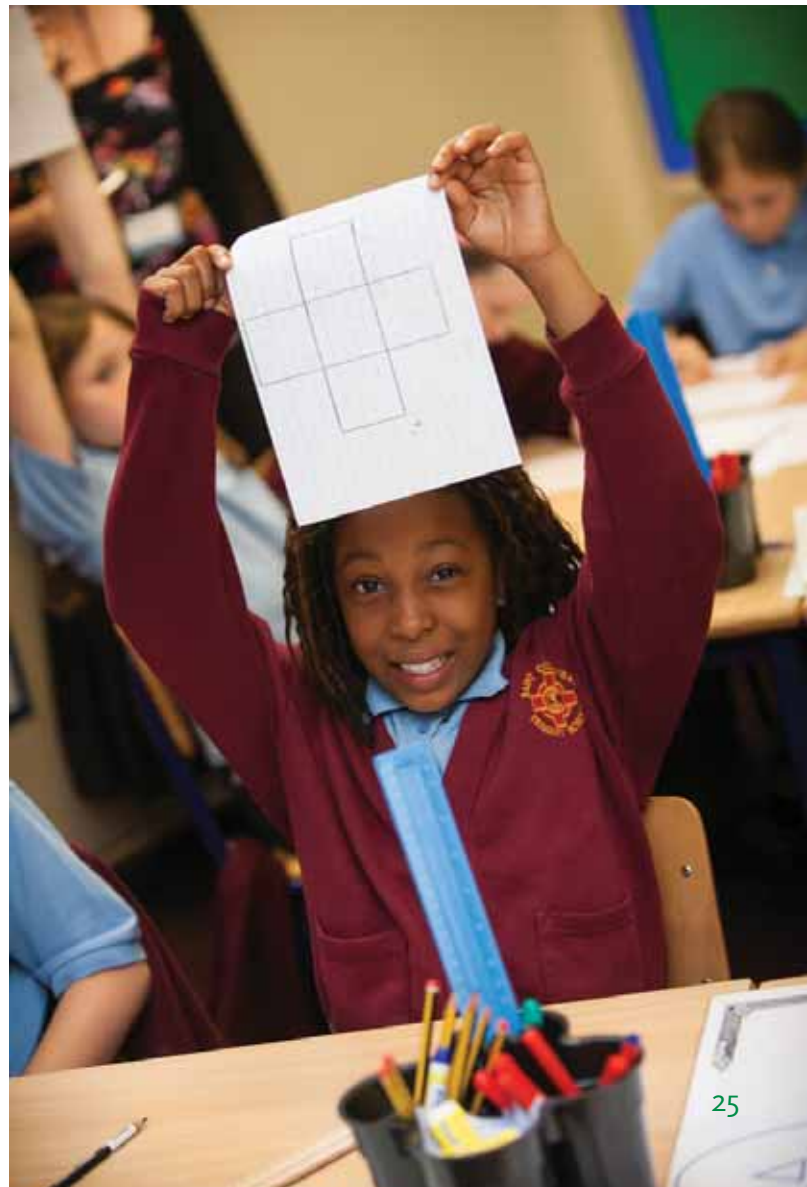
Dressing up as monks was a popular part of the schools outreach programme. Durham University Library

Teaching children how to draw Celtic knots demonstrated the skill needed to produce the intricate designs deployed in the Lindisfarne Gospels. Durham University Library.

September 2012 so that it could run for the entire academic year. This proved to be very successful, with the team eventually engaging with over 22,000 children and young people from schools across the North East.

Bringing the *Lindisfarne Gospels* to life posed an altogether different challenge. Beautifully written and exquisitely decorated, the *Lindisfarne Gospels* is still a religious text written in Latin and glossed in Old English. The team were very clear that they did not want to duplicate the excellent resources that were already in existence nor detract from the workshops offered by the Cathedral of St Cuthbert, in whose honour the volume had been created. This thinking eventually led to a focus on the making and meaning of the *Lindisfarne Gospels*, a subject that was ultimately capable of inspiring enthusiasm in wide range of learners.

The actual, physical creation of the *Lindisfarne Gospels* and the influences on its layout and design proved to be of real interest to children. We wanted to demonstrate the effort that had gone into making the book so we went back to basics creating activities that focused on the making of parchment and the inks. Asking the children to guess what the pages were made out of provoked some very interesting responses - the most popular answer being duck, closely followed by





Discovering what inks were made from proved fascinating.
Durham University Library.

“The feedback from the teachers and the children was overwhelmingly positive”

zebra! Handling different kinds of parchment was revelatory to many children, as was the discovery of what inks were made out of. These simple activities were followed by getting the children dressed up as monks and learning to act as trainee scribes before moving on to focus on the skills needed to create such fabulous artwork and the symbolism deployed by Eadfrith, the artist-scribe, to embed religious meaning on every page. The tasks were enthusiastically embraced by our target audience of children aged between 3 and 14 but even sixth formers enjoyed matching up the gospel writers with their symbol using our expanding menagerie of soft toys.

The feedback from the teachers and the children was overwhelmingly positive. There is little doubt that the children we worked with learned a great deal about the Gospels from the activities, but what did we learn? It certainly reinforced our belief that active learning is a successful way of engaging children with archival and special collections material. Equally it demonstrated that using facsimiles on an outreach basis is not a barrier to success and that you don't need huge sums of money to develop a programme (our basic kit cost less than £2000). But perhaps the greatest lesson was that children and young people are fascinated by the very stuff of our collections and that sometimes its content can be of secondary importance. Surely this can only be good news for our sector.

Dr Sarah Price

Durham University Library

Sandfields - a community built on steel

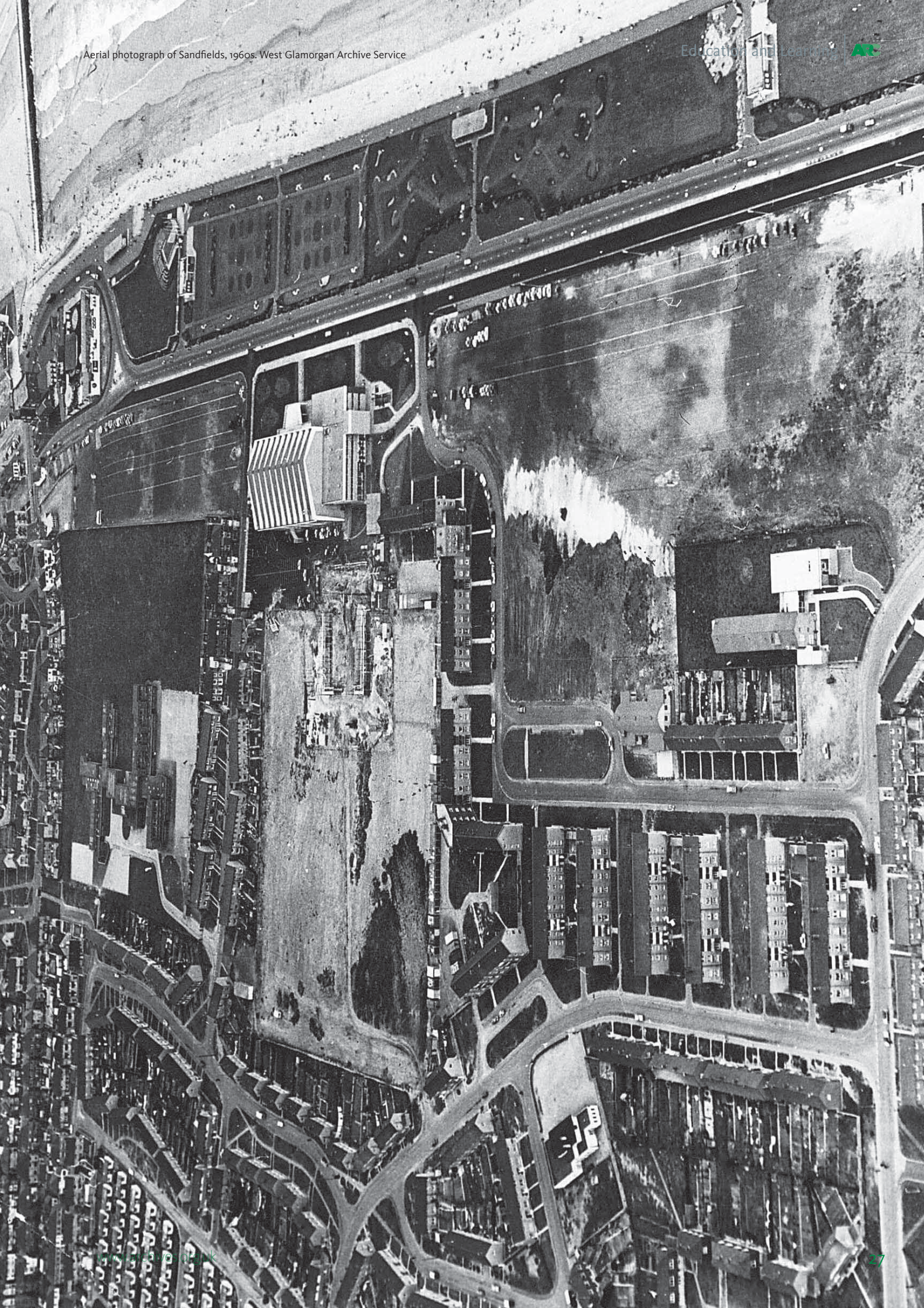
Katrina Legg and Kim Collis on an innovative partnership project between two archive services, a museum, a school and a university.

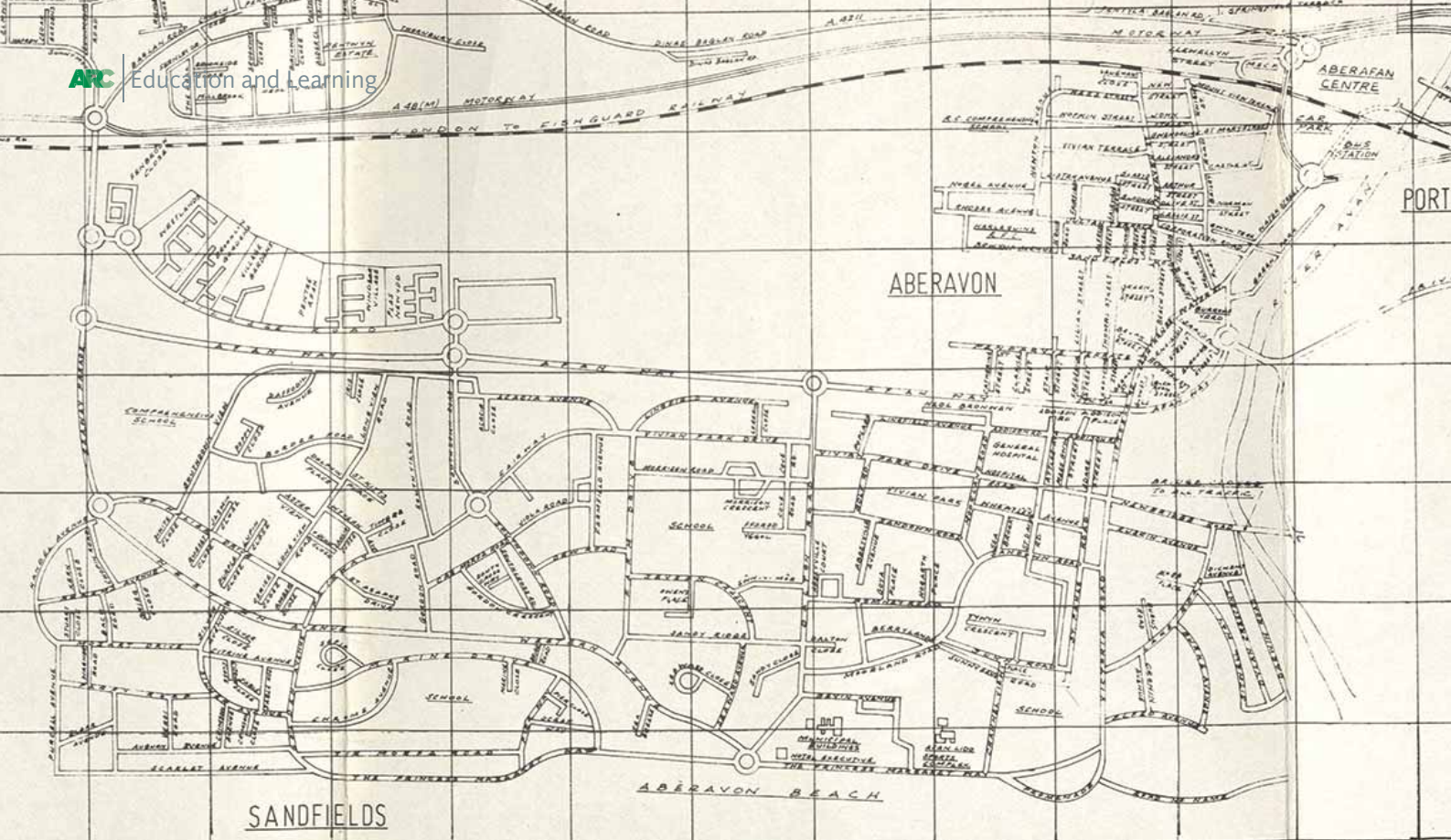
Year Nine pupils at Sandfields Comprehensive School, Port Talbot, have been learning about the history of their estate and creating an exhibition, thanks to a new partnership, which came about with generous funding from CyMAL: Museums Archives Libraries Wales.

The project was enabled by the Welsh Government's funding scheme 'Changing Cultures' which is targeted at addressing issues around child poverty and inequalities in access to culture. Sandfields estate in Port Talbot, an area with multiple deprivations, was a prime candidate for an application under the scheme, nestling as it does close to the steelworks for which Port Talbot is famous and which was once a major source of employment for the residents.

A team of archivists, academics, museum staff and teachers got together to develop and deliver the project. The archive services involved were West Glamorgan Archive Service and Richard Burton Archives, Swansea University, working with the National Waterfront Museum Swansea and Swansea University Department of History and Classics.

Two sets of sessions were run with pupils from Year Nine at the Museum. Archivists Kim Collis and Katrina Legg delivered the first session, together with staff from the Museum, and Swansea University PhD student Bleddyn Penny, who had made a fascinating series of recordings of retired steelworkers talking about their lives. Using film and oral history extracts, copies of documents, and maps, the children answered questions and made notes in their specially-designed workbooks. They were eager to listen and learn, enjoying the experience of being out of the school. A valued addition was an older member of the





Streetmap of Sandfields, 1970s. West Glamorgan Archive Service

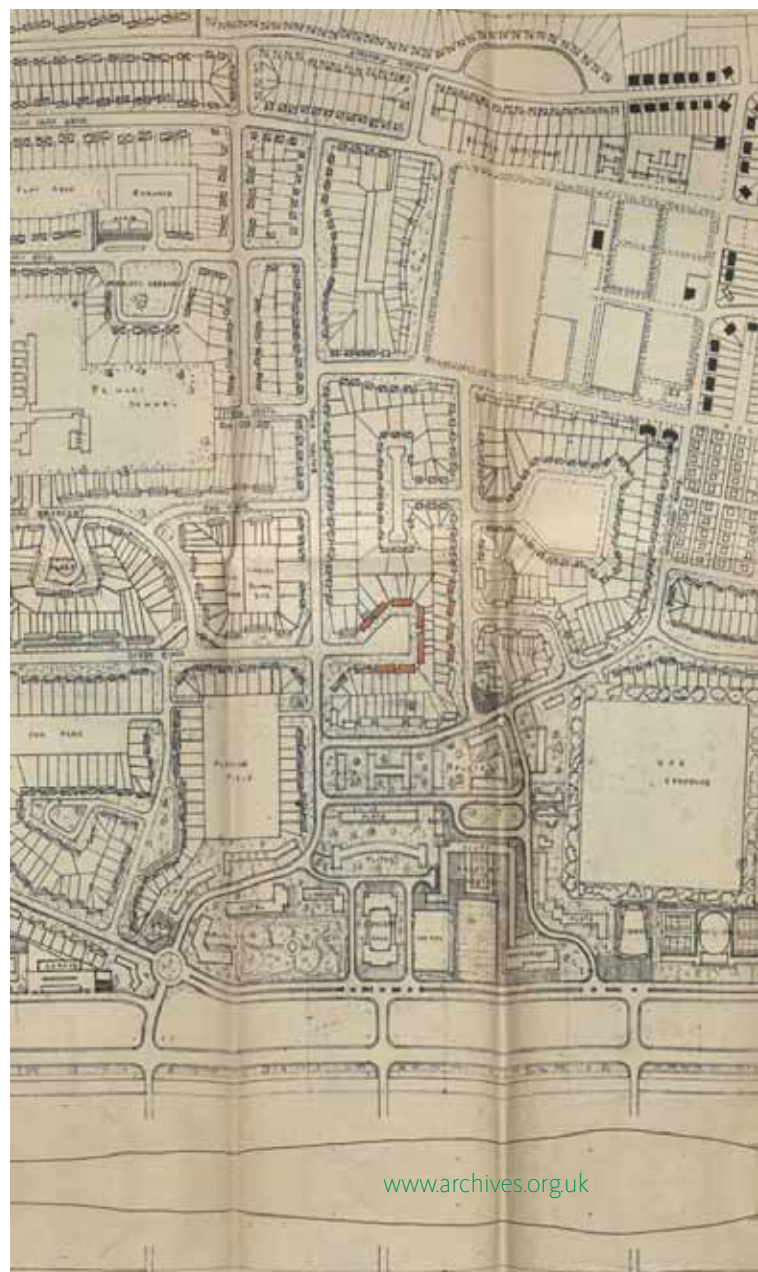
“the project... not only provided the children with two visits to a local museum that many of them had never visited before but also enabled them to encounter archives that they never knew existed.”

Sandfields community who attended the first session and shared his memories with the children.

Between the first and second session, some of the children interviewed older friends and relatives, or undertook additional research. The second session included a brief talk about designing a panel and then the children spent the remainder of the session preparing draft text, selecting images and designing their banners. The final printed banners were a collation of the pupils' work (including their paintings and transcripts of their interviews) with documentary evidence in the form of images, maps, 'soundbites' and more traditional archives.

The banners were displayed first at Sandfields Comprehensive School during parents' evenings and in school assembly. Their public launch is yet to come

Planning application for Cornish Unit houses, September 1951. West Glamorgan Archive Service





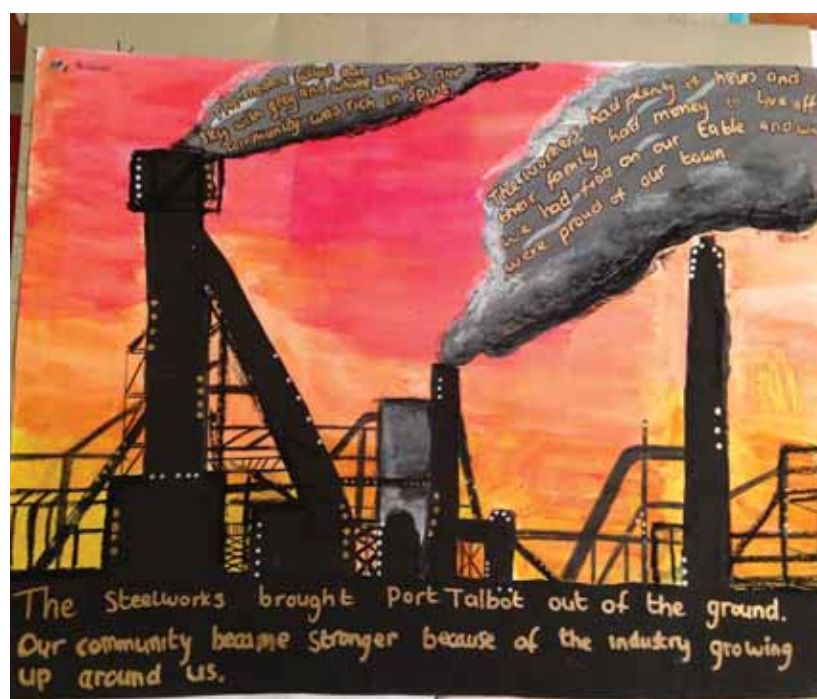
Pupils from Sandfields Comprehensive School talking with Swansea University PhD student

as part of a community event to be held in Sandfields, which will be followed by the integration of the banners into a larger exhibition being staged at the National Waterfront Museum from April to June 2015.

What did we set out to achieve and did we achieve it? The aim of the 'Changing Cultures' programme is to address the disparity between access to cultural facilities. In this respect, the project succeeded, as it not only provided the children with two visits to a local museum that many of them had never visited before, but also enabled them to encounter archives that they never knew existed. The creation of an exhibition with the opportunity to see their work displayed in the school, the local community and a national museum has been a great bonus for the children, their friends and families, and the school.

Perhaps the core aim of the project from our side was to raise the children's self-esteem and encourage intergenerational dialogue and mutual respect. The last word on this goes to one of the children:

"I am happy about the turnout of my group's project, we all worked hard, trying to make it as good as possible. I think it will look great, containing a lot of information and looking nice. I believe people will like what my school has done to educate people about the Sandfields area and the history of the place. I am proud of my group and what each person has done as an individual, each



Artwork by Brandon Webb, set 9-2 Sandfields Comprehensive School, Port Talbot. Courtesy of Brandon Webb, Sandfields Comprehensive School

member put in an even amount of effort. I am happy to have learnt so many different things about Port Talbot and had fun while doing it."

Katrina Legg and Kim Collis

Richard Burton Archives, Swansea University and West Glamorgan Archive Service

Extending the reach of the M&S company archive programme

As a business, M&S is committed to working with our communities and providing access to learning opportunities for all. The M&S Company Archive relocated to the University of Leeds campus, opening in April 2012, and provided wider opportunities to open access to the collection. Administered as a Community Interest Company, the Education and Outreach programme was a crucial facet of archive activity from the outset. At M&S, having relationships with local schools, teachers and learners is an important part of being a responsible retailer, in touch with the local communities in which we trade and operate.

Initially, our offer provided the opportunity for pupils within the Leeds area to participate in free, curriculum-linked workshops on site or in school. Workshops cover subjects that reflect the strengths of the unique archive collection, including art and design, business and enterprise studies, STEM (science, technology, engineering and maths), and local history. All workshops are interactive and focus on using artefacts and replicas from the archive collection.

To widen the reach and impact of the Education and Outreach programme, the challenges posed by the location and capacity of the team in Leeds have been addressed. One outcome has been to build a strong partnership with the University of Leeds. Linking with academic staff, workshops



Pupils from Hawksworth Wood Primary School in Leeds looking at a biscuit tin from the M&S collection during the Biscuit Bonanza workshop. Copyright M&S Company Archive.

have been created to support key events in the University calendar to engage school pupils through events such as the Festival of Science, Festival of Arts and the Food Science Summer School. These workshops are aimed at young people who are considering higher education, and introduce them to the resources available to carry out their research at the University. It also demonstrates the link between academic study and business applications to show how research applies in the retail environment.

In 2014, the Archive embarked on a new project to further the availability of our schools workshops through our store colleagues. The Heritage Ambassadors scheme was piloted in the M&S North West and Lancashire regions, including locations such as Preston, Southend and Formby. The scheme was developed in partnership with the M&S Plan A team, which seeks to inspire and engage young people, particularly in the area of sustainability. In the pilot cohort, 11 ambassadors were recruited to engage

“Workshops cover subjects that reflect the strengths of the unique archive collection, including art and design, business and enterprise studies, STEM (science, technology, engineering and maths), and local history.”

with their local schools and bring the past and present M&S to life for primary school children in their communities. The stores colleagues who volunteered to become Ambassadors received training from the Education and Outreach Officer to deliver the workshop 'What is M&S?' which combines the history and heritage of M&S with current business information including initiatives such as Plan A.

The first Heritage Ambassador pilot came to an end at the October 2014 half term. As a result of the six month pilot, Ambassadors delivered 12 workshops engaging with 380 children aged between 7 and 11 years old. Five of the original cohort of Ambassadors will continue with the scheme in the North West and Lancashire regions. Looking ahead, a second phase of the scheme is being rolled out to stores in the South of England, with recruitment for the second cohort of Ambassadors taking place now.

We are delighted that the scheme is continuing, and that it has provided the opportunity for the Archive team to develop new relationships with stores and colleagues. By focusing our efforts to work collaboratively with others, we are able to enhance the learning opportunities and inspire pupils far and wide. We know that even small involvement can have a huge impact on a young person, and at M&S we are proud to be making a positive difference.

Helen Chatterton
M&S Company Archive

Tinytag Data Loggers: environmental monitoring for museums, archives and historic sites.

Tinytag temperature and relative humidity data loggers play a key role in conservation by helping to maintain a stable environment. Accurately monitoring the conditions that can affect materials on display, in storage and during transport, as well as archival collections and historic buildings/sites is essential for their preservation.

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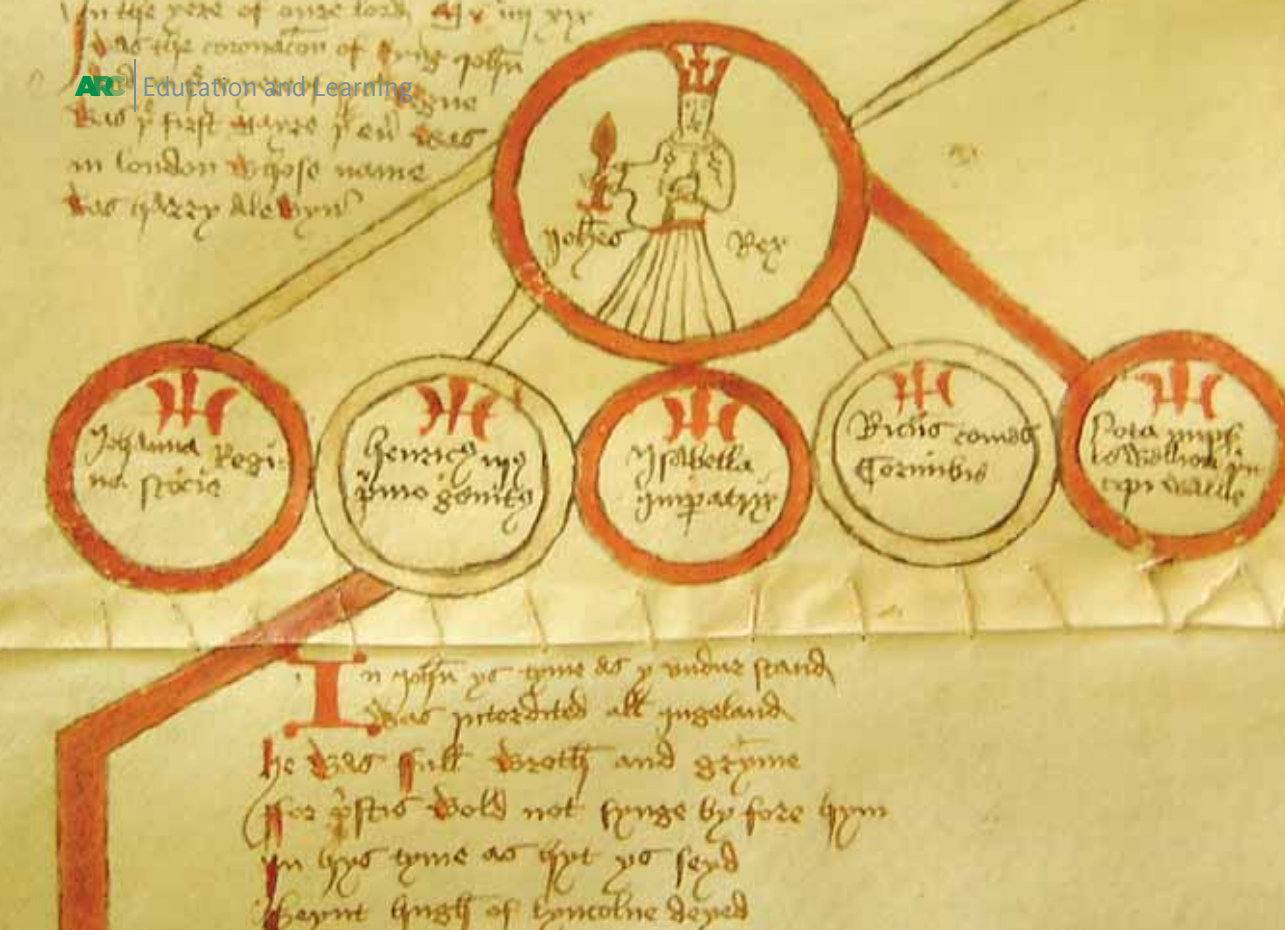
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A section from a 15th century rhyming chronology of the Kings of England, used by a student in an investigation that received 100%. Courtesy of the South West Heritage Trust

The language of archives

Marcus Barrett and Esther Hoyle talk about inspiring A Level English Language students.

Marcus Barrett, Head of English Language, Richard Huish College

It is ironic that the formal study of our language is seen as a relative newcomer in the family of English studies. Most of the earliest 'English' degrees available in the UK were based in the study of language in texts such as Beowulf. From modest beginnings as an 'Advanced Subsidiary', as part of reforms in the 1990s, English Language has fought its way back to being one of the most popular A-Level subjects.

As well as an extended public exam (involving a selection of unseen, dated, language texts from their study of 'Language Change' usually from 1700, and Child Language Acquisition data) students are encouraged to use their 2000-3000 word coursework 'language investigation' to explore what they have learned and apply it to data which they themselves have chosen and researched.

Richard Huish College in Taunton first worked with the Somerset Record Office in 2004 when it became apparent that the most efficient way to introduce students to a wide range of historical texts was to use archive sources.

Over the years, we have supervised students in the investigation of a wide range of data. Some of the best investigations have gained 100% of the available marks. One investigation looked at the sociolect of empire in letters and journals written home from Egypt in the 17th century. The student concerned went on to read Egyptology at Oxford. So often students become inspired by the uniqueness of the archive texts. A major part of what they enjoy is the joint trial and triumph of working hard to transcribe manuscript sources - a task which often requires the skills and patience of our archivist friends.

Language change is often about lexical change - words coming into and leaving our word stock. As part of this, both students and staff have gained a fascinating insight into the way the *Oxford English Dictionary* works. A student found a variant spelling of a word from an 18th-century inventory which was not known to the OED. This academic year we have been able to secure an addition to the world's leading dictionary of the English Language - the common noun 'athame' (a ritual knife) which a student found in her work on a collection of texts relating to paganism in the West Country.

Heat belonging to y^e Earle of Twivedale y^e Route
now began to open, and grow sandy, and deepe
and by 3 in y^e Afternoone we arrived at their
Metropolis Edinburgh.

Edinburgh.

We entred y^e Citty, and lodg'd at y^e Sabu-
tation just within Cannigate wh^{ch} is port
divides y^e Citty from y^e Suburbs. the
Buildings strong and Massie all of Stone, y^e Fronts
made out wth Deal Boards, and round Holes int
in y^m out of wh^{ch} y^e people look as if they were
standing in y^e pillory; y^e Staires of their Houses
come all out into y^e Streete after an ill favor'd
manner. It is verry populous wh^{ch} is easie to bee
seen, y^e people having litte Imployment within
dores are for y^e most part walking. It consists
of one large Streete reaching above a Mile in
length viz: from y^e foot of y^e Hill to y^e brow
thereof, on each side of y^e Hill runne downe
litte, narrow, nasty Lanes wh^{ch} they call Close
from Cannigate to y^e Castle they call y^e
High Streete, about y^e middle whereof stands
a gilded Cross, but few of y^e Buildings showing
any State, but for y^e most part like those in y^e
meaner Streets at paris, excepting Deale Board
fronts. the Castle is situated upon a Rock and
might bee made almost impregnable wth litte Art
but long time, and neglect has brought it much to Ruine

One of the class visits to the Somerset Heritage Centre. About 100 students take this class every year. Courtesy of the South West Heritage Trust.



Working with archivists on these wonderful texts can raise linguistic issues which get us to think about and research a very different language context. This represents a challenge for teachers and archivists in supporting students who often have no clear idea of the time of the text's creation. We have found the learning curve has arched from simple matters such as understanding pre-decimal currency (our students, we hope, now think of LSD in a slightly different way) to the challenge posed for non-Latin readers, or the need to think of dates in terms of which monarch reigned.

We have found that preparing students new to language change with a selection of reproduced texts across forms and genres enables them to take a considered approach in our introductory classes. We combine this with an inspiring visit from our archivist friends, who talk students through texts with the originals in front of them. Once they have got past the amusement of old handwriting, it is plain to see how the years can fall away between our teenagers and sometimes 300 year-old documents. There is no better place to start the climb to high achievement than with a bit of that elusive 'wow factor'.

Esther Hoyle, Senior Archivist (Learning), South West Heritage Trust

Being able to deliver the 'wow factor' is something I find equally inspiring.

Many of the challenges of working with students are well known: first to grab their attention; then to maintain their engagement; and then, most importantly, to make archives accessible. Finding suitable documents, in terms of the way they use language, is also a challenge, but a very enjoyable one.

First of all we create a list of suitable document types and then a list of actual documents. It is then a case of picking the best examples. Sale particulars, for example, will always make the short list, but not all of them have the wonderful descriptions of rooms that make 19th century particulars so rich a source.

Many students choose documents for their coursework from examples supplied, so it is important to refresh the list each year. Students can also request document types that specifically fit the topics that interest them, and some students use their own family documents, particularly correspondence.

We provide copies of documents within the cost of the sessions and also offer on-going advice and assistance. The help given can range from information about phrases or words in the documents to filling in the gaps in transcripts made by the students. Information about the creator and context of a document is also very important in supporting student learning and understanding.

In addition to the learning outcomes achieved, the top-graded coursework is added to our existing Richard Huish collection. Long may our association continue!

Marcus Barrett

Richard Huish College

Esther Hoyle

South West Heritage Trust

Collaboration in lifelong learning: Oxfordshire History Centre and the University of Leicester



Blenheim Palace and gardens. OHC HT11056. Copyright OHC.



Bridge of Sighs and Hertford College. OHC D216309a. Copyright OHC.



Towards the end of the spring term each year, students on the University of Leicester Vaughan Centre for Lifelong Learning BA in Humanities and Arts visit the Oxfordshire History Centre (OHC) for an embedded session hosted by Archivist Hannah Jones. The session enables students to acquaint themselves with the types of material available to assist them with their research assignment. As most students will not have visited an archive repository before, the session also serves as an introduction to the OHC.

Background

The part-time BA (Hons) in Humanities and Arts at the University of Leicester is run by the Vaughan Centre for Lifelong Learning. The course is interdisciplinary in approach, offering students the opportunity to study literature, history, religion, philosophy and the arts (art history, architecture and popular culture), and to gain an insight into the development of Western culture: www2.le.ac.uk/departments/lifelong-learning/parttime/course-pages/bahumanities

The BA is available on a three or five-year route, depending on previous qualifications. The course is proven to build confidence and enhance critical and analytical skills, and allows students to study alongside other life commitments. The degree helps students to progress in their current jobs, or to change direction in their careers. Some graduates go on to take PGCE courses at the University

“Most felt that the experience had opened up a new world which they had previously considered to be the elite domain of the academic”

of Leicester or post-graduate courses at other UK institutions.

Every year, the BA in Humanities and Arts students attend a four-day residential at Worcester College at the University of Oxford. Year Three students taking the core European Architecture (c.500 BC -1899 AD) module have the opportunity to examine some of the world's most famous buildings in situ - namely the Bodleian Library, the Radcliffe Camera, St Mary the Virgin church and All Soul's College. They also visit nearby Blenheim Palace at Woodstock to examine the Baroque masterpiece designed by Nicholas Hawksmoor and John Vanbrugh, and the gardens landscaped by Capability Brown. On one memorable occasion, students had to thaw out at the OHC after a freezing morning tramping around the grounds in the snow!

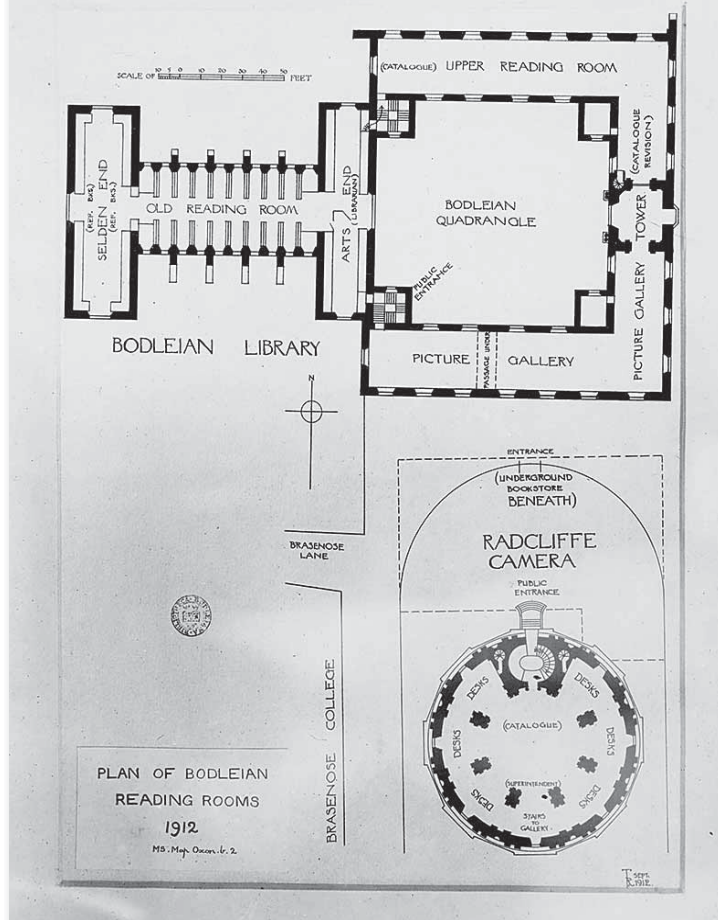
OHC session

The embedded session at the OHC lasts for just over an hour. Along with a basic introduction to document handling, the visit gives students an insight into the types of archive resources that they could exploit for their own mini research projects: www.oxfordshire.gov.uk/cms/public-site/oxfordshire-history-centre

On display is a selection of resources illustrating elements of architectural history, such as building plans, guidebooks, builders' correspondence and specifications, as well as the 1913 estimate and a tender for the Bridge of Sighs at Hertford College.

Access is also provided to the OHC's digital mapping resources, which includes a range of historic Ordnance Survey maps, and more recent versions that students can use to trace the development of individual sites or buildings.

As the aim of the OHC session is to give students ideas about the types of resources available for their own



Plan of the Bodleian library reading rooms. OHC HT11687. Copyright OHC.

research, care is taken to focus on records available for architectural history, rather than on resources specific to Oxford or Oxfordshire. However, some items are too good to ignore. One frequently-displayed document is the microfilmed copies of the Oxford City Engineer's building plans. Starting in 1875, these pre-date planning and building control records, and record building, re-building or extension projects inside the city boundaries. In some cases, it is even possible to trace the construction of entire streets as the city suburbs rapidly expanded.

Students can also access items from the Oxfordshire Photographic Archive, a collection of over 300,000 photographs, prints and drawings. From interior photographs, illustrating individual decorative details, to exterior images depicting whole buildings or streets, the archive is another indispensable resource for the students to use for research or inspiration.

Assessment and Feedback

Following the OHC session, students have four weeks to carry out their own assessed research project (4,500 words), examining the architectural features and historical context of a building of their choice. Students must use at least one archival source, either from the OHC, online collections, or from their record office or



University of Leicester students in the OHC reading room. Copyright Ellie Pridgeon.

local studies centre. Recent assignments have included studies of Leicester Synagogue, St Pancras Station, Blenheim Palace and the Bodleian Library.

Student feedback from the embedded session has been extremely positive. Most felt that the experience had opened up a new world which they had previously considered to be the élité domain of the academic. Students were also pleased with the informal nature of the session, which provided them with time to discuss the resources and assignments with lecturer, archivist and members of the class.

Collaborative, embedded sessions are simple to organise and - most importantly - free. After some initial liaison between archivist and academic or teacher, the session can be rolled out each year with very little additional preparation.

Hannah Jones

Oxfordshire History Centre

Ellie Pridgeon

Consultant Archivist Ltd / Lecturer in History of Art,
University of Leicester

'Our Wallington': making local archives accessible to young children

As part of a larger AHRC funded Digital Transformations project at Newcastle University into community uses of archives across the North East (co-curate.ncl.ac.uk/), Newcastle University's Special Collections sought to engage with local young children (aged four-nine) based around the history of Cambo First School in Northumberland.

The school itself sits on the lands of the ancestral home of the Trevelyan family of Wallington Hall (now bequeathed to the National Trust). The Trevelyans were a prominent Northumbrian family, boasting public intellectuals and politicians with often radical liberal ideals. At Newcastle we hold the personal and political papers of three generations of the family. The most recent acquisition is a collection of photograph and ephemera albums containing family memorabilia, compiled by Sir Charles Philips Trevelyan and his wife Molly from the 1890s to the mid-1900s.

It was these albums, particularly the earlier ones, which were to be the inspiration for the project, strongly depicting as they do the Trevelyans at leisure with their children when they were a similar age to the pupils at Cambo. As the current topic being studied by the children at school was the Victorians, we decided the basic project would be for the children to investigate the entertainment enjoyed by the Trevelyan family in that period and create their own school 'family album' based on the originals.

Firstly, we were keen that each child came to Newcastle University Special Collections to actually engage with the archive itself and understand the inspiration behind the project. Despite being our youngest audience to date, they were all engaged and enjoyed this privileged opportunity to 'touch history'. We also captured that reaction by undertaking interpretative activities based on Victorian entertainment within the archives, the older children using a custom made website to capture their responses.

This initial enthusiasm and understanding was further developed back at school with a 'Victorian Day'. The children came to school dressed in period costumes and took part in various activities based on the archival

materials they had seen, including making silhouettes, creative writing, playing with Victorian toys, and role-playing a Victorian lesson.

Lastly, the original Trevelyan photographs taken around the Wallington Estate were mapped and an orienteering course was set out, which the children navigated around, recreating the compositions. Their routes along the course were tracked using a GPS tracker and transposed onto a map of the Wallington Estate from the 1890s.

From the inception, we wanted digital elements to be embedded within the project, but were clear that this was in a supportive rather than leading role. With this aim in mind, we decided to digitise the physical photograph albums the children produced using Turning the Pages technology, which would instantly give the hitherto school based project a much wider community based usage. We wanted the children to engage with the technology themselves, and so provided opportunities for them to interview descendants and National Trust staff for their research. These oral histories were recorded and embedded into the digital version of their album.

Each child had their own page in the album, showcasing the work they had produced. In the digital version, further audio recordings were added to enable the children to share their thoughts about the project without them having to have strong literacy skills.

The children's work was celebrated within the immediate community with an open assembly, where their album was presented to the school. The digital version is available via our website (www.ncl.ac.uk/library/services/education-



Children and staff from Cambo First School visiting Newcastle University Archives
Courtesy of Newcastle University Library.

outreach/our-wallington.php) and as an output of the Co-Curate initiative. It is an example of the benefit of education outreach to the sector and the opportunities to creatively make archives engaging in a challenging context for very young audiences.

Gillian Johnston

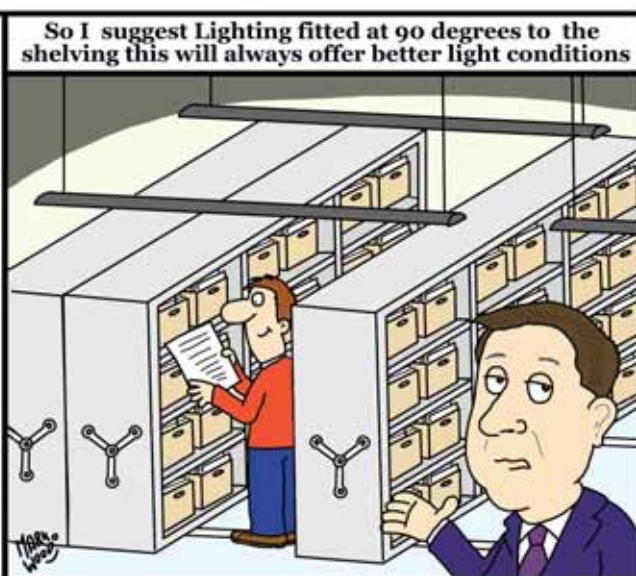
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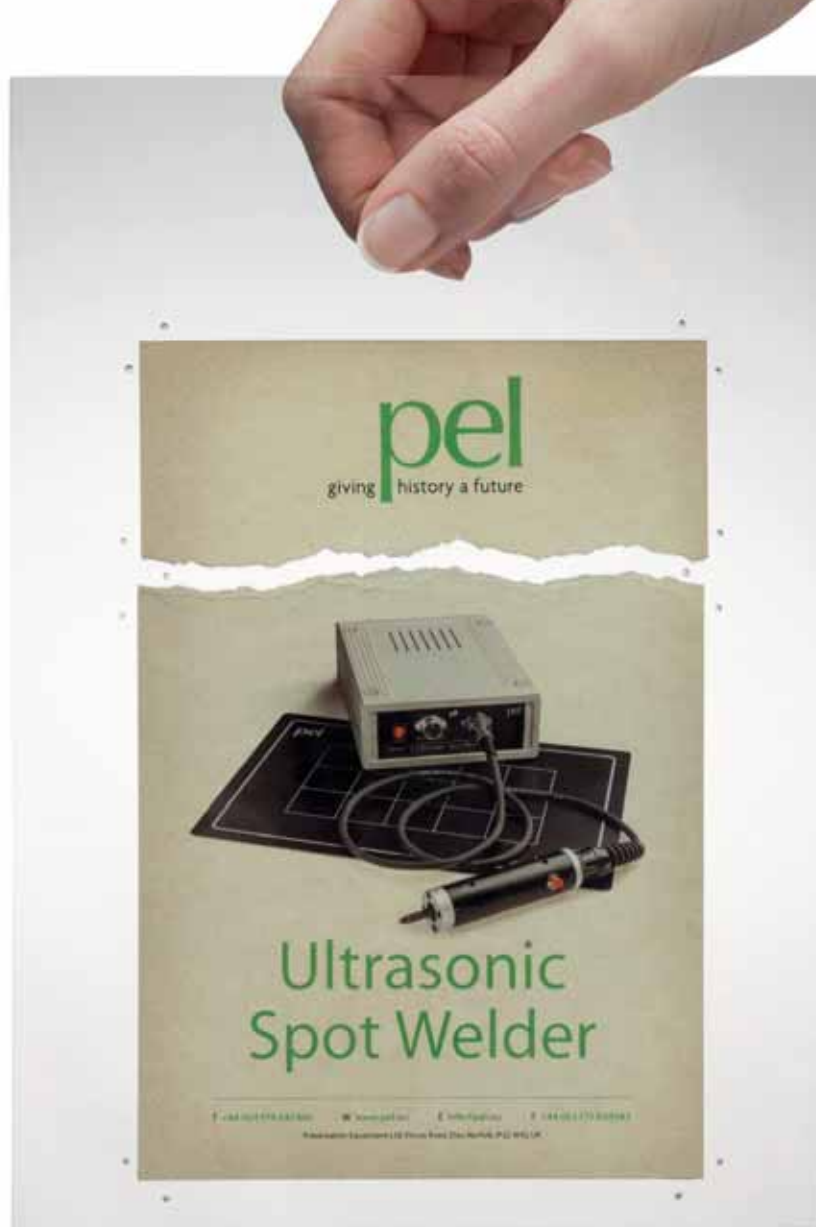
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