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Archives & Records  
Association  
UK & Ireland

# CONFERENCE 2018

Grand Central Hotel, Glasgow  
29th – 31st August 2018



## Welcome to ARC Magazine January 2017

Welcome to the first edition of ARC for 2018. Hopefully, all of our readership has enjoyed a relaxing festive break.

Our roles as curators, conservators look to be increasingly geared towards both monitoring and education. It is likely a good number of us will also be instructing colleagues and will be otherwise affected by and watchful of the impending General Data Protection Regulation.

This month it's the turn of those responsible for outreach and education to take centre stage. The Section for Education and Learning's articles are thought-provoking and may perhaps inspire some of us to direct, participate in, or research towards engagement with audiences with education in mind. Contributors set out their experience, initiatives, and feedback received in this month's themed section. We have examples representing each country in the United Kingdom.

Special thanks to Emma Peattie for co-ordinating the section content for this month's issue; and indeed, to all who have contributed towards it. Feedback and contributions are very welcome - email [arceditors@archives.org.uk](mailto:arceditors@archives.org.uk)

With every good wish for this new year.



**Matt Naylor**  
ARC Editor

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# opening lines



As Co-Chair of the UK All Parliamentary Group on Archives and History, I was delighted to open the RecordDNA symposium in Parliament's Jubilee Room

on 30 November 2017 - International Digital Preservation Day. The credit goes to Elizabeth Lomas of UCL and Julie McLeod of Northumbria University, for organising and implementing such an impressive programme.

ARA members will know more than most that records matter. We all depend on them. Members of Parliament rely on them to inform debate, make better laws and hold the executive to account. Everyone will at some point need records, whether investigators into injustice, members of the public researching their family history or needing access to their health history, or scholars needing an evidence base for their research. I have used records in both a (professional) legal context and as an historian. Looking at the history of the post-war Labour government is relatively easy through the traditional paper records and archives. Despite the inevitable gaps, much of the time we can piece things together. But how will future researchers be able, for example, to assess the May administration objectively if the basic DNA of records – no longer paper – has atomised into multiple, unrelated digital formats and platforms that cannot interface?

I fear we have become so used to our records being easily accessible that we now take them for granted. We need to get focused on digital preservation and get it right. There's an obvious education and learning dimension to all

this; and a clear link between front-line needs and the work of researchers in the sector.

I found RecordDNA's 'start with the basics' approach instructive. When we talk about records, we mean access to original, authentic and useable records. Evidence that can be used now to improve the quality of our governance and our economy – ie, business in the broadest sense – and evidence that can be used in the future to advance research and innovation, transparency and accountability. That was the original genius of vellum many centuries ago, and then paper, perhaps the most important inventions in the development of our civilisation.

But we now face an unprecedented risk. And it's because of the digital revolution. The digital world unquestionably offers many extraordinary opportunities – e-government, new commercial advantages and citizen engagement, being just three. But also many challenges, because of how we create and capture information, how we preserve it as evidence and how we cope with the speed of change in this whole process. In a Civil Service context, records are no longer neatly filed together and managed in registries, but captured in, for example, chains of emails or tweets, or on other social media platforms or instant chat networks like Slack. Records are scattered yet also linked. This atomisation affects our ability to capture an authentic evidence base as well as interrogate it. In this way, many copies of a document may exist with unclear authorship, or the definitive original may disappear into a seemingly infinite cyberspace.

Imagine going back to the pre-census period of history, before archivists and records managers existed as a professional community. The only evidence of 'people' and 'decisions' that we have is that which was recorded and

preserved by accident or because money or property was involved, such as legal and land documents – or propaganda. For most of the last two thousand years of our history, there is a records 'black hole', as if the vast majority of people as individuals had never existed.

Records are the bedrock of identity and modern 'citizenship' in its broadest sense. If we were unable to fashion a new DNA of our records in the digital age – and lurch into a so-called 'digital black hole' – the impact on society would be incalculable.

So what does all this mean for the future evidence base? What kind of evidence base do we want and how can we capture it and ensure its useability?

These questions are not easy to answer and different people will have different views and needs. We need to engage and listen to the different perspectives of records/evidence creators and users. This includes – crucially – the inventors, innovators and engineers who design systems and develop the technology and tools we use to communicate, as well as to create and capture our evidence. As a starting point, we must recognise the vital strategic importance to organisations of professional records managers.

As representatives of the people, MPs like me must involve ourselves in such matters. And RecordDNA's efforts to create an international network of ideas and consensus on this crucial issue – and develop solutions – deserve our support. But I also hope we can be a bit more ambitious. Maybe our collective goal should be to reach a point where future generations have an even better quality of evidence base to underpin social, economic and democratic development.

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**Nick Thomas-Symonds, MP**

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# Professional Development News

Take control of your career with a professional development plan.

Good planning makes sense. That's how we make sure we get things done at work and at home. So it makes sense to think about your career in the same way.

What are your ambitions, and what would you like to achieve over the next three to five years? What skills and knowledge would you like to develop? Career ambitions will vary from one member to another. For example, those new to the profession may consider building on their experience to date, and look for opportunities to move from one employer to the next over the forthcoming three to five years. Mid-career professionals may be looking to consolidate their experience, or perhaps specialise in an area of their choosing. Those who are very experienced or in senior positions will still need to keep up to date with emerging good practice and legislative changes, but they might also think about sharing their experiences with others. The transfer of knowledge from one generation to the next is essential if a profession is to build on its successes.

## Professional development plan

To help you decide your career and development goals, begin by undertaking a SWOT analysis of the strengths, weaknesses, opportunities and threats that relate to you and your current role or situation. This will help you decide what your career goals should be, and you can then begin thinking about what you need to do to achieve them. This will be your professional development plan (PDP). Employed members can factor this thinking into their annual work appraisal.

You should also review the ARA's competency framework as part of your planning to identify key competencies for you to develop. The learning and development that you record as you develop the competencies could then be used in an application to become a Foundation, Registered or Fellow member. An information discussion with your mentor would prove useful at this stage.

Your PDP should clearly define objectives, time frames, learning activities and outcomes to meet your goals. You should also specify dates for review and meetings with line managers or mentors to help you stay on track.

Plans will vary between individuals. Learning activities may include formal and informal training, reading, attending

meetings, observing colleagues, practising skills, refreshing or learning new study skills, or developing new skills to meet a career goal.

By taking control of your career in this way you can ensure you remain at the top of your game, which is good for you and your employability. Careers move in different directions, not just forward. Career planning helps us adapt to external influences that impact on our careers, such as maternity leave, caring responsibilities, redundancy, returning to university and relocation.

Additional guidance is available from the ARA's CPD webpage.

## Chris Sheridan

CPD Programme Manager

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# Collecting Matters

Working with original sources and developing an enquiry based approach is at the heart of what we do in The National Archives Education Department.

History without sources is unimaginable!

Last summer we developed a range of new online resources to support schools' history teachers from the start of term in September 2017. This particular crop of digital resources features a series of themed document collections, introduced by historical experts and accompanied by teachers' notes, with links to the history curriculum.

For A and AS level students and teachers, our new themed document collections tap into areas of the curriculum around 19th century protest and the fight for democracy. Students could use the documents to write a critical analysis of events at St Peter's Field, or explore the reasons why the Cato Street Conspiracy remains a footnote in history.

Similarly, schools following specifications including the English Reformation can use our documents to follow their own lines of historical enquiry across the whole Tudor period, from Henry VIII to Elizabeth I.

Those studying the Holocaust can access a large number of significant original records previously unavailable in textbooks.

We have also published a new document collection relating to Indian soldiers' experience of the First World War - still a neglected perspective in many narratives of the conflict.

There are two online lessons on castles supporting the new GCSE courses, which specify study of the historic environment. Petitions and warrants reveal how castles shaped and influenced people's lives in medieval times.

Finally, there is a lesson based on original documents of the reign of Richard II for A level students.

For more details on these resources please see our blog:

[http://blog.nationalarchives.gov.uk/blog/new-resources-level-gcse-history-teachers/?utm\\_source=feedburner&utm\\_medium=feed&utm\\_campaign=Feed%3A+TheNationalArchivesBlog+%28The+National+Archives+Blog%29](http://blog.nationalarchives.gov.uk/blog/new-resources-level-gcse-history-teachers/?utm_source=feedburner&utm_medium=feed&utm_campaign=Feed%3A+TheNationalArchivesBlog+%28The+National+Archives+Blog%29)

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**Clare Horrie**

The National Archives (UK)

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<http://www.nationalarchives.gov.uk/education/>

# National Gallery Research Centre - A User's Experience

Having completed an English Literature degree, I am no stranger to libraries and old books; I can recall more late night library sessions than I'd like to admit. Nevertheless, using the archives at the UK National Gallery Research Centre was new and exciting territory for me. My research was in aid of a ten-minute talk on the painting 'Self Portrait on a Straw Hat' by Élisabeth Louise Vigée Le Brun. This was part of the National Gallery's Young Producers programme I have recently completed; a training programme for young people aged 18-25, designed to build the relevance of the collection and the Gallery's spaces for young audiences.

Over the past year I have gained hands-on experience through collaboration with peers and staff at the gallery to produce events, workshops, talks, films, digital and printed content, etc.

“Perhaps, sometimes it is the things you are not looking for; the unexpected treasures that resonate and stay with you.”



*“Once at the Research Centre, the quantity of information at my disposal, presented at once in large folders, was quite overwhelming. In hindsight, it would have been easier if I had gone in with a more specific angle to my research; I found myself spending too long engrossed in the content.”*

This experience has presented me with several ‘firsts’; in this instance, presenting a talk to the public at the National Gallery, and using the archives at the Research Centre. I had come to know the painting through presenting a Twitter video for schools and teachers in aid of International Women's Day, The Young Producers and I wanted to highlight Vigée Le Brun, one of only a small number of female artists displayed at the National Gallery. My intention of the research was to explore how Vigée Le Brun was being ‘bold’ in her self-portrait.

Arranging my visit to the Research Centre was very simple to organise; I simply had to ask in advance and request the use of the dossiers for the painting. These were prepared for my arrival, which was very helpful.

Once at the Research Centre, the quantity of information at my disposal, presented at once in large folders, was quite overwhelming. In hindsight, it would have been easier if I had gone in with a more specific angle to my research; I found myself spending too long engrossed in the content.

I was told to put everything in the dossier back in the same order when I had finished; this is understandable, as a lot of time and care has been taken to compile them. However, this made it quite difficult to cross-reference sources and come back to them later on, for fear of disrupting the order.

The dossiers are split up into folders containing photographs/images and texts; texts include articles, segments from books, journals, etc. I think more categorisation would have made my research easier; for instance, texts in chronological order of when they were written or recorded - I feel this would give greater context

to the research. Also, the texts could be separated into texts from journals/books, online resources, magazine or newspaper articles, and so on.

The photographs and images offered a wonderful starting point to my research, however, perhaps more text to go alongside images such as preparatory drawings and x-rays of paintings would have been helpful; these are fascinating, but more explanation would have allowed for deeper exploration and understanding.

I have recently presented a second ten-minute talk on the painting ‘Madame Moitessier’ by Jean-Auguste-Dominique Ingres; another French painting, but this time of a woman by a male artist. On this occasion, I was far stricter with my research and also my time, as I was working towards a tight deadline. I was more familiar and comfortable using the dossiers, and therefore could afford to be more ruthless.

One of the things I found so special about using the National Gallery dossiers was the collection of newspaper and magazine articles on paintings, that I would struggle to find otherwise; to have all of these on one painting in one place, is quite a privilege. I came across an article from Morning Post London from 1936, when the gallery had just acquired ‘Madame Moitessier’. This provided not only another perspective on the painting, but a fascinating insight into how the acquisition was received at the time, and how the painting was viewed. It encouraged me to think about how we choose to talk about paintings today. The article called Moitessier the “classic face of the woman” and praised her for her “decorative charm”. This led me to consider how people thought about women and beauty at the time, and also the male gaze within visual culture today.

The result of my research was a talk I was proud of; I enjoyed the writing process as well as the presenting. My audience were interested and also engaged with the content, asking questions at the end of the talk. Months on, the article is one part of my research that has stuck with me. It was not what I necessarily expected to find but it became an important starting point of my research and my talk. Perhaps, sometimes it is the things you are not looking for; the unexpected treasures that resonate and stay with you.

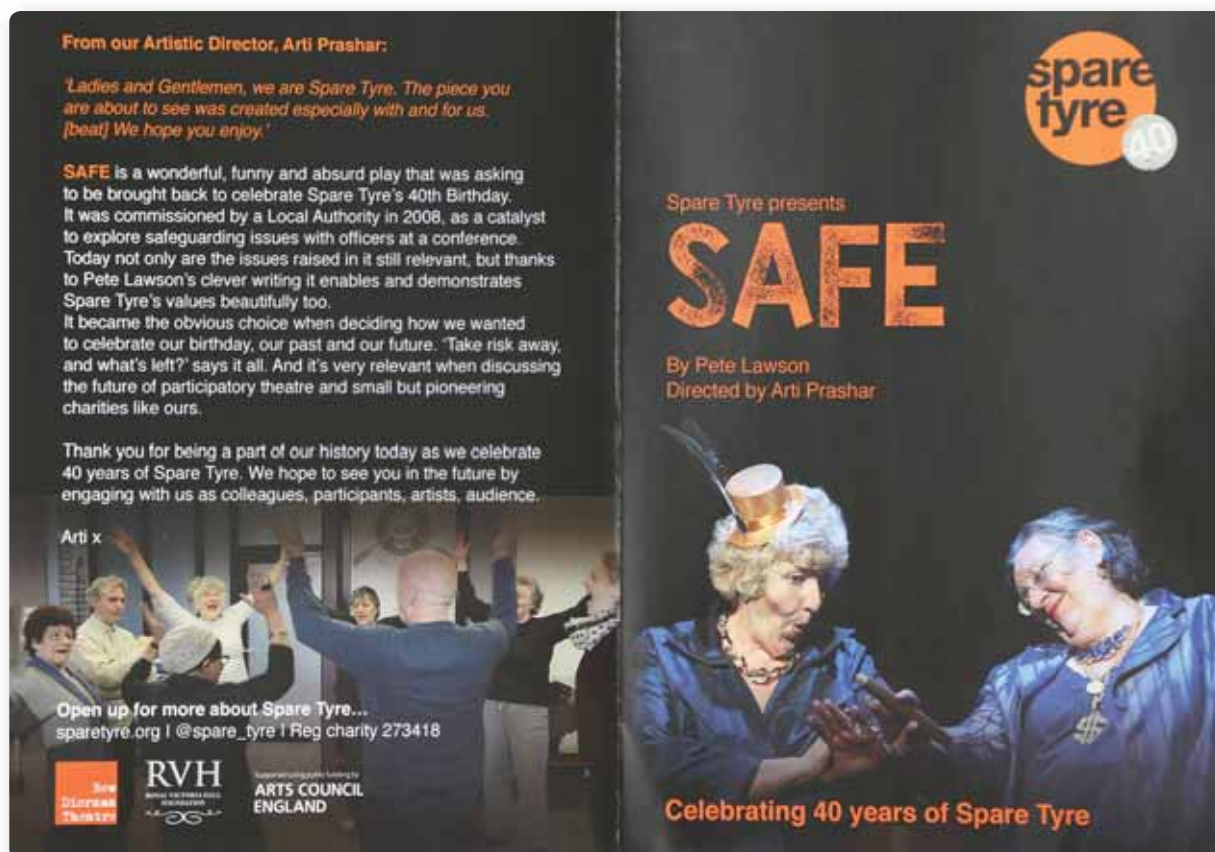
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**Melissa Baksh**

National Gallery (UK)

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Programme for 'SAFE', a play to celebrate Spare Tyre's 40th birthday. c.2017. Photograph copyright Spare Tyre Theatre Company.



# Capturing and Preserving Voiceless Communities: the Spare Tyre Theatre Company archive

**S**pare Tyre Theatre Company is a leading participatory arts charity based in London. Founded in 1977 by a group of women who wrote and performed a play about personal experiences of body image, the organisation has gone on to produce bold and powerful theatre that inspires and challenges all those involved.

Spare Tyre works in conjunction with voiceless communities and individuals, some of which include:

- Adults with learning disabilities
- People aged 60 and over
- People with dementia
- Women with experience of violence
- Economically disadvantaged communities
- LGBT communities



Spare Tyre sweater. c.1980s. Photograph copyright Spare Tyre Theatre Company.







'Burning' DVD - a teachers' resource pack created by Spare Tyre. Photograph copyright Spare Tyre Theatre Company.

Empowering both participants and artists to take ownership of the creative process, Spare Tyre enables personal and political fulfilment, as well as overall well-being. Through fun, interactive and multi-sensory workshops in drama, music, film, dance, visual and digital art, contributors gain a renewed sense of self-esteem, confidence and independence, and are provided with a platform for their voices to be heard.

Spare Tyre projects include 'Burning' - a touring performance for young people in schools tackling homophobic bullying (with accompanying teachers' pack DVD). Similarly, the 'Go inc. to Work' scheme was set up for adults with learning disabilities to gain skills and experience working professionally in the performing arts sector. Currently on tour is 'The Garden', an innovative multi-sensory performance for people with dementia and their carers, which has reached over 1,000 people since its conception in 2015.

### ST40 project

In 2017, Spare Tyre was awarded Heritage Lottery Fund (HLF) funding for their ST40 project, which celebrates the 40-year history of the organisation. The project explores the organisation's roots, and how its role within the participatory arts is linked to wider movements and interests, such as feminist and equality issues, LGBT, gender and disability rights, and older people.



Spare Tyre flyer. Photograph copyright Spare Tyre Theatre Company.



Programme for 'Compete with your Feet', a north-east London training project run in conjunction with Spare Tyre. c.1980s. Photograph copyright Spare Tyre Theatre Company.



Spare Tyre volunteers and staff attend an ST40 project training session. 2017. Photograph copyright Spare Tyre Theatre Company.



Cassette tape for 'Eat it if you Want to!', a performance by Spare Tyre. c.1980s. Photograph copyright Spare Tyre Theatre Company.

The ST40 project captures and preserves the stories of freelancers and participants involved with Spare Tyre over the years through oral history interviews. Stories from the archive will be used as inspiration for new participatory ventures, producing creative work with communities. One of these projects - 'Moving Portraits' - is already underway. Adults with learning disabilities are creating short biographical videos (self-portraits) using greenscreen technology.

The stories of once voiceless communities will also be captured and preserved through the archive component of the ST40 project. The Spare Tyre archive - which consists of c.35 bankers' boxes - has been catalogued (using Excel), re-packaged and re-boxed by a team of volunteers, led by an archive consultant (the author). The collection, which dates back to the 1970s, includes photographs and slides of performances, publicity material (posters, flyers), audio-visual (AV) material, 3D objects (such as T-shirts and theatre props), project files, Spare Tyre publications, and digital material (including oral history .wav files).

The ST40 project also includes digital records management, such as website and social media harvesting, and email management. Furthermore, digitisation of the extensive AV material (tapes, video cassettes, DVDs) is currently being undertaken by the Essex Sound and Video Archive at the Essex Record Office.

To ensure the long-term preservation and accessibility of the Spare Tyre archive, the collection will be transferred to a leading London museum, and 'paper' and digital accruals will follow every 1-2 years. Once in its new home, the archive will be available for use by students, academics and the wider public. It is also envisaged that the collection will





East 15 Acting School placement student David Hughes cataloging the Spare Tyre archive. 2017. Photograph copyright Spare Tyre Theatre Company.



Programme for 'SAFE', a play to celebrate Spare Tyre's 40th birthday. c.2017. Photograph copyright Spare Tyre Theatre Company.

provide a valuable resource for artists, performers and writers alike, who wish to learn more about the varied activities of Spare Tyre over the last 40 years, and to develop their own creative projects. Most importantly, preserving the stories of voiceless communities will ensure that their work is recognised far into the future.

To find out more about Spare Tyre and the ST40 project visit:

<http://sparetyre.org>

Twitter: @spare\_tyre

Facebook: [facebook.com/sparetyretheatre](https://facebook.com/sparetyretheatre)

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### **Ellie Pridgeon**

Director, Consultant Archivist

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Email: [consultantarchivist@gmail.com](mailto:consultantarchivist@gmail.com)



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# Inside Medical Science: Conversations with Experts

In 2016, Oxford Brookes University Library was awarded funding from Wellcome for the digitisation of the Medical Sciences Video Archive (MSVA) - a collection of over 260 filmed interviews with prominent figures in medicine, created between 1985 and 2002.

The interviews are, in essence, audiovisual autobiographies of pioneering scientists, in which they discuss their upbringing, education, career development, and professional achievements. The list of participants is lengthy, but includes:

- Dr Denis Burkitt, the first to describe a form of cancer common in children in Africa, now named Burkitt's Lymphoma
- Professor Sir Roy Calne, pioneer of transplantation
- Sir Richard Doll, pioneer in linking smoking and lung cancer
- Sir Anthony Epstein, co-discovered the Epstein-Barr virus
- Professor Dorothy Hodgkin, awarded Nobel Prize in Chemistry for work on structures of penicillin and vitamin B12
- Sir Andrew Huxley, awarded Nobel Prize for Medicine and Physiology for work on nerve action
- Sir David Jack, pharmacologist associated with new medicines for asthma, hypertension, peptic ulcer, nausea and migraine
- Dame Cicely Saunders, pioneer of the modern hospice movement



Dr Max Blythe and Professor Dorothy Hodgkin discussing the structures of penicillin's sodium, potassium and rubidium salts, Medical Sciences Video Archive, Oxford Brookes University.



Dr Denis Burkitt and Sir Anthony Epstein in conversation, Medical Sciences Video Archive, Oxford Brookes University.



Sir Christopher Booth in interview with Sir Gordon Wolstenholme, Oxford Brookes University Collection

- Professor Sir John Vane, awarded Nobel Prize (jointly) for Physiology and Medicine for work on prostaglandins
- Professor Maurice Wilkins, awarded Nobel Prize (jointly) for Medicine for work on structure of DNA.

The MSVA was founded in 1985 when Oxford Polytechnic (now Oxford Brookes University) and the Royal College of Physicians entered into a collaborative agreement to record on videotape interviews with Fellows of the College and distinguished medical scientists. Dr Max Blythe, a principal lecturer and then reader in the School of Biological and Molecular Sciences at the University, was instrumental in founding and developing the collection. In 1992 the first international links were established with the Royal Australasian College of Physicians and the Australian Academy of Science. Max Blythe conducted three programmes of interviews in Australia, and the University collaborated with the Academy in the Video Histories of Australian Scientists project. In 1995 funding from Wellcome enabled further development of the collection in the form of collaborations with the Nuffield Trust, the Association of Anaesthetists of Great Britain and Ireland, and the Royal College of Anaesthetists.

The collection is particularly rich in: anaesthesia, epidemiology, immunology, medical genetics, pharmacology and respiratory medicine. Other subjects covered include: neurophysiology, nuclear magnetic resonance spectroscopy, nutrition, occupational medicine, transplant surgery and x-ray crystallography; and there are also a number of interviews relating to policy areas such as health services administration, health education and promotion, and science funding.

The majority of the interviews were filmed and edited in the University's television studio, under the technical direction of David Dillon (the production officer in the Audio Visual Unit), and recorded on Umatic and Betacam master tapes, with VHS copies made for viewing in the Library. Given their age, both the master tapes and VHS copies were deemed vulnerable to deterioration. There was also the issue of accessibility, as not all the mastertapes had been copied to VHS, and those that had were only available to visitors to the Library.

*“Thanks to the work of Emily, and the RADAR and Special Collections teams, the collection is now live on RADAR and is browsable by participant and subject area.”*

The funding from Wellcome enabled the Library to have the master tapes professionally digitised, and to recruit a Project Cataloguer to process the digital files and make them available online. Our Project Cataloguer, Emily Chen, spent six months quality checking the preservation and access copies, creating cataloguing records, and uploading the access copies to the University's Research Archive and Digital Asset Repository (RADAR)\*. Thanks to the work of Emily, and the RADAR and Special Collections teams, the collection is now live on RADAR and is browsable by participant and subject area. Over the next year, we also hope to add transcripts and interactive indexes (which allow you to jump to particular parts of the interview) to the records on RADAR.

It is an incredible collection, and I feel privileged to have played some part in helping preserve it for future researchers. I hope that, now it is more accessible, more people will use and enjoy this wonderful resource.

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**Eleanor Possart**

Oxford Brookes University

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Wellcome is a global charitable foundation that exists to improve health for everyone by helping great ideas to thrive. Both politically and financially independent, we support scientists and researchers, take on big problems, fuel imaginations and spark debate.

\* <https://radar.brookes.ac.uk/radar/home.do>



Friesland Collections Centre, completed in 2016, drew heavily on energy efficient building concepts pioneered in Denmark. Photo: Marcel van der Burg



# Low Energy Museum and Archive Storage: the Danish Model

Creating an energy efficient method of storing materials – whether archive or museum collections – has been a hot topic in both sectors for a number of years.

Over a decade ago The National Archives (UK) teamed up with UCL to run its Building Environment Simulation project, mapping the vast heating, ventilating and air conditioning (HVAC) systems in use at its three-storey archive building in Kew. Completed in 2010, the review produced accurate models for temperature and relative humidity. These models have subsequently been used to reduce the run time of its systems, thereby saving energy and costs, while maintaining a stable preservation environment in the repositories. Elsewhere in the archive world, the focus has been on a broader interpretation of sustainability. Marks & Spencer Archive in Leeds, completed in 2012, is set up to harvest rainwater, which is used to flush the toilets in the building. The archive is also extremely air-tight, which contributed to it being awarded BREEAM Very Good status.

However, what I'd like to share with you here is a very specific approach to energy efficient climate control in

archive and museum stores: what has become known as the 'Danish Model'. Since the turn of the millennium, museums in Denmark have successfully implemented the use of lightweight building stores on uninsulated floors, whereby the floor is in contact with the ground which acts as a thermal buffer. The increase in relative humidity in the summer is alleviated with dehumidifiers, but because this requirement is intermittent and low-level, it can be powered using integrated solar energy systems.

The model is fascinating because it incorporates very basic ideas of passive environmental control from the earliest archives, and can be equally applied to archives as museum collections.

I was made aware of this approach to passive storage recently through the completion of a new museum project in the Netherlands. The Friesland Collections Centre - or "Kolleksjesintrum Fryslân" - houses the collections of





The Michael Marks building in Leeds, built in 2012 to house the M&S Company Archive, achieved BREEAM Good rating for its sustainability. Photo: Andy Garbutt

five regional museums under one roof: the Friesland Museum; Tresoar (Friesian History and Literature Centre); Friesland Museum of Natural History; Friesian Maritime Museum; and Frysk Lânbou Museum (Friesian Agricultural Museum).

In common with many other museums around the world, the five institutions have had to deal with high storage costs and inefficient logistics, because their collections were spread across a number of different locations. A central storage facility in a new building, developed specifically to meet sustainability targets, offered a clever, low-impact solution.

With the help of external advisers, the project architects investigated what options were available to create the right climactic conditions while avoiding high running costs to keep conditions stable. They looked to the Danish low energy storage model for inspiration, previously used in a large number of projects including repositories at Ribe and the Arnamagnæan Institute, University of Copenhagen.

Due to the differing climates in Denmark and the Netherlands, the design team had to check carefully to ascertain what ideas would be transferable. The team concluded that a gradual change of climate throughout the year would be acceptable, while a sudden change of temperature and humidity could cause damage



Above: Double decker mobile shelving system, forming part of the Friesland Collections Centre, an energy-efficient repository, Leeuwarden, Netherlands. Photo: Marcel van der Burg

Below: Garment storage in the M&S Company Archive. The building is extremely airtight, and features a rainwater harvesting system. Photo: Andy Garbutt





Friesland Collections Centre, Leeuwarden, Netherlands. Photo: Marcel van der Burg



to the collections. Given that the local conditions met this specification, they decided the Danish model could provide a suitable solution for the Friesland Collections Centre.

### Energy efficiency

In a departure from conventional practices, the various collections at Friesland have been combined and organised according to their respective climatic requirements, rather than per institution, optimising for climactic control.

Central to the energy efficient concept are an airtight shell with an exceptionally high R-value and an intentionally uninsulated concrete floor, acting as a thermal accumulator. This model keeps temperatures and humidity remarkably stable all year round. Combined with a minimum of electrical and technical machinery, the entire repository can be run on 26kW – equivalent to the energy use of a small family home.

Energy consumption is further minimized through the use of motion-detection sensors and LED lighting. In fact, the 400 photovoltaic cells on the roof produce more electricity than the building requires.



Double decker storage inside the Friesland Collections Centre, Leeuwarden, helps optimise space and reduce energy costs. Photo: Marcel van der Burg

### Space optimisation

First estimates indicated the facility would need at least 10,000m<sup>2</sup> over a four-storey building with a volume of 45,000m<sup>3</sup>. Previously the five museums had stored their collections at 30 different locations. Ten of these locations were visited just a handful of times each year, which resulted in significant investment of time travelling between sites, and an equivalent potential saving of time and energy.

The project team started the task of managing a decrease of space, because a smaller repository equals lower costs. Storage solutions played a significant role in the optimisation of space. The design team visited different existing museum repositories and saw that above the storage racks there was often some unused space. The available racks were commonly produced in a maximum height of 3m. Set in a space with a high ceiling, this setup resulted in unused capacity in the building. By utilising a double decker storage system, reaching a maximum height of 6m, the initial space estimate was reduced by 65% in the final plan.

The collections managers were concerned about the mobile shelving at first, as they were worried about the potential risks to fragile objects, for example the pottery collections. However, a visit to an existing double decker museum installation convinced them that this solution would be safe.

The combination of space-efficient storage systems, solar energy and low energy requirements has brought down costs to less than half that of a traditional storage facility and the result is a safe, energy-neutral home for Friesland's heritage for many years to come.

In acknowledgement of the work of Tim Padfield, Morten Ryhl-Svendsen, Poul Klenz Larsen, Mette Jakobsen and Lars Aasbjerg Jensen.

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**Rob Dakin**

Bruynzeel Storage Systems

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For more information,  
visit [www.conservationsphysics.org](http://www.conservationsphysics.org)

# The Big Draw

The North Yorkshire County Record Office first participated in The Big Draw Festival in 2015. This international drawing festival was established 15 years ago and caught the imagination of a record assistant with a creative background who saw the possibilities of bringing art into the archive. Whilst the Record Office doesn't employ a dedicated education and outreach officer, our relatively small team of thirteen is encouraged to promote the work of the Record Office and find ways to engage with new users.

**T**he Big Draw Festival runs throughout October and is given a new theme by the organisers each year to help to inspire events. A subscription allows for advertising on their website, social media promotion, a box of creative media, balloons, posters and eligibility for entry into the Big Draw awards.

The Big Draw's ethos of promoting drawing as a tool for learning and championing the importance of visual literacy inspired us to explore our collections in a more creative way than is usual for us. It's incredible how much visual art archival collections can contain, and we found art ranging from a hastily sketched combustion engine, to a naturalist's intricate depiction of dinosaur bones, to sketches in travel diaries.

In October 2015 we organised a drop-in mapping workshop called 'Every Map Tells a Story.' Using original and digitised historic maps, morphed with modern county maps, participants gained an understanding of geographical change and the cultural developments that led to those changes. The participants drew their own maps using copies of historic Ordnance Survey maps of the local high street layered with tracing paper. Marking their homes, places of work, favourite shops, regular routes or visualising proposals for the future, participants drew their response to the local environment. We also took the mapping workshop to a local



Cubs group which saw the Cubs earn their Local Knowledge and Navigator badges. We entered 'Every Map Tells a Story' into the Big Draw awards and were thrilled to win their Community, Participatory and Libraries award.

In 2016 'The STEAM Powered Festival' was designed to give art parity with the STEM subjects. For our 'Invented in Yorkshire' event we invited children from Alverton Primary School in Northallerton to respond to documents from collections in our care with drawings of inventions. They drew flying machines, homes, robots and ice-cream machines. Drawing together encouraged the children to share the excitement of discovery, with discussions sparking off new ideas and new directions of exploration. Age and artistic ability were immaterial, and the inventions were translated into mono prints bound into a zig zag book exhibited at the school and Record Office.

Forty children took part in 'Invented in Yorkshire', most of whom had not previously engaged with the Record Office. Parents who came to collect them dared to linger among the exhibits, so more potential new users were reached. 'Invented in Yorkshire' was 'Highly Commended' at the 2016 Big Draw awards.

This year's Big Draw theme was 'Living Lines' and we decided to run events focusing on a modern interpretation of the family tree. Two half-day workshops led by an archivist introduced the participants to pedigrees, family trees and heraldic imagery from our collections and provided guidance for drawing basic family trees. Participants then drew a family tree consisting of three generations, and also thought about possible coats of arms using information from their own family history and explanations of heraldic devices. The creative aspect of the workshop saw participants illustrate their family tree or coat of arms and create an animated GIF. An experimental performance element was introduced to an activity often thought of as solitary and the event brought reluctant artists out of their shells, adding an element of fun as their animated GIF family trees were revealed to them.

We received positive feedback from this year's 'Living Lines' event which reinforced our main aims, and comments included 'a fantastic opportunity to try something new' and 'looking forward to using the archive again.' When asked what they had particularly enjoyed, one participant wrote, 'forcing myself to free my imagination!'

Participation in the Big Draw festival has provided the Record Office with an opportunity to approach its collections in a creative way and inspire and inform children and adults. In this context, drawing can be the start of a new understanding of history, and the beginning of a new generation of archive visitors or the re-engagement of traditional users.

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**Rachel Greenwood, Emily Ward and Anthony Hughes**

North Yorkshire County Record Office

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# Using schematic play to engage young children

A former Territorial Army Drill Hall located in the heart of York's 'Cultural Quarter' is the site of The York Army Museum, created from the amalgamation of two regimental museums: the museum of the Royal Dragoon Guards and the museum of the Prince of Wales's Own Regiment of Yorkshire. The project was awarded a £1million Heritage Lottery Fund (HLF) grant and together with contributions from the participating regiments, the two museums were transformed into a contemporary, exciting military museum and York attraction. The York Army Museum was opened by His Royal Highness the Duke of York KG on 13 May 2015 and has celebrated a successful first two years of operations, being regularly referred to as 'one of York's hidden gems'.

The York Army Museum houses the archives of The Royal Dragoon Guards, The Prince of Wales's Own Regiment of Yorkshire, and The Yorkshire Regiment. The combined collection depicts the history of the regiments, tells the story of the Yorkshire soldier and explains how the British Army has helped to shape our modern history. For the last year, with a dedicated Learning and Engagement post, the York Army Museum has piloted diverse approaches to promote involvement and engagement with some of the regimental archival collections. Learning activities for university students, sixth formers, and upper primary and secondary school groups are now well-



Drummers, Yorkshire Regiment

established. To develop its offering for younger pupils, the museum decided to use schematic play as a basis for developing engaging activities around the Early Years theme of 'People who help us'. 'People who help us' is a popular learning theme in the Early Years Foundation Stage. It helps children develop their knowledge of the world around them and understand how they are part of a local and wider community.

Photographs were chosen as the most suitable visual resource. Many photographs in the Yorkshire Regiment collection documented the role of soldiers from the Yorkshire Regiment in helping to clean up the city and surrounding area during the recent flooding. These images provided a link to local surroundings and local events. These were used as a basis for activities and an interactive workshop which allowed children to explore

Schema	Definition
<b>Connecting and disconnecting</b>	Child shows an interest in fastening and/or joining things together and in taking them apart
<b>Enclosing</b>	Child shows an interest in creating and/or occupying enclosed spaces
<b>Enveloping</b>	Child shows an interest in covering and wrapping up objects or themselves, putting things inside bags, containers and baskets
<b>Positioning</b>	Child shows an interest in carefully placing objects or themselves in patterns and rows
<b>Rotation</b>	Child shows an interest in things which turn
<b>Trajectory</b>	Child shows an interest in how objects and people move, and how to affect that movement
<b>Transporting</b>	Child shows an interest in moving themselves and objects from place to place

Table 1. Some common schemas



the many different tasks carried out by soldiers and emergency services during the flooding, and the role of the regimental band who were invited to play in a local village once the floods had subsided.

Staff took care to develop a wide range of activities linked to one or more Early Years Foundation Stage schemas. A schema is a pattern of play or repeated behaviour that young children often exhibit whilst experiencing the world, e.g. a rotational schema is evident when a child shows interest in wheels, spinning and things which turn.

Matching activities to common schemas at the planning stage helped to create activities which not only supported the children's learning but which engaged the children fully for considerable periods of time. During development, the session was delivered to over 200 Reception Year or nursery children across four local settings, and a recurring comment from staff was that they had not expected the session to engage the children for the length of time that it did. And it was felt that having the activities appeal to a range of schemas really helped to ensure children's ongoing engagement with the activities. Children were involved in sorting and ordering the photographs, filling and moving miniature sandbags, matching, toy helicopters and lorries transporting sandbags in small world play, exploring treasure baskets themed around water, constructing bridges to reunite communities, and making music as part of the regimental band.

The model of matching activities to schemas early in the planning stage has proved very successful and will be used to develop further activities for this age group to engage them and their carers with appropriate regimental archive collections. The content of the session has proved so popular that staff are using the flood photographs as the basis for an interactive story session for Key Stage 1 pupils, which will develop learning through role-play, empathy and reflection, teamwork and problem solving.

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**Allison Freeman**

York Army Museum

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Floods, Yorkshire Regiment





D2428/3/25/15/7; - Ordnance Survey maps of Kingsholm in Gloucester, 1884, showing the spread of Victorian terraced housing. Reproduced from the 1884 Ordnance Survey Map with the kind permission of the Ordnance Survey.

# The Romance of Old Maps

**Inspired by the Gloucester History Festival Event at Roots Community Café, Kingsholm, Gloucester**

There is something aesthetically pleasing - beguiling even - about maps, from the iconic and enduring Tube map, connecting London's "villages", to the street map of New York, clearly showing the grids and blocks that make up the five boroughs. Many of us have representations of maps in our homes, on everything from tea towels to designer wallpaper. The trade in antiquarian maps has never been stronger. I booked my annual holiday earlier this year and the next stop, after the travel agent's, was my local bookshop, to pick up a map of the Mediterranean island I will be spending a week visiting later in the year. People like to metaphorically and literally know where they stand. And what better way than looking at a map?

I rediscovered my love of maps on 5 September 2017 at a history festival event all about the maps of Kingsholm in Gloucester, which is where Gloucestershire Archives is based. Human beings are fascinated by, and drawn

to, patterns; they demand an emotional response from us. Moreover, maps are about making sense of our community. They help us find our way around unfamiliar territory (as with my holiday map), see where we have come from and, crucially, how our neighbourhoods and street-scenes have changed and evolved.

Maps have three components: the actual cartography, calligraphy, and colour. Many of us as children will have created our own maps of imaginary islands, and hidden pirate treasure. It is the colours that I find most appealing. With the maps we used at the history festival event, the earliest one being dated 1880, the colours were some of my favourites: ecru, eau de nil, oxblood, cream, indigo and grey. The colours reminded me of Henry Mayhew's mid-Victorian street maps of East London, codifying income, class and poverty, with the blackest streets being the poorest. In our 1880 Kingsholm map there are many nurseries and fields, but it also shows the Victorian building boom of terrace after terrace, with bay fronted villas shown as brick red oblongs and lozenges. I was

reminded, also, of the “maps” of the inside of ships, especially the Titanic, with the strata of first class, second, third and steerage being a pictorial representation of the Edwardian class system.

The Victorian map of Kingsholm we used at the event showed the (now demolished) Vinegar Works, the local slaughterhouse, the City Sanitary Laundry, and the union workhouse. But it also showed all manner of glasshouses and parks, a real variety of places of worship, small and large, Mission Rooms, a tannery, the old Iron Foundry and the site of eighteenth century Roman finds.

Around forty people attended this drop-in event, and we used a laptop and projector to display, and overlay, the maps of Kingsholm on the Know Your Place West of England website. Some people stayed for the whole two-hour duration, others popped in for a short while. Neighbours came together in small groups. One older man came with his daughter and she explained that he had been diagnosed with Alzheimer’s and she thought this would be a therapeutic experience for him. He immediately located the Vinegar Works and told me his grandmother had been employed there. Every summer there was a holiday outing, and his first trip to the seaside was on one such works outing with his grandmother. He recalled his surprise and sheer joy at seeing the sea for the first time, at Porthcawl, “bluer than blue” and a “perfect day filled with sunshine”.

Other participants spotted the Roman road, took great delight in locating their houses, and were fascinated by the Lloyd George property valuations that took place in 1911 (property taxes are nothing new, and in fact have their origins in the medieval tithes). Above all, people talked to each other. The event was held in the upstairs room of a community café in the heart of Kingsholm, and there was a real buzz during the morning. There was a sense of community, of people coming together, of sharing stories, reminiscing, and valuing where they live. The maps engaged people and over cups of tea and coffee people actually queued up to talk to the Archives member of staff operating the laptop and projecting the Know Your Place maps onto the wall.

We had an artist in residence talking to people about an Arts Council England funded mural she is designing for an outside wall at Gloucestershire Archives. It is part of our “For the Record” project. She was gathering ideas about memories and landmarks to be included in the mural - a piece of art inspired by the maps. People were engaged in a way I rarely see.



D2428/3/25/15/12 - Ordnance Survey maps of Kingsholm in Gloucester, 1884, showing the spread of Victorian terraced housing. Reproduced from the 1884 Ordnance Survey Map with the kind permission of the Ordnance Survey.

I work at Gloucestershire Archives as a Community Heritage Development Officer. My job is talking to people, and promoting our new Heritage Hub (due to open later this year), as well as widening participation through an expanded volunteering programme. I have rediscovered my love of maps, old and new, through an event I helped to deliver, but the last word should go to one of the participants who wrote, on their feedback form, that the event “Has helped people come together to discover the history of the city” and it “enhances Kingsholm’s sense of community”. Maps really do bring people together - cartography, calligraphy, colour, and community.

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**Sally Middleton**

Gloucestershire Archives

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Dr Michael Pearson, Ifor ap Dafydd, and Dr Louise Ritchie and students from Aberystwyth University with full archival box following Pax Uncovered performance.  
Image ©The National Library of Wales

# Pax Uncovered: Archive as Creative Space

One of the treasures in our collections at The National Library of Wales (NLW) is the multimedia archive of pioneering theatre company Brith Gof, who produced work in Wales and internationally between 1981 and 2004. Archivists have worked collaboratively with the creators of this large and rich collection of documentation of performance through workshops and sorting events to work to catalogue the material and make it available. More recently, since 2015, through working in a new collaborative way with Dr Louise Ritchie and undergraduate students from the Department of Theatre, Film and Television Studies at Aberystwyth University, we have used the archive as a source for creating new performance, and the National Library itself as a space of performance.

Working with Dr Mick Pearson, myself and other curators, Louise led her students on a journey of discovery;

familiarizing themselves not only with what archival practices and activities might mean for the survival of performance documentation, but also to create a new work. As the students began to appreciate the complexities, and grasp the richness of this large hybrid archive - an array of born-digital and multimedia materials sit alongside the analogue - they devised a new work based on a score for Pax, a performance held in Aberystwyth train station in 1991, before most of them were born.

Archive staff temporarily played the roles of production manager, sound effects technician, and stage hand. One part of the performance included postcards, created by the NLW reprographic team, to reconstitute an almost life-size version of a photograph of a man from the original performance. These postcards were then shared with the audience at the end of the performance, as they were asked to reflect on what they had seen,

looking forward and looking back over two decades. These postcards were then put into an archival box which will eventually be an addition to the archive (pictured).

The two dress rehearsals gave the opportunity to engage other library staff with the collections and to see their workplace, or workspace, sonically and visually transformed. As I write this piece, Louise and a new intake of students have begun working on a new work. It is through education in the present that we aim to safeguard the future as well as the past.

This article is dedicated to the memory of Dr Michael Pearson: colleague, collaborator, and friend to all involved in this project and many more.

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**Ifor ap Dafydd**

The National Library of Wales

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Burton@14 visit to the Burton Taylor Studio Oxford, 2017



# Burton@14 - Exploring Identity and Community

Richard Burton, the international star of stage and screen, was born and grew up in the Port Talbot area. What was his experience of childhood and youth, and how different were the issues he faced from those young people growing up there today? These were the questions put to a group of young people from Neath Port Talbot by a Heritage Lottery funded project inspired by the diaries of the actor, held at Swansea University.

**B**efore this project, the Richard Burton Archives have used various approaches to promote the collection and to enable access including:

- Cataloguing, including the dissemination of catalogues, such as via the Archives Hub;
- Publication of the diaries 'The Richard Burton Diaries', edited by Chris Williams;
- Replica made of the first diary written by the teenage Richard Burton (then Richard Jenkins).

Although these measures have been successful in raising the profile of the collection it was always hoped that

other ways could be developed to reach out to the local community and open up ways in which the collection is used.

Elisabeth Bennett, then University Archivist, contacted Eirwen Hopkins, head of Choice Project, an organisation that works through drama and the other arts to enable young people to deepen their engagement with education and training, based in the Geography Department at Swansea University, about the possibility of doing something creative based on the replica diary. Conversations took place looking at how it could be used to spark discussions about how people cope





Burton@14 visit to the Richard Burton Archives, 2017

with change and decision making, as well as giving individuals a sense of place and connection to their locality and beyond. From these early discussions, the Burton@14 project was born.

Working with Elisabeth and others, Eirwen brought together a group of collaborative partners from the region: Neath Port Talbot College, Neath Port Talbot Library Services, and the Richard Burton Archives, the Choice Project and Taliesin Arts Centre at Swansea University. Neath Port Talbot is one of the Heritage Lottery Fund's (HLF) priority areas in Wales and Eirwen led the HLF application that set out to enable young people in Port Talbot to compare their experiences to that of possibly one of the most famous men to come out of their home town, Richard Burton. Through researching the diaries and other resources, and using in-the-moment drama to explore the issues that arose, the students uncovered the social history of the town and its inhabitants from the 1930s to the present day, and discovered how they felt about Burton, their, and his, environment, and themselves.

A wide range of activities were organised for the groups including visiting places that were important to the young Burton, such as Oxford University, watching films, and training in video recording, digital skills and oral history. The project culminated in a red carpet gala event in June 2017 which included the launch of two films ('Richard Burton: The Boy from Pontrhydyfen' - by Foundation Studies students, and 'Rich History: Making of 'The Boy from Pontrhydyfen' - by a volunteer, Julian James), and 'The Child Who Had a Dream', a new game for primary schools created by the Health & Social Care Group. The film included an interview by one of the young people of Michael Sheen, another of Port Talbot's famous faces, who also sent a video message of good wishes for the evening.

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



Exploring Richard Burton's book bag during Burton@14 visit to the Richard Burton Archives, 2017

The retention rate into further education for the young people who took part was much higher than is usual for such students in the college. The project was well received by the press, HLF Wales and the local Member of Parliament. Richard Bellamy, Head of the Heritage Lottery Fund in Wales, expressed that, "For today's local young people, seeing life in the town through the eyes of an adolescent Burton in the 1930s and 40s will prove an interesting journey. It is a unique opportunity to view a community's historic development but to do so through the eyes of a global icon." Stephen Kinnock, MP for Aberavon, added: "Connecting young people with the history of their local area is important and taking advantage of as rich a local resource as the Richard Burton Archives should provide a wealth of material with which Port Talbot can be better understood, from such a unique viewpoint."

The Archives often run academic sessions for university students, but have been delighted that through this project we have been able to welcome young people of a different age and background. It was interesting to see how these students responded to certain items and ideas, and questioned the documents (both the content and the physical nature of the material). Most rewarding was to see them use the collection as a springboard to develop understanding of their home town, Richard Burton, and themselves, and create such impressive and moving outputs.

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### **Dr Katrina Legg**

Richard Burton Archives, Swansea University

### **Eirwen Hopkins**

Choice Project / Burton@14, Swansea University

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All images courtesy of Burton@14, Swansea University

# Breaking the S.E.A.L.

Breaking the S.E.A.L. (Schools Engagement with Archives for Learning) is a project developed by Dr. Paul Flynn, Learning Scientist and Barry Houlihan, Archivist, of the National University of Ireland (NUI), Galway.

**F**unded by the EXPLORE Initiative for project development at NUI Galway, the School of Education and the James Hardiman Library, Breaking the S.E.A.L. connected senior second-level school students studying History to the resources of the Hardiman Library at NUI Galway and in doing so instils competencies in a range of academic skillsets that these students will require at third level and beyond. The project focused on a number of objectives and structured pedagogical pillars centered around learning through engagement, specifically: digital archive search skills and navigation; identification and validation of sources; analysis and argument; academic writing and presentation skills.

In 2016-2017 over 120 Leaving Certificate students graduated from the Breaking the S.E.A.L. project, which partnered with three local secondary schools to facilitate history students to access the unique archival collections of the University's Hardiman Library and receive dedicated teaching from Flynn and Houlihan.

Leaving Certificate History students are required to complete a primary research project that is worth 20% of their final mark in that subject, feeding into their final tally for entry to third level education. Due to various issues such as time constrictions and resource limitations on behalf of both schools and archives repositories, direct access between second level students and dedicated archivists/archive material is often unstructured and inconsistent. Evidence from research conducted during the project showed that students over-relied on unverified internet sources as source material. This



Barry Houlihan and Dr. Paul Flynn, Co-Directors, Breaking the S.E.A.L. Project

project counteracted these practices through developing a dedicated workbook for participants to work through and complete tasks and implement skills learned in real time, focusing on scholarly and authentic historical sources in both manuscript, print and digital format.

The project saw students choose a range of topics, spanning hundreds of years of local and international history, and develop a written research report based on primary sources and archival material. Using a bank of University iPads, students learned word-processing and image editing skills in order to create an academic poster to display their learning experiences and reflect the development of their chosen topic. Individual posters were produced and exhibited at the Hardiman Library at an event attended by the students' parents, family and school colleagues.

An end-of-project graduation ceremony held at NUI Galway brought together the participating students from Coláiste Mhuire, Ballygar, Presentation College, Headford and St. Josephs Patrician Academy, where they were presented with a published book of their work, a certificate of graduation and a bespoke digital badge of achievement. This was developed through the University's Centre for Excellence in Learning and Teaching (CELT). The awards were presented by Dr. Mary Fleming, Senior Lecturer in Education, NUI Galway.

The publication, *The Handbook of Second-Level Educational Research*, also published in NUI Galway's



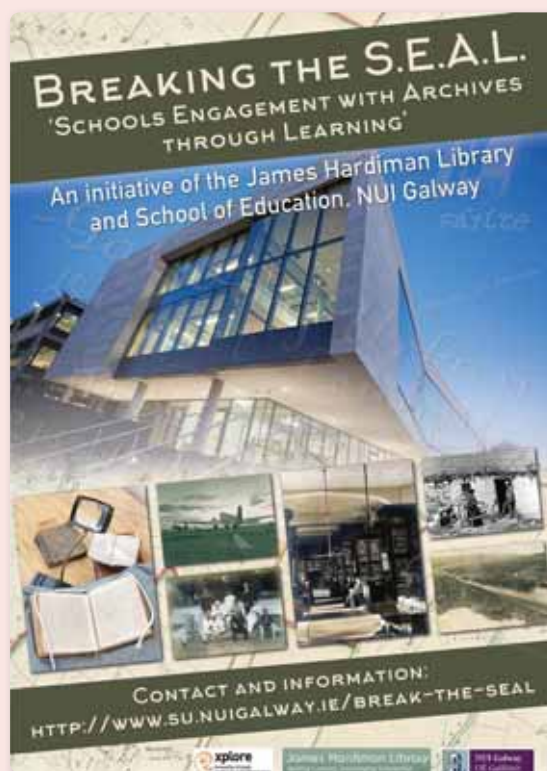


Students from Presentation College Headford, Galway at work with archival sources online research repository database, ARAN (Access to Research at NUI Galway), marked the first of its kind in Ireland for Leaving Certificate history students.

In May 2016, Breaking the S.E.A.L. was inducted as the first Irish representative into the 'E.U. Story' network, a Europe-wide network of young historians. Two students, Sarah Scott and Maggie Larson, were selected to represent the project and Ireland in a week-long series of workshops for young historians, held in Berlin, Germany, focusing on history, research skills and education. The project also earned the national Teaching and Learning Excellence 2016-17 Award from CONUL (the Consortium of University and National Libraries of Ireland) and was also nominated within the Irish Education Awards 2017.

The Co-Directors of Breaking the S.E.A.L. said that, "the project was a hugely rewarding experience - introducing a whole new generation of young historians to the skills of studying archives, handling fragile and priceless material, and the importance of critical thinking and writing skills to their education. The students were wonderful to work with and we are very proud of their achievements."

The project team received messages of congratulations from the President of NUI Galway, Professor Jim Browne, outlining the importance of the project for aiding student experience, learning outcomes and the potential for positively impacting upon student retention rates for the University. It also received special recognition as a vital tool in aiding student recruitment and highlighted



Poster for 'Breaking the S.E.A.L.' Project at NUI Galway

the value and central role of libraries within the broader student experience, recognized as a frontline academic partner among traditional campus faculties.

Breaking the S.E.A.L. designed a dynamic learning experience for students, to engage them with new thinking about history, to learn through encountering the archive, to handle and touch artefacts of the past and to consider their place in the world today by understanding where we have come from and through distilling the information they meet online in a daily basis.

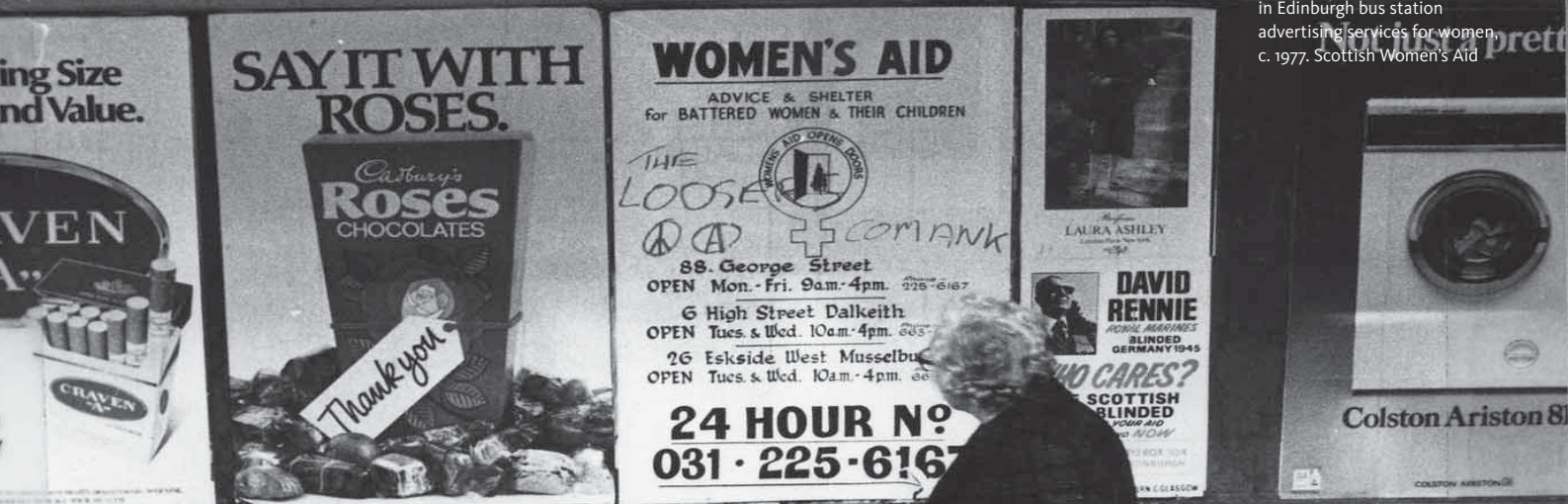
Inspired by social constructivist thinking, the research that underpins this programme focused on four key areas: collaboration, engagement with content and each other, narrative construction and technological proficiencies. These key 21st century skills are central to supporting the successful transition of students from second to third level education. When anchored in the support structures that the library, the engine of the university, provides, this programme becomes a powerful mode of expression for the student participants in a manner that is personally interesting to them. The archives at NUI Galway, and others like them, offer opportunities to support our young people as they think about their future. This programme is focused on continuing to make engaging with that future a little less daunting.

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**Barry Houlihan**

National University of Ireland

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# Speaking Out

*Speaking Out: Recalling Women's Aid in Scotland* was a two-year Heritage Lottery Fund supported project conducted during 2016-2017 which recorded, preserved and shared the history of the Women's Aid movement in Scotland. *Speaking Out* was a partnership between Scottish Women's Aid, Glasgow Women's Library, Women's History Scotland and the University of Glasgow Centre for Gender History. The project was developed to mark the 40th Anniversary of Scottish Women's Aid, Scotland's leading domestic abuse charity.

The Women's Aid Movement has played a significant role in challenging and changing how domestic abuse has been conceptualised and responded to in Scotland. Beginning in 1973, small grassroots groups were set up across the country and fought for the safety of women, children, and young people experiencing domestic abuse, setting up refuges, offering peer-to-peer counselling, and campaigning for changes to the law. As a service and a feminist movement, Women's Aid has had a very real impact on the lives of those the organisation supports. *Speaking Out* sought to celebrate this important history and central to this was ensuring the documentary history of Women's Aid was collected, conserved, catalogued, and made accessible.

Glasgow Women's Library has held the Scottish Women's Aid archive collection for a number of years and this project has allowed time and resources to be dedicated to the collection, ensuring it is made fully accessible. Within the collection, there are materials

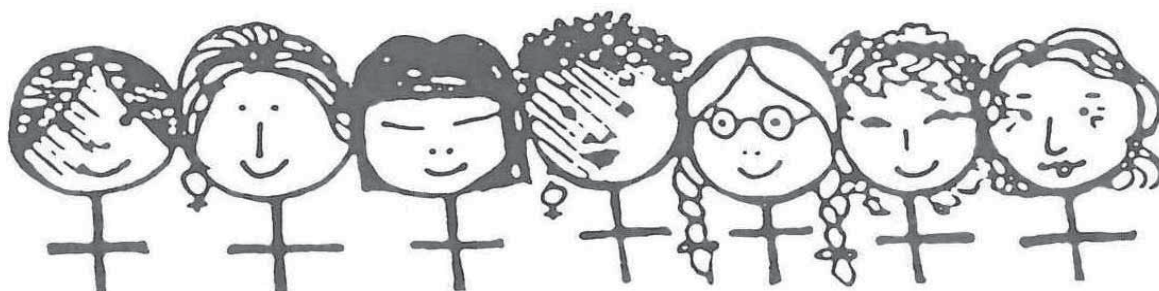
relating not only to Scottish Women's Aid, but also to many of the local groups from within the Women's Aid network. In addition to materials such as newsletters, annual reports, pamphlets, organisational records, and publications, there is an extensive press cuttings series. These cuttings were painstakingly clipped by Women's Aid workers from the mid-1970s to mid-1990s and cover a wide variety of subjects relating to women including domestic violence, legal reform, arts and the media, campaigning, discrimination, marriage, housing, health, and much more. These cuttings have been carefully catalogued during the project and offer a snapshot of the climate during which Women's Aid was established.

The project also undertook the recording of oral history interviews with more than fifty people associated with the Women's Aid movement in Scotland over the years. Oral history has always been a favoured methodology in feminist research and scholarship as it focuses on





Each refuge had a noticeboard wall where feminist leaflets and posters were displayed. Falkirk Women's Aid, c.1982. Scottish Women's Aid



Drawing from a Scottish Women's Aid newsletter, June 1985. Glasgow Women's Library

respecting the interviewee's experience, and empowering them to tell their story on their own terms without fear of being judged. The stories and lived experience of the women interviewed for *Speaking Out* have been added to the Scottish Women's Aid archive in an effort to ensure that the 'herstory' of this incredibly important recent social movement for change is preserved.

One of the major legacies of the project is a learning resource for young people which uses original source material, including the oral history interviews and items from the Scottish Women's Aid archive. The resource has been designed for secondary school students and ties in with the Modern Studies Curriculum (Scottish Curriculum for Excellence) covering themes of gender inequality, domestic abuse, healthy relationships, activism and the history of Women's Aid as both a support service and a movement for change. Activities in the resource are easily adaptable for use in youth

organisation settings and all materials, including lesson plans and audio-visual material, are available to download for free from our project website: [speakingout.womenslibrary.org.uk](http://speakingout.womenslibrary.org.uk)

We've identified four aims of the learning resource: to highlight the critically important history of the Women's Aid movement in Scotland and how it has affected both our understanding of and responses to domestic abuse and the development of a service provision for women, children and young people experiencing domestic abuse; to emphasise activism as a way of achieving successful and positive societal and legislative change; to promote an understanding on the part of young people of the connection between gender inequality and violence against women and girls; and to encourage a greater understanding of what domestic abuse is and to help young people to be able to identify behaviours that are abusive.

*“Oral history has always been a favoured methodology in feminist research and scholarship as it focuses on respecting the interviewee’s experience, and empowering them to tell their story on their own terms without fear of being judged.”*

The project, and all those contributing to it, have worked to ensure that the voices of the women involved in Women’s Aid throughout the past forty years are being acknowledged and saved. The project is part of the larger movement to prioritise preserving women’s history, our lives, and our activism. Women have often been ignored or erased from the historical record, so projects rooted in women’s history, including collections and archives dedicated to women, are vitally important in ensuring this does not continue to happen. By using the archive collection and the oral histories in the learning resource for young people, it allows for an intergenerational transfer of knowledge among older and younger feminists and introduces a new generation to the work that has been done before them, as well as the work that still needs to happen to fight against sexism and misogyny.

**Emma Gascoigne**

Scottish Women’s Aid

**Elizabeth O’Brien**

Glasgow Women’s Library



## Inspiring Archives: A Story of the Civil War in North East England

Students having a go at musket drills

Between January 2016 and September 2017 the Education Outreach team at Newcastle University Library, in collaboration with academics, heritage professionals and teachers, ran an exciting and ambitious education outreach project inspired by material in Newcastle University Special Collections. The project, made possible thanks to a grant of £9,900 from the Heritage Lottery Fund, was all about inspiring young people to engage with history, the University and their local heritage in a fun and innovative way by focusing on one of four subject disciplines: History, Science, Food Technology or English/ Drama.

The Year 8 students involved in the project visited Newcastle University and took part in activities delivered by Newcastle University academics in their schools. The project culminated in a fantastic celebration event hosted by English Heritage at Tynemouth Priory and Castle, a place of key significance in the Civil War, where the young people showcased their work to the other schools, their parents and the wider public.

Kenton School were involved with the History strand of the project. Firstly, they visited Newcastle University to see the primary sources which inspired the whole project - Civil War tracts describing local events such as ‘A Terrible and bloody fight at Tinmouth Castle on Fryday last ... (1648)’. After enjoying a lecture on the Civil War delivered by Dr Rachel Hammersley, they used original sources to research and





Students enjoy baking recipes from a seventeenth century recipe book

create a pop up museum all about the Civil War in the North East of England. The students also visited Tynemouth Priory and Castle where they were shown around by Dr Rachel Hammersley and an English Heritage Education Officer. They then created their own history trails around the site which other students would later enjoy on the celebration day.

Bedlingtonshire Community High School focused on 17th century food. The whole of Year 8 visited Special Collections to see a 17th century recipe book, written by Jane Loraine. After transcribing some recipes, the students went to the University kitchens to bake them with the help of Chris Seal, Professor of Food and Human Nutrition. The tasty treats they created included seed cake - a muffin flavoured with caraway seeds; small cakes similar to rock buns; cake bread - comparable to a fruit loaf; and Naples biscuits made with lemon. Whilst in the kitchens the students were visited by a television crew from the BBC News' 'Look North' who included a feature in their evening programme.



Year 8s proudly show off their pop up museum



Students enjoying a drama workshop

English and Drama was the strand explored by students from Longbenton High School. Newcastle University's Education Outreach team worked with Tracy Gillman, drama practitioner from the School of English, to deliver drama and creative writing workshops in school for all Year 8 students based on Special Collections material relating to the Civil War. Thirty students were then invited to Newcastle University for a drama workshop where they

got to interview The Time Bandits (historical re-enactment group) to find out about life in the 17th Century. They then wrote, edited and rehearsed a play that they would later perform at Tynemouth Priory and Castle.

The final school involved in the project was Monkseaton Middle School, whose subject focus was Science. They looked at the treatment of wounds suffered by civil war





Students perform a play at Tynemouth Priory and Castle

soldiers. Year 8 students visited Newcastle University Library to study our fantastic Medicine through Time resources on Pare and Vesalius, and to find out about past treatments for gunshot wounds. They then went to the University science labs, where they worked with Dr Lindsey Ferrie to find out about how such wounds are treated today, focusing on controlling blood loss and preventing infection, and looking at the use of antibiotics and antiseptics.

In June 2017 everyone involved in the project came together to celebrate the students' amazing work at Tynemouth Priory and Castle. Each school had a 'stall' showcasing their work - people could visit the pop up museum and complete history trails designed by the students from Kenton School. They could take part in (fake) blood clotting experiments and other science-based activities run by Monkeaton Middle school students, taste 17th century afternoon tea baked by Bedlingtonshire Community High School students, and watch the play written and performed by students from Longbenton High School. The Time Bandits were also on hand to do activities including musket drills, whilst a Plague Doctor showcased 17th century medical equipment. A group of students also took responsibility for social media coverage of the event by taking over English Heritage's Education Twitter Feed.



Students having a go at musket drills



Students showcase their science experiments

The project took a lot of planning but was great fun and well worth it! You can see more photos, films and read what the different people involved in the project thought about it by visiting:

<http://www.ncl.ac.uk/library/services/education-outreach/projects/civil-war-story-north-east/library>

**Sara Bird**

Newcastle University

All images courtesy of Newcastle University Library

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



Don't drink the Water. London Metropolitan Archives



# Fun Palaces

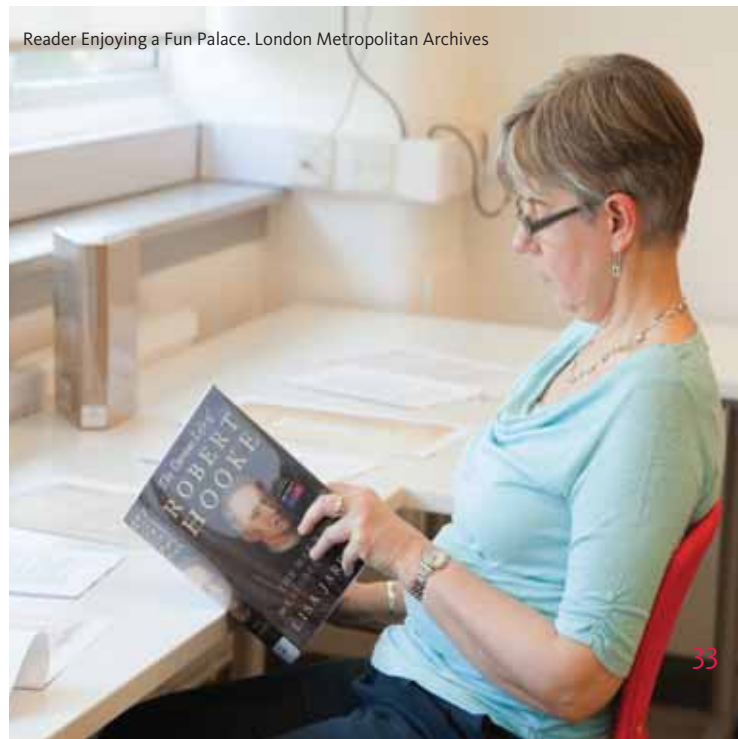
For the past four years, Fun Palace events have been an invigorating part of the education programme at London Metropolitan Archives (LMA). They attract new audiences and generate new activities across our community, young people and informal education streams of work.

**F**un Palace events are inspired by the work of theatre director Joan Littlewood and architect Cedric Price. They envisaged a temporary and movable community venue to celebrate the arts and sciences. Although not realised in its original form, their idea of community led events was resurrected, and in 2014 Fun Palaces was launched in their present form. On the first weekend in October, communities are encouraged to come together to put on events that celebrate the artist and scientist in all of us.

The themes and activities for the events have been drawn from the people who feature in our collections. Robert Hooke was a polymath who as city surveyor was pivotal in the rebuilding of the City of London following its destruction in the great fire of 1666. He was also a pioneer of microscopes and his drawings are credited with introducing many to the world of the microscopic. Visitors to our 2015 Fun Palace were

treated to a range of microscopic treats including making paper fleas, the surreal poetry of John Hegely and a rare chance to see Robert Hooke's diary.

Reader Enjoying a Fun Palace. London Metropolitan Archives





John Hegley Performing. London Metropolitan Archives



Creepy Crawlies. London Metropolitan Archives

Cyril Ewart Lionel 'Cy' Grant served as a Flight Lieutenant Navigator in the Royal Air Force in the Second World War, later becoming a barrister, actor, singer/songwriter, artistic director, broadcaster, writer, multi-ethnic arts community organiser and activist. This varied life gave us licence for an equally varied programme which included puppet making, puppeteering and calypso singing.

LMA's involvement in Fun Palace events has not been confined to our premises. We have also popped up at the

Boundary Estate Fun Palace. The Boundary Estate is often described as the world's first council estate, and we returned (copies) of archives to their place of birth with maps, photos and books. We also took the opportunity to discuss ways that groups on the Boundary Estate could preserve and share their unique history.

From an educator's perspective, Fun Palaces have brought two great benefits to LMA. Firstly, they have brought new audiences to the archive especially local residents and families who may not have always found our programming relevant. This has allowed us to start a dialogue and build interest. Secondly, they have encouraged to development of new activities and resources which then can be used in schools and other workshops. It is with these benefits in mind we are eagerly looking forward to October 2018.

More information about Fun Palaces and how to take part can be found here:  
<http://funpalaces.co.uk/>

**Tom Furber**

London Metropolitan Archives





Children from the animation workshop, along with Archivists Laura Yeoman and Catriona Cannon, and Arts and Events Administrator, Megan McCollin Smith.

# Animating the Archive

On a sunny Wednesday evening in August 2016, two archivists stared at a list of questions on a flipchart. One in particular stood out - 'What is the point of archives?'

That morning, Explore's first ever children's animation workshop had begun. Designed in partnership with local animators Glass Cannon, the three-day event was funded with money from a larger grant awarded to Explore by Arts Council England to support digital media arts projects in our libraries.

The brief to the animators was that the children, aged between nine and twelve years old, should create a stop motion film based on the life of York Explore Library (our flagship building in York city centre). On the first day, the children were given a tour of the building and the chance to meet staff members to find out more about our work, to help them develop their story. As the archives service is located on the first floor of York Explore, the archives team agreed to be involved, giving the group a tour of the service and showing them some of our collections. Before the workshop started we had anticipated they would be more interested in the work of the library than the archives, and when they were talked through the programme early on the first day and given the opportunity to ask questions, it appeared we were right.

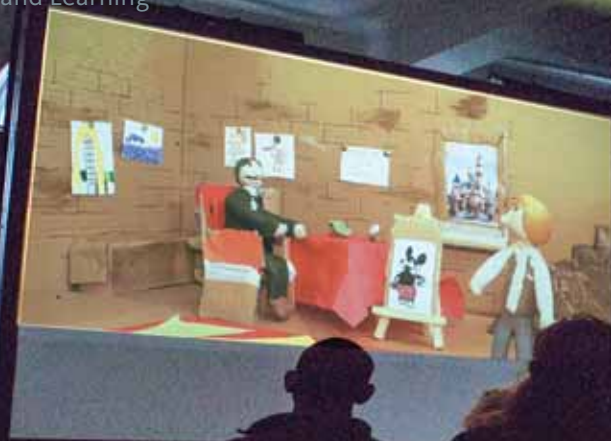
One of the big issues we had faced was finding an appropriate collection to show the group - one which had a combination of archives and artefacts, was straightforward enough for children to understand and was free from complicated



Class participant taking part in the archives inspired drawing workshop in 2017



Class participant taking part in the archives inspired drawing workshop in 2016



Premiere screening of 'The Book Hunt' at York Explore Library and Archive.

handwriting. In the end, we chose the autograph collection of Reginald Hunt (1894-1941), as it contains around 850 signed artefacts and postcards collected during his lifetime and originally gifted to York Public Library in 1938. There is no contextual information with the collection - just the signed artefacts - and as such it is one we have previously struggled to engage people with.

The strength of the collection is in its famous names, and amongst the items we showed the group were a slipper belonging to Queen Victoria, a signed Walt Disney drawing of Mickey Mouse, a bed tassel (allegedly) from the bed of Marie-Antoinette of France and a signed Arsenal football from the 1920s. We were delighted with the way the children were immediately excited by the items on display. Much to our surprise they decided to base the entire animation on the Hunt collection, and the result, 'The Book Hunt', explains how the children believe he might have obtained some of the autographs.

Over the course of the workshop the children created a storyboard, assigned roles and responsibilities, created clay models and sets and filmed the story. All this work was supervised by Glass Cannon, and after the introductory session the direct input required from the archives team was limited. Post-production was completed by Glass Cannon, and the final film was unveiled at a special screening in November 2016. The result is absolutely fantastic and the participants loved the workshop. Arguably more importantly, the child who asked the question on the flipchart on the first day found her own answer as the workshop progressed. In her words, 'archives are a source of inspiration'. Sometimes it takes the insight of a child to remind us why we trained as archivists in the first place. As York Explore was to mark its 90th anniversary in

September 2017, we were keen to run a similar summer animation workshop this year based on the history of the building. Learning from the success of the previous workshop, we deliberately chose to be archives-specific this time round, encouraging the children to think about what the library was like in 1927, how it is today and how they imagined it might look 90 years from now.

A concern for us was the fact that the library's institutional archive lacks the 'big names' of the Hunt collection. We needn't have worried. We chose a selection of photographs, plans, rule books and written recollections of former staff members, combined with interview sessions with current staff, and the children were just as enthusiastic as the previous group. They had the opportunity to ask questions, make observations and study the archives before creating the sets and completing the filming. In the end, this group have actually created two short films, and once again we will be hosting a special screening for them.

Overall, we have learnt that if you have suitable collections animation workshops can be a hugely rewarding collaboration. Explore is committed to artistic reinterpretation of our archives, and we would encourage anyone thinking about taking the plunge to go for it. The children have loved it, and we have had the opportunity to have new life breathed into our collections by a younger audience.

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**Laura Yeoman and Catriona Cannon**

Explore York Libraries and Archives

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You can view the 2016 film on our Youtube channel: <https://www.youtube.com/channel/UC21PkS0rKWJ5pYRAHp-CngA>, where we will also host the completed 2017 films.





# Learning in National Records of Scotland: Giving Life and Meaning to our Purpose

National Records of Scotland (NRS) has one of the most varied archive collections in the British Isles. As an institution, we seek to collect, preserve and produce information about Scotland's people and history and make it accessible to the public. Our Outreach and Learning Department is crucial in developing new ways to present and teach people about the wealth of information our holdings have to offer.

**B**ased at HM General Register House, Princes Street, we are lucky to have an incredibly central location where the public can access our collections. General Register House first opened its doors in 1789 and is one of the oldest purpose-built repositories still in use. It houses NRS Historical and Legal Search Rooms, the ScotlandsPeople Centre, and hosts a variety of exhibitions, and other learning activities.

One of the main challenges we face is finding different ways to engage with a wider audience, particularly those users who have never been inside or used an

The Forth Bridge. Queensferry main pier from south cantilever pier. National Records of Scotland, BR/FOR/4/34/315. Crown Copyright. Digital photography by Michael Gray



archive before. We aim to provide a balance of creating content for our digital platforms, while still engaging with regular users of our onsite resources - sometimes combining both!

2017 has witnessed three NRS exhibitions in General Register House: *Scribes and Royal Authority: Scotland's Charters 1100-1250* ran in partnership with the University of Glasgow as part of the *Models of Authority: Scottish Charters and the Emergence of Government, 1100-1250* Project; *Famous Scots from the Past*, our contribution to the Edinburgh Fringe; and *Rogues Gallery: Faces of Crime, 1870-1917*, created in partnership with Edinburgh City Archives.

Our in-house exhibitions have allowed us to welcome members of the public who have not had the opportunity, or sometimes confidence, to visit NRS before. People who have lived in Edinburgh their whole lives and who have wondered what General Register House was, are given a reason to discover what lies behind our intimidating front doors! These visits have offered our team a unique chance to display a sample of some amazing, and sometimes unusual, records that we hold.

In preparation for each exhibition, our team conducts extensive research into our holdings and looks to curate and present records in an accessible way. We also produce a programme of talks that expand further on topics covered in our exhibitions and represented in our archives. Inviting internal and external speakers to share their expertise, we have found these events help teach people about a specific subject, and about how archives can be accessed and used. In particular we have been keen to show people how archives can inform less traditional purposes, for example as inspiration for creating art and fiction.

Many use these visits not only to look at and hear more about our records, but to talk to staff and learn more about consulting archives and pursuing their research interests. Alongside events onsite, we continue to produce content for our websites, blog and social media accounts. These usually take the form of written articles; however we are investigating the provision of sound recordings and videos with the help of our Communications Team. There are many people across the world with Scottish connections and research interests we hope to reach out to by providing information on our holdings in a variety of formats.

As we venture into new events and formats, it is worth noting the importance of our Communications Team's support. By working together, we have been able to

Small bottle labelled 'Arsenic Poison', 18 April 1857. National Records of Scotland, JC26/1857/374/6/213, Crown Copyright



Page from Barlinnie Prison Photograph Album. National Records of Scotland, HH21/70/97/6, Crown Copyright



advertise our exhibitions, talks and workshops to a diverse audience through the press and online. Communications have assisted by organising press events, creating promotional material for our social media and constantly working to tie our records into newsworthy items. This work has been vital in gaining the attention of new users, and highlighting the many resources available for learning more about our records and work.

In addition to our public events, we encourage different groups to visit NRS to help them discover more about their interests. Recently, these have ranged from a University class specialising in Gaelic records, a local history group from Queensferry, and a group of librarians visiting from America. Undertaking these visits helps to promote our collections and an understanding of what we hold, and gives us the opportunity to learn more about a particular subject area by conducting research in preparation. The appreciation and interest from visiting groups makes it a very rewarding part of the job.

We are currently reviewing our schools' programme provision for the session 2018-19 led by our new Head of Learning. These workshops are based on primary sources from our collections which tell the stories of Scottish people, places and events from Robert the Bruce to the results of the 2011 Census in Scotland and support learning across many areas of the curriculum. Over the coming year we also plan to engage with universities, adult and community groups and life-long learners to raise awareness of NRS, increase our reach and impact and support learners of all ages and stages.

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**Jocelyn Grant**

National Records of Scotland

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# The Value of Archive Service Education Programmes: a Personal View

Today, there are probably few archive services that do not offer some form of education and learning programme. For many of those that do this has probably been a long-standing function of their service, and we are now at a point where such work is no longer denigrated for being an 'excursion' from the archivist's true role. As part of another piece of work about the role of the archivist, I spent some time considering the value of our education and learning programmes and came to one very definite conclusion - such activities should be as much a primary function of our work as any so-called 'traditional' tasks.

Undoubtedly, we offer such activities for a number of different reasons, including:

- Politics: an obligation (however welcome) from a parent body, perhaps through their own educational role or as part of a corporate social responsibility agenda;
- Responding to requests: from teachers, groups, and others;
- Income generation: even where this is limited;
- Outreach: one in a range of methods to promote our collections and services, and in a rather callous way, with falling footfall across the sector, such activities can significantly increase our user figures. Furthermore, we can inspire and inform future generations (of archivists, teachers, researchers, politicians, business leaders and citizens);
- Supporting development of knowledge and skills: not only through our unique collections but also through our own unique skill set.

For me, education and learning activities are as much the cornerstone of our 'traditional' and key role of providing access as is the provision of a search room and enquiry service. I absolutely love having the privilege to protect our archival heritage and make discoveries in our collections, and sharing this just comes so naturally. Our primary functions are and have always been preservation and access; it isn't about primary and secondary

functions - we cannot do the latter without the former, but to what extent is the former wasted effort without the latter?

The search room is the conventional mechanism by which we provide access to the collections, but in this form alone we can never provide access to all those who are entitled to it. Therefore, by providing only this type of access are we denying access to those who may not be in a position (for a variety of reasons) to use our on-site facilities?

Technological developments have enabled much wider access in one sense of the word, with more content being available online (including through catalogues and surrogates). We have also made some progress (though there is further to go) when it comes to widening access with marginalised or minority groups.

But, it seems we are still missing the significantly large sections of society - I know from my own experience and conversations I have had with a wide range of different people, that just because someone doesn't visit the search room or email with an enquiry it does not mean they have no interest in the work we do and the treasures we protect. There will always be a vital role for the search room, but we must also follow the lead of others and go to our audience rather than relying on them to come to us. Are we doing enough to provide access if we don't offer it to as wide an audience as possible, including through education and learning programmes?

Education cannot be an 'excursion', an 'extension' or an 'enhancement' of what we offer, it is absolutely fundamental to fulfilling the access function. Today, we have more tools and support than ever to deliver such services - technology, HLF funding, opportunities for recognition (for example, the Sandford Heritage Learning Award), an understanding of the requirements and experience of delivering education programmes.

If it is to fulfil the access function, a 21st century archive service must widen and deepen access through the delivering of education and learning services. Education is not a new function; the first Education Officer for an archive service was appointed in 1938 by FG Emmison in Essex. Over time there have been many questions regarding whether education work should be undertaken by an archivist, especially from within the profession. Fortunately, this has always been countered by those who can see what the archive service could be rather than what it is. Though still incredibly apprehensive about the situation many of us continue to face, I am nevertheless extremely enthusiastic about what the future holds - not where it might take us, but where we might take it.

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**Becky Sheldon**

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# Missionaries and Mermaids: Supporting Archives Education in Scotland

**I**n the early 1890s Robert and Maggie Laws travelled with their eight year old daughter Amy from their mission station in Nyasaland (now Malawi) to Edinburgh, where they left her to be raised by Maggie's sister. Amy was the Laws' only surviving child, all the others having succumbed to the dangers of living in Africa at that time.

Over the next ten years Robert and Maggie maintained a flow of long and detailed letters to Amy telling her about their ongoing life in Nyasaland, guiding her through childhood and adolescence, praising her achievements and scolding her (even minor) misdemeanours. This fascinating collection of letters is held by Aberdeen University Special Collections. In 2012 it was the source for a drama-based education project with a local Aberdeen primary school, devised by the University's education officers, as part of a pilot project run by the Scottish Council on Archives (SCA).

In its role of supporting and advocating for the archive sector in Scotland, the SCA facilitated five such projects around the country in 2012-13. A local archive service was partnered with a primary or secondary school to create and deliver an archives-based learning experience for students and teachers. The purpose was to investigate how archives could be used more comprehensively and creatively in Scottish education, following the publication by the SCA of a wide-ranging report titled "Many Stories, One Scotland".





Students from St Mungo's Academy, Glasgow, used scrolls and seals as inspiration for art works. Scottish Council on Archives

*“This report identified the huge potential of archives in every area of the Scottish curriculum and at every stage of schooling.”*

This report identified the huge potential of archives in every area of the Scottish curriculum and at every stage of schooling. Projects ranged from a secondary schools art project using seals and scrolls to an investigative storytelling project with Nursery-age children, imagining the adventures of a stone angel which was stolen from a Glasgow park a century ago.

Following on the success of the pilot projects the SCA appointed Douglas Roberts, an education consultant with a background in theatre and heritage work, as its Education Development Officer. Using lessons learned from the pilot projects Douglas has offered a range of training courses, workshops and resources for archives and heritage staff in Scotland, with the aim of upskilling and equipping the archives sector to work more closely with schools and communities. In 2014 groups of archivists learned about using drama, graphic arts and enquiry learning approaches in education and outreach work; in 2015 there were workshops in creating community arts projects; and this year's course in stop-motion animation is already well subscribed.



Douglas Roberts, Education Development Officer, Scottish Council on Archives





Children in Campbeltown re-enact 200-year old court depositions about mermaid sightings in Kintyre. Written in the Landscape project

The SCA has also offered specific support for education and outreach projects around Scotland. Douglas worked closely with archivists and teachers in Glasgow to produce a primary-secondary transition classroom resource based on the James Maxton collection held by Glasgow City Archives. The resource was presented at the 2016 Scottish Learning Festival as an exemplar of archives-based teaching materials.

In the past few months Douglas has been in Campbeltown in Kintyre undertaking drama workshops with local school children, exploring fantastical tales of mermaid sightings based on local records of court depositions. These active learning sessions in the local library space, a partnership with Live Argyll and Argyll Estates as part of their HLF-funded Written in the Landscape Project, are an example of the SCA's continuing practical input to archives-based education work. Drama and research work side-by-side to immerse children in family history, palaeography, letters and diaries, court depositions and active imaginative story-telling. In Aberdeen children had performed scenes of African life described long ago by Maggie Laws for her daughter

living thousands of miles away, and in Campbeltown children re-enacted a 200-year-old courtroom drama in which their forebears swore on oath that they had seen mermaids resting on the rocks and combing out their long hair.

The SCA's ongoing education work is overseen by a dedicated education committee composed of archivists and education professionals. The committee has recently commissioned a new report and plan on archives education in Scotland, to inform its work over the next 3-5 years as both the archives and the education sectors continue to change and develop.

Meanwhile Douglas and the SCA are developing a new education and outreach website to host resources, provide support and networking, and inspire fresh creative ideas for bringing archives to communities and schools across Scotland.

For more information about the Scottish Council on Archives, and its education work, visit [www.scottisharchives.org.uk](http://www.scottisharchives.org.uk) and follow us on twitter @ScotsArchives

**Douglas Roberts**

Scottish Council on Archives

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