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Community engagement in the Highlands with HMP Inverness – First World War workshop



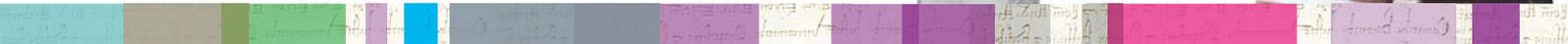
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Medicine and healthcare during the Second World War: creating classroom resources from archive material

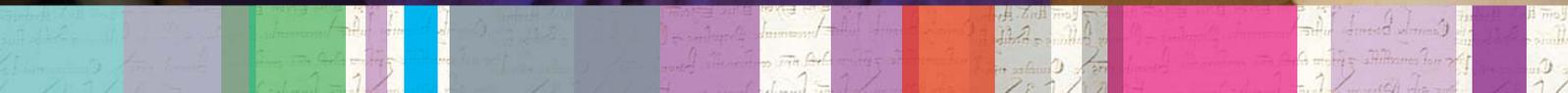


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The Unprecedented Case



Archives for Learning and Education Issue

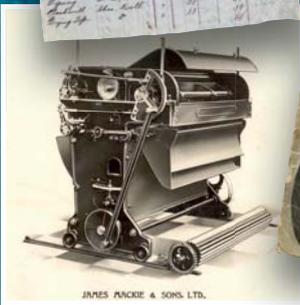
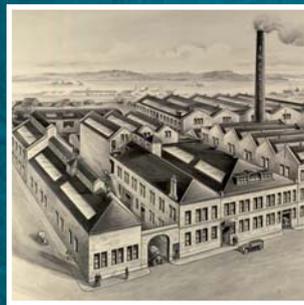
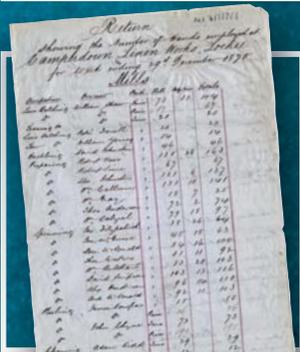
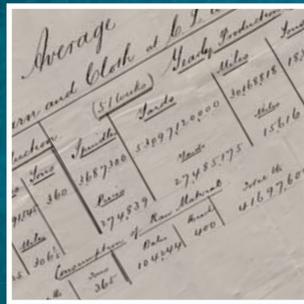




Business Archives and Records

TAUGHT BY ALISON TURTON

In this module, taught by Alison Turton, one of the UK's most experienced business archivists, you will gain an understanding of the history of business and the types of records generated, how to manage them, make them accessible and their diverse uses. The module also addresses current issues and has an international perspective.



The module is aimed at all those who work with business archives and related records and addresses key aspects of their identification, management and use. Topics are discussed within the context of current developments for the business archives sector in the UK and abroad. Business records have the potential to be both a business and cultural asset providing crucial commentary on a nation's economic, political and social development. This module will equip you to understand, manage and advocate for such collections under your care.

The module includes:

- understanding different types of business records and their uses
- the identification and description of technical records and the development of office technology
- appraisal of business records in a corporate environment
- outreach and advocacy
- project management
- risk management

www.dundee.ac.uk/cais

COURSE

RM50020 - BUSINESS ARCHIVES AND RECORDS

NUMBER OF CREDITS

20 SCQF CREDITS (10 ECTS CREDITS) ON LEVEL 5, SHE M (SCQF 11)

APPLICATIONS

APPLICATION DETAILS ARE AT www.dundee.ac.uk/cais/howtoapply/

Welcome to ARC Magazine March 2019

Editing this Archives for Learning and Education edition of ARC has been particularly interesting for me, having been previously involved in an archives project that engaged with primary school children. I learned from this experience that working towards making archives accessible through partnerships and collaborative working in education is challenging and rewarding. This has been beautifully illuminated by some of the features in this issue.

Penny McMahon, for instance, reports on the Parliamentary Archives engaging with children with special educational needs or disabilities in The Unprecedented Case, whilst Douglas Roberts reports on an inspiring Remembrance school project that brings to life the experiences of the First World War through performance. All the articles in this Archives for Learning and Education edition reflect the vital work that takes place throughout the UK and Ireland between archives and education professionals, and the importance of this relationship.

Thank you to Suzanne Shouesmith for introducing this issue and for gathering together the content, and to everyone whose article features. It has been a great pleasure reading all about your projects. I'm sure our readers will agree.



If you are interested in submitting an article to ARC on any topic within our profession then don't hesitate to get in touch with us at:

arceditors@archives.org.uk

Alice McFarlane
ARC Editor

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Front cover: Photograph of pupil writing in work book, 2017. Copyright Ismar Badzic/Hand Of

DISCLAIMER

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

www.archives.org.uk

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opening lines

FARMER: supporting the evolving educational needs of the recordkeeping profession



Most ARA members are well aware of the individual programmes for studying archives and records management. But many are perhaps less aware of the overarching body that represents the individual programmes, FARMER.

The Forum for Archives and Records Management Education and Research (FARMER) is the representative body for educators in recordkeeping in the United Kingdom and the Republic of Ireland. We exist to promote professional education in recordkeeping and to advocate for archival and records management research as an essential part of a professional discipline. A key objective of our work is to link education, research and practice.

The members of FARMER consist of all the educational establishments that offer programmes accredited by the ARA. Current members are the universities of Aberystwyth, Dublin, Dundee, Glasgow, Liverpool, Maynooth, Northumbria and UCL. Maynooth is the most recent member, joining in 2018 and now delivering a masters-level programme in historical archives.

Each programme of study offers education that delivers core recordkeeping skills aligned to the ARA professional development Competency Framework and the Quality Assurance Agency's Subject Benchmark. However, there are distinctions in the teaching and expertise at each institution, including in particular the additional optional elements. This means that together we all provide an educational offering that equips professionals with strong core skills but also bespoke expertise to meet the increasingly wide-ranging challenges of information management.

In addition, our programmes are delivered on campus and as distance learning, which supports a diversity of study options and routes into the profession. We are always keen to better understand the needs of professionals in practice and to offer support for continuing professional development. With this in mind, a number of course modules are available as short courses. Over the last decade, we have also reviewed regularly the skills that recordkeepers need, for example digital curation, information rights law delivery, information security and research, and have updated programme content accordingly.

As the recognition of archives and records management (ARM) as a research discipline has developed, we have been able to secure funding for research to provide new knowledge and solutions for our practice. Examples include community archiving, electronic records management, research data management, social care recordkeeping and recordkeeping toolkits.

In delivering research learning, we also link internationally and – increasingly - we are seeing PhD studies in our discipline. In July this year, the University of Liverpool will host the international Archive and Education Research Initiative/ FARMER Conference (<http://aeri.website/>) that will explore research into contemporary issues and support doctoral students' studies.

We also have a strong programme of conferences, for example in 2018 Dundee delivered an international event on memory identity and trust, Glasgow reflected on the professional placement as a process for teaching and learning (at a teaching conference), and UCL delivered a GDPR symposium for practitioners in conjunction with the ARA. We also hope

Professional development news

An employee's perspective on professional development

to have a FARMER presence at the ARA Conference in Leeds in August.

All programme lecturers try to disseminate their work at events and through publications, such as Facet Publishing, including Jennie Hill (Aberystwyth) and her Facet reader on the Future of Archives and Recordkeeping, the work of Elizabeth Mullin (Dublin) on the Sisters of Mercy in Ireland - published in the ARA's research journal Archives and Records - and Julie McLeod (Northumbria) on using the cloud for record storage, published as an open-source article in Archival Science.

Every year, we engage students on our programmes with research as part of their studies, and award a FARMER student dissertation prize with ARA support. We also have a website (<https://archivesandrecordsmanagement.wordpress.com/>) It is currently a work in progress, but in 2019 we will be significantly revamping it to provide a better and more holistic portal for all activities. We hope this will provide another route to stimulating discussions with and within the wider profession and aiding links between education, research and practice.

FARMER is keen to expand and engage in discussions with individuals and organisations, so please do not hesitate to contact me with any questions, at e.lomas@ucl.ac.uk

Dr Elizabeth Lomas

Chair, FARMER



Barnaby Bryan:

I am Assistant Archivist at the Middle Temple, one of London's four historic Inns of Court. I'm heavily involved in the day to day work of the archive – responding to enquiries from within the organisation (our priority) and also from external researchers. I head up outreach, so I manage social media posts, a monthly 'Archive of the Month' feature on the website as well as one-off efforts such as thematic exhibitions and displays at specific events. I engage extensively with other departments over the transfer and acquisition of new material, endeavouring to develop more streamlined processes, coordinate our digitisation programme and I am leading on the inter-departmental implementation and development of a robust digital preservation solution.



This month we hear from members Barnaby Bryan and Chris Cassells about their experiences as candidates working towards Registered Membership.

What attracted you to Registered Membership? During the course of my training and studies I had heard both formally and informally about what was then the Registration Scheme, and been generally encouraged to get involved. Following the launch of the new Professional Development Programme, I felt that the process of applying for Registered Membership would be a very useful way of evaluating, structuring and building my experience – as well as being a logical next step after the postgraduate qualification.

Having been qualified for more than three years, and having worked in the same (relatively small) institution since then, I knew it would be very useful – and important - to see where my skills and experience stood in relation to the competency framework. It is all too easy to lose touch with the wider profession (and get a bit rusty!), particularly in terms of skills and technological developments, and so the programme promised a means of maintaining a more robust connection and fit-for-purpose set of skills.

We advise candidates to undertake a self-assessment of their experience using the competency framework. How useful was it?

This process was useful as it highlighted areas in which I fell short of the level I would like to be at this stage in my career, and in the context of my workplace. Nonetheless for the most part it was reassuring – and overall very useful in that it indicated the competency areas I would wish to focus on, what I'd already achieved to demonstrate these competencies, and what I needed to do in the coming years to improve my levels of experience. It was definitely worth doing early on to frame my thinking about my own work, knowledge and training.

Going through the competency framework in detail also provided a positive reminder of the incredibly diverse panoply of responsibilities, skills and areas of knowledge involved in careers working with archives and records, and how there are always new things to learn and new areas for development.

What advice would you offer to potential candidates?

Write everything down now! It's alarmingly easy for work which would be very valuable evidence for one or more competencies to slip from one's mind. If you begin to think of your work in the terms of reference of the competency framework, all sorts of things will emerge and you will probably realise you're more prepared, tick more boxes and score higher than at first you thought! Even if you're not sure about enrolling yet, seek out, if you can, someone who is already registered who might be able to offer you advice and go on to act as your mentor.

Chris Cassells:

I am the Business Archives Surveying Officer for Scotland, working between the Ballast Trust and the University of Glasgow. My role involves working with businesses, trade and professional associations, and trade unions to preserve and promote Scotland's business history. I carry out surveys of records held by businesses and provide advice on the appropriate management of business archives, arranging transfers to suitable archive repositories when necessary. Another aspect of my role is to rescue records which are at risk from businesses going into liquidation. I am also involved in promoting business archives and business history in general through the Business Archives Council of Scotland and the ARA's Section for Business Records.

What attracted you to Registered Membership? I was attracted primarily as an opportunity to take stock of the



experience and skills I've developed in my career so far, but also as a means of identifying areas where I would benefit from additional experience or training.

Candidates enrolling onto the programme should first undertake a self-assessment of their experience using the competency framework. How useful did you find the self-assessment process?

I was unsure how useful I would find this process and was a little daunted by the number of points on the competency framework. However, having now completed the process I would wholeheartedly recommend it as a way to audit your own skills and experience and get a sense of where you are in terms of professional development. It also helps demystify the process as you can begin to see how your existing skills fit into the framework and is invaluable in terms of selecting the competencies which

you are going to focus on. Personally, I was surprised to find that I had more in the way of demonstrable skills and experience in some areas than I thought I did. On the other hand, when considering how to evidence the competencies, I also found I had less experience than I thought I had in areas which I'd assumed would be straightforward!

What advice would you offer to members thinking of enrolling onto the programme? I would advise potential candidates to begin the journey towards Registered Membership sooner rather than later. Finding the right mentor is key, someone who knows your area of work or is willing to learn about it and someone who will provide plenty of support and encouragement. While the process can seem daunting, it is firmly rooted in your working practice and provides a great opportunity to reflect on your professional progress to date while thinking about where you want to go in the future.

The mentor relationship is invaluable and, in my view, the best thing about the scheme. Coming from six years in a local authority where I was the only archivist, it was incredibly useful to have the opportunity to talk with an experienced professional about my career as a whole. While I now work alongside other archivists, it's still really useful to be able to take a step back from day-to-day concerns and spend some time talking about longer-term goals and thinking critically about what you've achieved so far in your career with someone who has been through the process themselves.

We wish Barnaby and Chris every success with the development of their portfolios. For more information on the ARA's professional development programme please visit the ARA website.

Chris Sheridan

CPD Programme Manager



Chris Cassells at The Ballast Trust

The 2019 ARA Conference 28-30 August - Leeds

2019 programme and 'early-bird' bookings now open!

Delegate fees lowest since 2013 - £525 for full 'early bird' package

The ARA Conference committee is pleased to announce the outline programme for the annual Conference in Leeds for 2019 and the opening of bookings for those who wish to take advantage of the 'early-bird' special prices. **Attendance fees for Leeds are the lowest since 2013, and we will have a record number of bursaries** on offer, notably for colleagues in the public sector.

The committee again this year has had to choose a programme for the three days from an outstanding and highly-competitive field of proposals that came in. Regrettably, we cannot accommodate every proposal to speak - around 60% of people will again not have made - and the committee has notified individually everyone that submitted a proposal. If you were

not selected this year, we very much hope that this will not deter you from submitting in 2020.

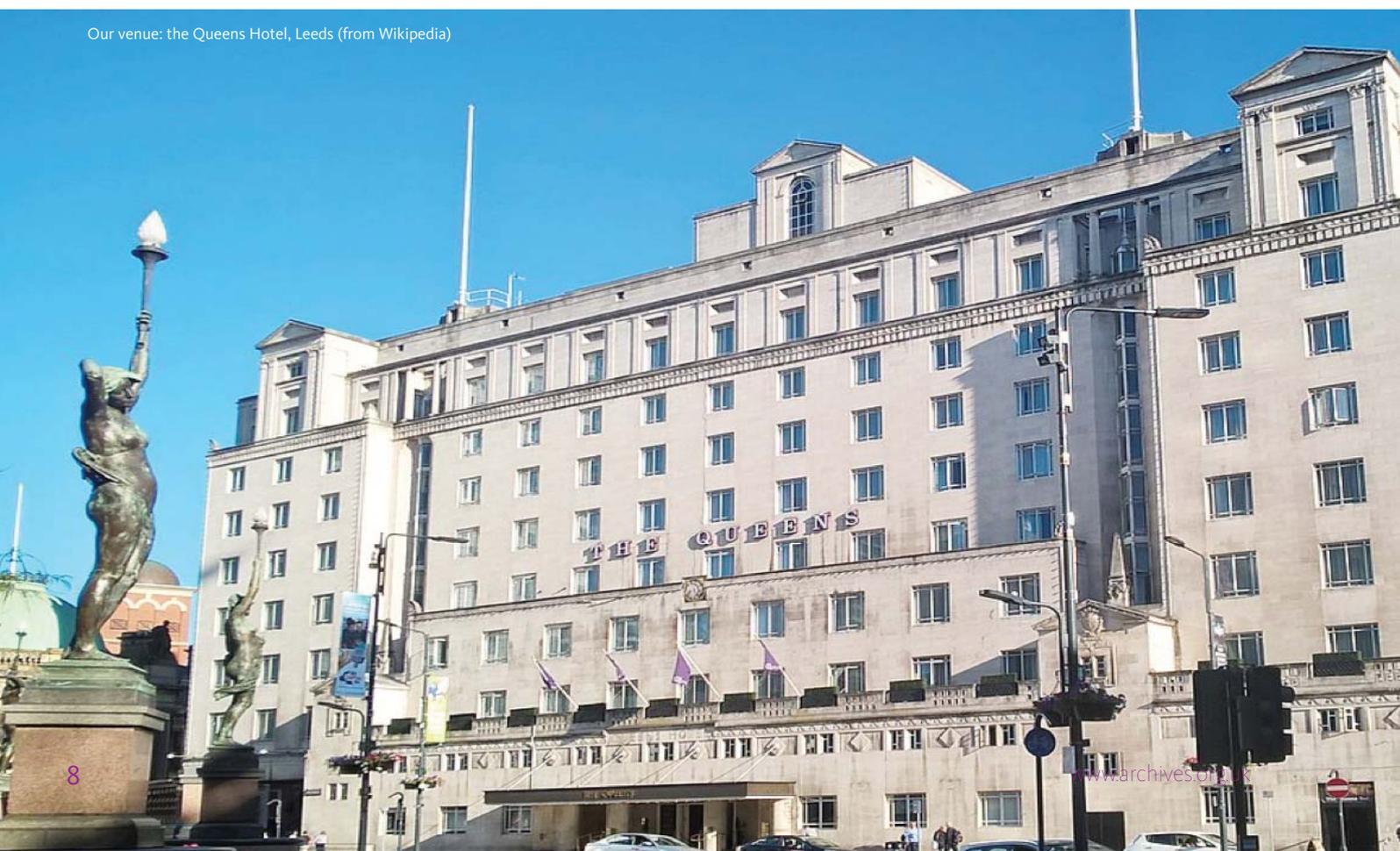
As pioneered by ARA Scotland for last year's Conference in Glasgow, we are working closely with colleagues in the ARA's Northern (England) region to develop a warm local welcome and introduction for delegates to the wealth of recordkeeping expertise in the region.

Conference theme – Recordkeeping 3.0

A reminder: *Recordkeeping 3.0* is our theme for Leeds – so it is all about you, whether you come from a records management, archives or conservator background (or a mix of all three!).

Our goal? To equip delegates on the full spread of developments, ideas, innovations in records management, conservation and archiving to maximise their career and personal development and their value to employers. We hope to inspire delegates and help them meet the many challenges facing recordkeepers at all stages of their careers and in their workplaces.

Our venue: the Queens Hotel, Leeds (from Wikipedia)



Keynote ideas, anyone?

The committee will now begin approaching potential keynote speakers that lead off each day's proceedings. As those members that have attended Conference in recent years can attest, the committee has tried to engage keynote speakers that will stimulate debate and challenge delegates and take them out of their comfort zone. So, if you have any recommendations or ideas for such speakers, do please email us. The committee has already received some excellent suggestions, so do please keep them coming in, or maybe get a discussion going on Twitter using @ARAConf

As ever, do please visit <http://conference.archives.org.uk/> for updates on this year's programme or maybe to review the videos or action points arising from Manchester in 2017 and Glasgow in 2018; and much more.

Looking forward to seeing you in Leeds!

John Chambers

CEO, ARA



Announcing two BAC cataloguing grants: for business records/archives and business archives related to sport

The UK Business Archives Council (BAC) announces its two cataloguing grants for business for 2019. The regular cataloguing grant for business archives continues. A new grant for business archives related to sport replaces the previous arts grant.



Both grants are for £4000 each. The aim of these grants is to fund the cataloguing of a business collection in either the private or public sector, and to:

- Provide financial support for institutions/ businesses that manage business archives
- Reach collections that have not yet been prioritised but have potential academic or socio-historical value
- Create opportunities for archivists or para-professionals/ volunteers to gain experience in listing business collections
- Increase accessibility to business archives.

Find out more about the criteria for the grants and how to apply on the BAC website (<https://www.businessarchivescouncil.org.uk/activities/objectives/catgrant/>)

Previous applicants are welcome to re-apply. But please note that the BAC will not award a new grant to a previously-successful recipient until three years has elapsed.

The main cataloguing grant opens on 3 April 2019. The deadline for applications is 25 June 2019. Please send any questions about this grant to Jo Blyghton, grant administrator, at: joblyghton@gmail.com

The cataloguing grant for business archives related to sports opens on 29 April 2019. The deadline for applications is 26 July 2019. Details on this grant are alongside the regular grant information on the BAC website. Please send any questions about it to Natalie Attwood, grant administrator, at: natalie.attwood@rothschildandco.com or call her on (020) 7280 5214.

Collecting matters

Archives inspire creativity

The National Archives' education and outreach service has been working with students, teachers, families and communities for nearly two decades. However, more recently we have adopted a much more creative approach to how we use the collection, and the kind of outputs it generates. The challenge of our strategy, Archives Inspire, is to make our audiences think differently about archives. To do this, we too have had to think differently about our archives - who they are for, how to work with them, and the responses they can inspire.

During the summer we had more students than ever working on creative projects inspired by our collection. *Armistice & Legacy* (www.nationalarchives.gov.uk/education/resources/armistice-and-legacy/) is a graphic novel about the impact of the First World War, created by nine students working with illustrator Carol Adlam. The project resulted in both an e-book and a broadsheet newspaper format, which is available in The National Archives' shop (<http://bookshop.nationalarchives.gov.uk/>).

Holding History (blog.nationalarchives.gov.uk/blog/holding-history-animated-film-created-young-people/) saw 14 students working with film maker Nigel Kellaway, creating a 25-minute animation about the diversity of stories spanning 900 years in our collection. The film premiered in February 2019 in Kew, before being promoted nationwide by IntoFilm, the schools' film-club charity. This builds on the success of previous projects, *Somme Tales* (www.nationalarchives.gov.uk/education/students/archive-experiences/somme-tales/) and *Suffrage Tales* (www.nationalarchives.gov.uk/education/students/archive-experiences/suffrage-tales/). Both projects demonstrated the power of our collection in inspiring school students to become international award-winning animators and story-tellers.

Our outreach team have also shown the power of story-telling through the *Stories from the Street* project (blog.nationalarchives.gov.uk/blog/historical-images-inspire-memories-roehampton/), which has been inspiring reminiscences amongst care home residents, as well as participants in libraries and local community groups. This is just one of a series of projects that has promoted well-being through participation and has inspired an increasingly diverse audience to engage with our collection and to tell their own stories from their own perspective.

Andrew Payne

The National Archives (UK)

education@nationalarchives.gov.uk

Meeting the Archive Service Accreditation committee

It is now over five years since members of the Archive Service Accreditation committee, responsible for the overall management of the programme, met for the first time in November 2013 and awarded accredited status to the first archive services. Now with over 140 archive services across the UK and the refreshed programme launched in summer 2018, we asked four committee members, past and present, to describe what their role involves.

Bruce Jackson has been a member of the committee since it was first established, and is the nominated member for ARA (UK and Ireland). Each member of the UK Archive Service Accreditation Partnership can nominate a committee member to represent their organisation. Bruce is also Chair of the committee and says, "A key role of the committee is to support the long-term improvement of the whole of the UK archive sector. The committee meets once a year and looks at the effectiveness and operation of the accreditation process itself and reviews precedents that have been established at panel meetings. This is to ensure that decisions across the panel meetings are consistent."

Bruce continues, "For Accreditation to be meaningful and appropriate the committee and its panels must scrutinise the awards effectively, and this means not all archive services applying for Accreditation will be successful. But we always aim to give feedback that will help the service re-apply in future and improve in the course of doing so."

Caroline Sampson has recently stepped down after almost five years serving as a recruited committee member. Caroline says, “I enjoyed my time with the committee enormously. Committee members make a significant contribution to the development of the scheme, ensuring consistency in decision-making across the Accreditation Panels. As panel members, they are responsible for making final decisions on applications from archive services and agreeing a range of follow-up actions. I particularly enjoyed learning about the challenges and achievements that archive services talk about in their submissions and helping to shape a series of follow-up actions that support ongoing improvement and development.” Recruited members have successfully applied to become a committee member through an open recruitment process advertised across the UK archives sector. Recruited members bring with them considerable expertise and experience of working across the sector in different services, and in a variety of roles.

Jeannette Strickland, an archives consultant with over 30 years of experience in the profession, has recently joined the committee as a recruited member. Jeannette notes, “I have long held an interest in standards in general and Accreditation in particular. For twelve years, I have been a member of the Archive and Records Association’s Qualifications Accreditation panel, so I was also interested to be involved in validating services in which archivists and records managers work.” Jeannette has recently attended her first panel meeting and in preparation for this “was assigned a mentor, and the programme manager, Melinda Haunton, sent me induction training material to read before my first Archive Service Accreditation panel.”

Alison Cullingford, head of collections at Durham Cathedral Library, has recently joined the committee, also as a recruited member. “I am particularly keen to offer my expertise in the management of archives in universities, special collections/rare books environments, historic settings and smaller services. This will help committee and the panel understand the context for accrediting such services.” In preparation for her role as a panel member, Alison says, “I was grateful to be allocated a mentor for my first panel, as there is a lot to learn! It is essential firstly to have deep knowledge and understanding of the standard and the guidance, and allow time and space to read, re-read and reflect upon the extensive documentation.”

Members of the committee serve for an initial term of three years. However, with many opting to renew their membership for a further term, this has brought stability

to Archive Service Accreditation as it has developed, and consistency of standard during the award of Accreditation. Although, with some members reaching the end of their term in the coming months, there may be opportunities for new recruited members to join the committee, ensuring that there continues to be a broad membership representation from across the archives sector.

Archive Service Accreditation is supported by a partnership comprising the Archives and Records Association (UK and Ireland), Archives and Records Council Wales, National Records of Scotland, Public Record Office of Northern Ireland, Scottish Council on Archives, The National Archives, and the Welsh Government through its Museums, Archives and Libraries Wales division.

For a full list of committee members and a short biography of each member see The National Archives’ website: www.nationalarchives.gov.uk/archives-sector/archive-service-accreditation/management-of-archive-service-accreditation/

Minutes of the annual committee meetings are also published on The National Archives’ website: www.nationalarchives.gov.uk/archives-sector/archive-service-accreditation/management-of-archive-service-accreditation/

Jane Shillaker

The National Archives (UK)

Reprint: Welcome to the Museum Archives special issue of ARC magazine

As Chair of the Museum Librarians and Archivists Group - MLAG (<https://mlagblog.org/>) let me welcome you to this special issue of *ARC magazine*. As a librarian, I was somewhat surprised when approached to help with putting together this issue. Nevertheless, it has been a real privilege, and I have been impressed by the readiness of colleagues to contribute content.

According to the Museums Association (MA), there are approximately 2,500 museums in the United Kingdom alone. Over 1,800 of them are accredited by the MA and have designated museum status. It is a surprisingly diverse sector - they can range from large national institutions, through to industrial monuments and areas of natural beauty. They can also deal with some rather idiosyncratic subjects. Interested in dog collars? There's a museum for that.

So, what is the Museum Librarians and Archivists Group?

Well, many museums possess archival or library collections and, in some cases, both. MLAG brings together professionals from across the United Kingdom and Republic of Ireland who find themselves working in such environments. We meet four times per year (three times per year in London and once elsewhere) to discuss issues of common interest, host invited speakers, and arrange events. We also have a consortium agreement with JISC (the former Joint Information Systems Committee), which means that, provided members meet the eligibility criteria, they can take advantage of discounted access to a portfolio of electronic resources, such as JSTOR (short for Journal Storage).

For more information on joining, please contact the Secretary, Mark Glancy (M.Glancy@nms.ac.uk).

Plug over, and now back to the special issue!

The articles in this issue shine a light on a cross-section of museums, from the internationally recognisable (Imperial War Museum and the Tate) to the possibly less well known (the Museum of the Royal Navy).

I think there are two themes that emerge strongly from the contributions. Firstly, museums, as we know, are collections of objects but, the concept of what constitutes an 'archive' and an 'object' is challenged in the museum sector like no other. I can attest to this from my relatively limited exposure to such conversations at the British Museum. It also means that museum archivists, for example, can find themselves responsible for some truly weird and wonderful things.

Secondly, the passion, commitment and creativity of the authors really shines through. All of them are working under resource constraints of one kind or another, and many of them are dealing with enormous backlogs. Yet they persist, they continue to unearth gems of all kinds and, crucially in my view, continue to add value to their organisation because surely, understanding your collection is key to understanding your organisation and helping others to understand it as well.

Antony Loveland

The British Museum

Apology 

In the January 2019 edition of ARC we inadvertently gave Antony's employer as the British Library. Hence this amended reprint. Our apologies to Antony.

The Editors

Unofficial Scientist: the life of Mrs. Amy Carpenter

Claire Frankland highlights a fascinating collection item.

The London School of Tropical Medicine was established in 1899 to encourage research into tropical diseases. The archives contain details of many postings and expeditions by ex-students and staff from the school, to countries then under British colonial rule. Although women have been present as students since the school's founding, our early 20th century collections typically depict men's careers, with a strong emphasis on research.

One item in the archives reveals a much more nuanced picture. A large green diary, dating from 1913 to 1930, shows the life of a 'colonial couple', Amy and Geoffrey Carpenter. Geoffrey Hale Carpenter was an entomologist who studied at the London School of Tropical Medicine in 1910. Awarded an MBE in 1918, he worked as the Specialist Officer in charge of sleeping sickness research in Uganda during the 1920s. The diary not only gives a unique insight into Amy's management of their itinerant household and social world but also into how she worked (in an unpaid capacity) with her husband on safari and at the Ugandan hospital where he was based.

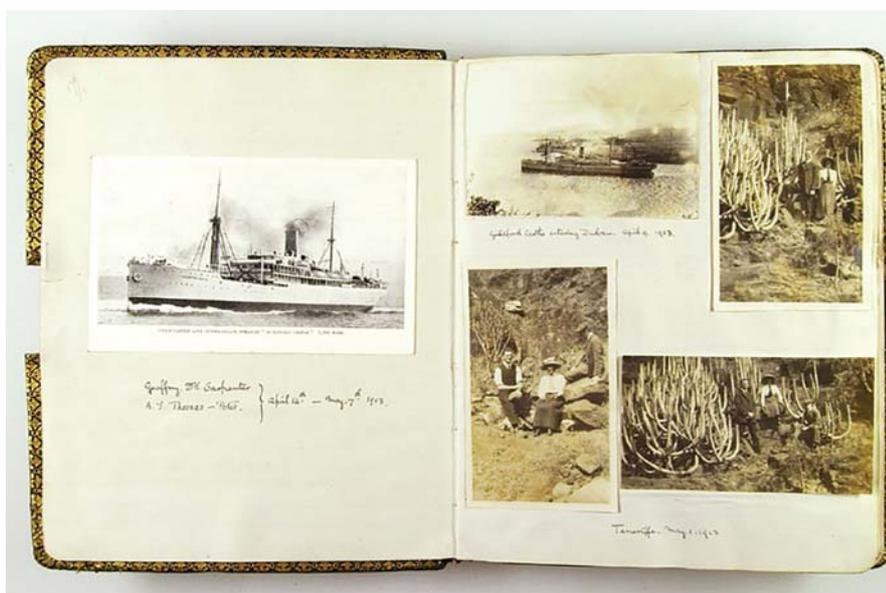
The diary begins in 1913, and details their blossoming romance, engagement and marriage, as well as their travels. The diary is very detailed with photos, cuttings and even pressed flowers glued to the pages. The diary is co-written by Amy and Geoffrey in their different styles and reflects their very close marriage bond. The couple initially spent time in London. Amy mentions seeing 'Follies', a spoof music-hall

A photograph taken in Uganda, 1927, Amy is second from left; image courtesy of Library & Archives Service, London School of Hygiene & Tropical Medicine

Apology

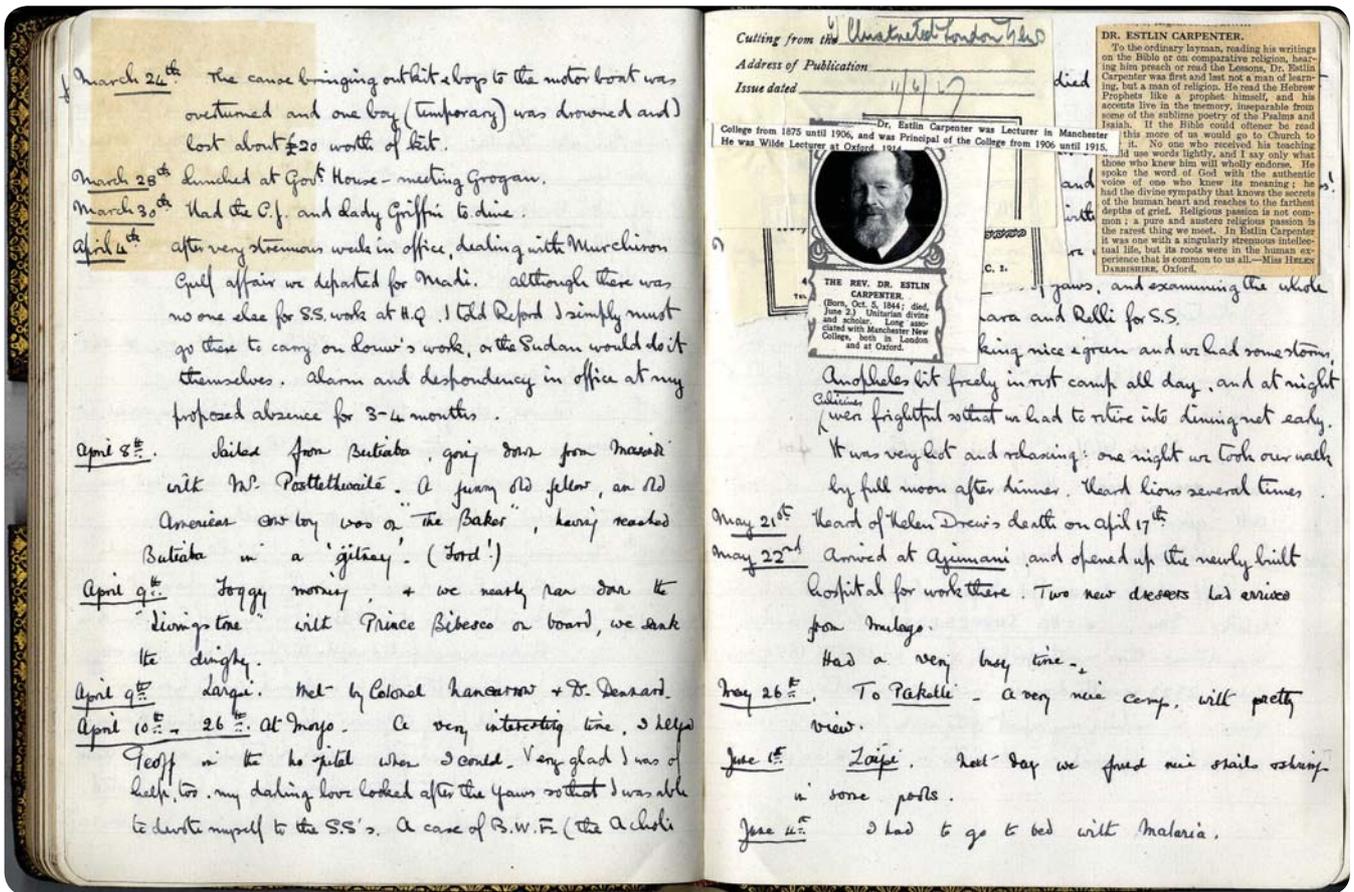
This is a reprint of the original article from the July 2018 edition of ARC. In that edition, we inadvertently gave Clare's piece the wrong title, which she had not chosen. Our apologies to the London School of Hygiene and Tropical Medicine and to Clare.

The Editors

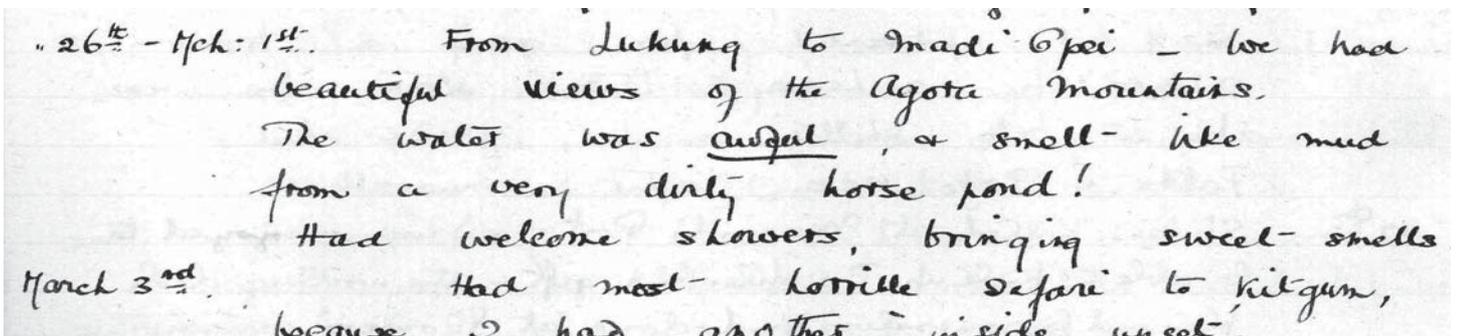


Photographs from the Carpenter diary; image courtesy of Library & Archives Service, London School of Hygiene & Tropical Medicine

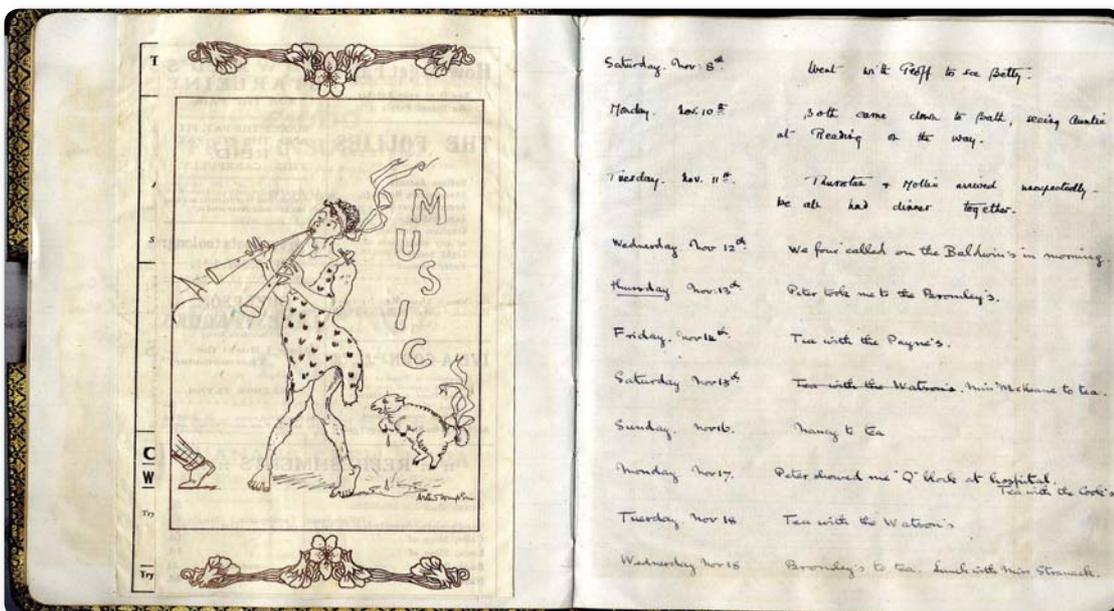




An example of Amy and Geoffrey co-writing their diary; image courtesy of Library & Archives Service, London School of Hygiene & Tropical Medicine



An extract from the Carpenter diary; image courtesy of Library & Archives Service, London School of Hygiene & Tropical Medicine



A diary entry showing life in London; image courtesy of Library & Archives Service, London School of Hygiene & Tropical Medicine

evening, and includes the programme. They married in Oxford in 1919 and travelled to Entebbe for Geoffrey's posting with the Colonial Medical Service. The diary is full of Amy's determined enthusiasm for the colonial social whirl. She golfed, joined in amateur dramatics, and organised a successful fancy dress ball (she dressed as a shepherdess and Geoffrey as a Roman noble).

She also met the Prince of Wales:

October 15th 1927

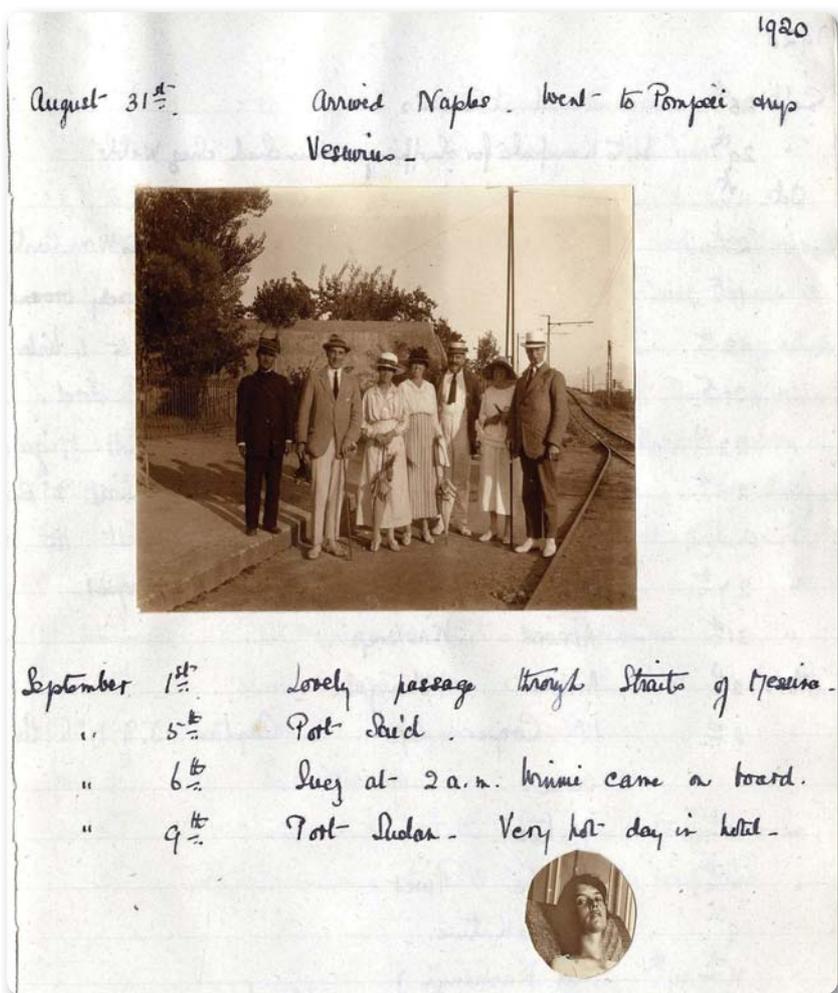
Arrival of the Prince of Wales... We had Captain Tuffnie to breakfast and the Adams, Borells and Mrs Fisher to lunch. We had to change in relays for the garden party! The Prince did not create a good impression on landing as his clothes looked awful!

She was beset by illness: hospitalised for a month with malaria, she recorded her weight at around 7 stone. Both she and her husband suffered bouts of sleeping sickness after being bitten by Tsetse flies in the course of their research work. Less written about is Amy's professional role: she deputised for her husband at the hospital in Entebbe and accompanied him on safari where she assisted in his research work. As well as many mentions of her husband's research successes, the diary includes a letter to her from Entebbe's Director of Medical Services, thanking her for her service: "I know you deserve the highest commendation." In her typically self-effacing way, the entry also mentions administering a quinine injection to Geoffrey!

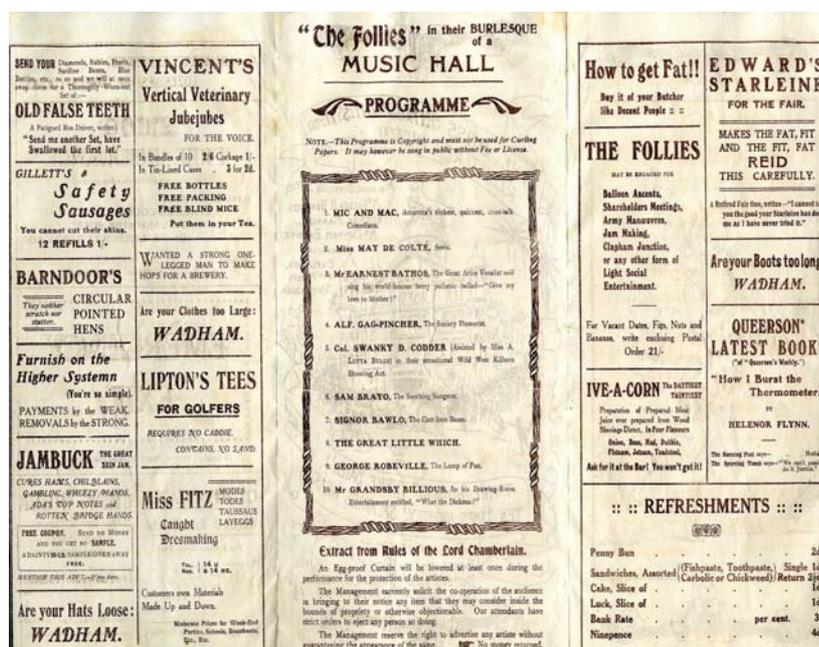
Amy Carpenter is a shining example of that group of women who travelled with their husbands, supporting and often working alongside them, but who are rarely visible in the archives of institutions that hold their husbands' research. They are indeed unsung heroines.

Claire Frankland

London School of Hygiene and Tropical Medicine



A diary entry written on board a ship to Africa; image courtesy of Library & Archives Service, London School of Hygiene & Tropical Medicine



A preserved music hall programme; image courtesy of Library & Archives Service, London School of Hygiene & Tropical Medicine

Welcome to the Learning and Education special issue of ARC magazine

I hope that you enjoy reading this special Learning and Education issue of ARC Magazine - the first since a refresh of the Archive Learning and Education Section (ALES) took place in summer 2018. Since then the new committee have been taking stock of the section's past activities, and making plans for the future.

We are being guided by the responses we received to a survey distributed shortly after coming together as a committee (a summary of the results can be viewed on our webpages on the ARA website). We're grateful to everyone who took part, and hope that over the next few years we can deliver the three key outputs respondents want ALES to deliver - to provide training events, present project case studies, and share relevant articles, resources and tools.

Our first event, Archives and Learning for All: Engaging Diverse Communities, took place at the London Irish Centre on 29 January 2019. This exciting event featured speakers from archives in the higher education, public and specialist sectors, and presented case studies of projects which engaged with a varied range of learners.

Preparations are already underway for our second event, which we are planning for summer 2019. This will focus on how archives can make use of digital learning technologies in schools. Alongside speakers, it will feature a practical workshop, allowing attendees the opportunity to experience working with digital learning technologies.

In addition to these events and co-ordinating this issue of ARC, we have reviewed and republished the ALES list of resources (also available on our webpages). This document features links to many useful archive-based teaching resources which can be used in the classroom, or as inspiration for creating resources from other collections. It also highlights useful educational organisations, online tools and continuing professional development resources. Our intention is to review and republish this document on an annual basis, and we welcome suggestions for inclusion.

We've also revived our Twitter account, @ARALearning, and are building relationships with various organisations whose objectives have a crossover with our own. This includes The National Archives



Alexander Healey, Archives Learning and Education Section Chair. Photo copyright Hull History Centre.

(UK), the Group for Education and Museums (GEM) and the Historical Association.

It's been really exciting to be a part of the committee as the section reviews its purpose and defines and delivers its goals. Massive thanks are due to the other officers, all of whom have put in a huge amount of work alongside their usual activities. I would also like to thank everyone who contributed content for this edition of ARC, and to those who have participated in our events this year.

Finally, we love to hear from our members. Whether you would like to contribute something for our next issue of ARC, are interested in speaking at one of our events, or simply have a comment or query, drop us an email at ales@archives.org.uk, or get in touch on Twitter @ARALearning.

Alexandra Healey

Newcastle University Special Collections and ALES section Chair



Women working at E Greens munitions factory in Wakefield c1917. Copyright West Yorkshire Archive Service.

Archives into classrooms – a partnership with museums and libraries

When Wakefield museums and Wakefield libraries approached West Yorkshire Archive Service (WYAS) to create an online learning resource for local school teachers, the WYAS outreach team jumped at the chance.

In 2016 WYAS Wakefield was preparing to move to the Heritage Lottery funded West Yorkshire History Centre. As part of this project the outreach team wanted to increase engagement with a number of new audiences. To achieve this, we began developing a new learning programme to draw school groups into the archives.

A local history teacher approached Louise Bragan, learning officer at Wakefield Museums, for some resources. Louise asked WYAS and Wakefield Libraries to collaborate, and by 2018 the partnership had produced five themed resource packs that schools can download and use.

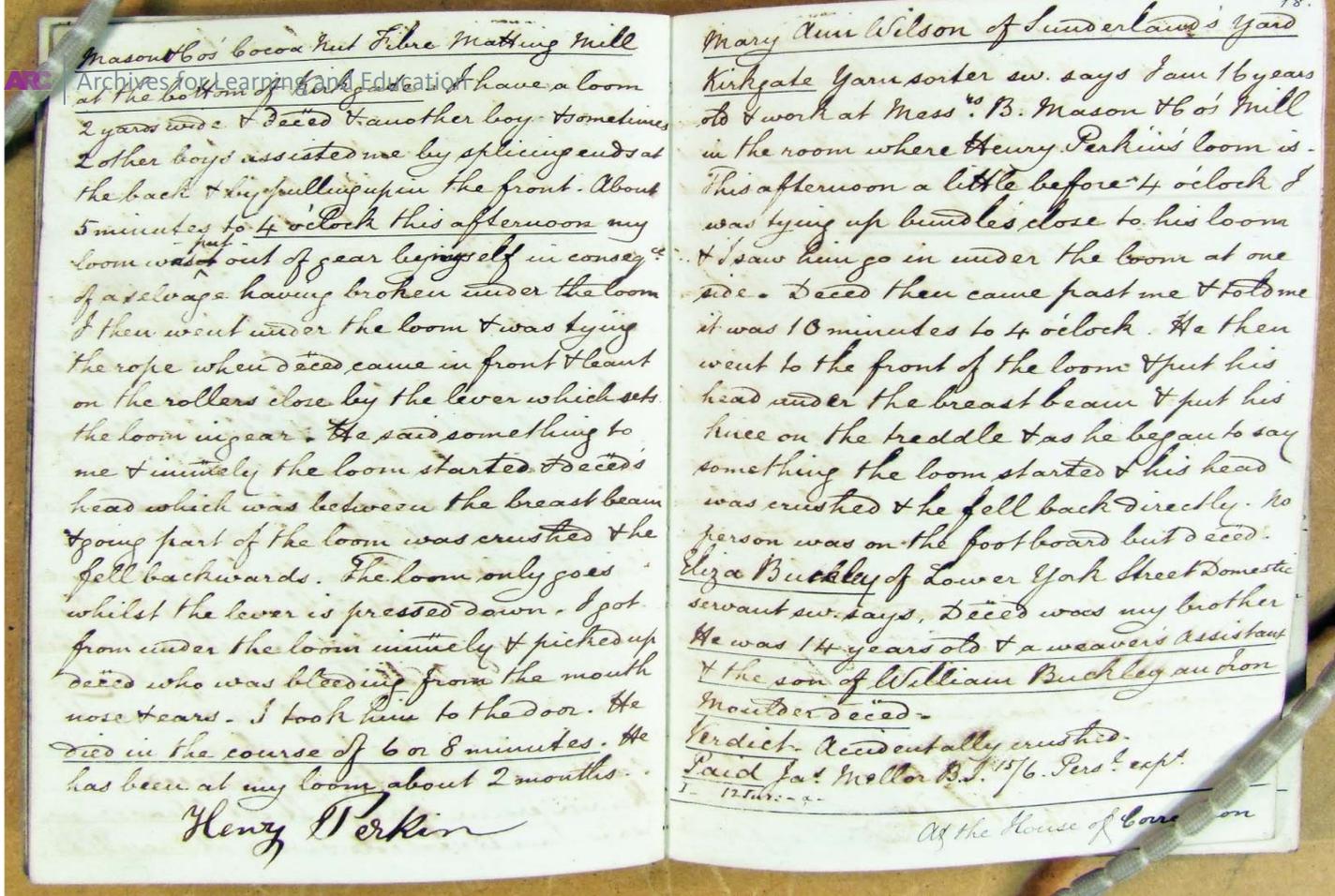
www.archives.org.uk

Resource packs

Five resource packs were:

- Industrial Wakefield
- Life in Wakefield Workhouse
- Life in Pontefract Workhouse
- WW1 Military
- WW1 Homefront

Each pack contains background information about WYAS, Wakefield museums and Wakefield libraries, suggested questions, discussions and activities. The packs also include images with accompanying descriptions, and additional information on the topic. Wakefield Council's creative services, who designed the packs, supported the partnership.

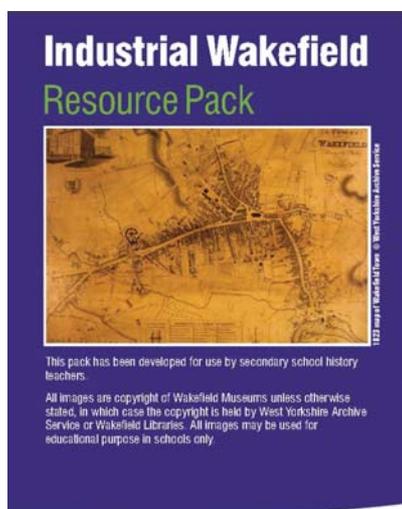


A page of Thomas Taylor's notebook (Coroner of Wakefield) into a death at a local factory. Copyright West Yorkshire Archive Service

Identifying resources for the packs was challenging. The outreach team researched WYAS's vast collections to identify engaging and diverse material for inclusion in the packs. They then had to establish copyright status of the material and seek permission to use it. As the documents were being published online, this proved more challenging than creating an in-house educational resource.

Partnerships

The partnership between WYAS, Wakefield museums and Wakefield libraries has helped to unlock the potential of the archive service collections by bringing to life the local history of the area. Contributions from all three organisations have



supported the showcasing of objects, photographs and documentation - conveying the stories of local people, places and industries. This is fulfilling a key element of the history curriculum in local schools.

A key factor in bringing this project together was two local groups, to which all three organisations belong.

The Wakefield Cultural Education Forum, set up by WYAS in 2013, brings together education staff from cultural organisations across Wakefield. The group meet quarterly to discuss and promote their work and share best practice in cultural learning. The forum is a great support network for education staff in the city, and allows for partnerships to develop and grow.

The second group, Wakefield History Curriculum Group, was set up by Nigel Turner from Kettlethorpe High School. This group brings together subject specific secondary teachers and education staff from cultural organisations, who meet once a term and attend an annual conference. It was a teacher belonging to this group who sparked the initial idea for the resource pack project, and it was at the annual conference that the resource packs were launched.

By October 2018 the packs had been downloaded 62 times. Considering the challenges of arranging school visits, the creation of these online educational resource packs has made it much easier for WYAS to get their archive collections into the classroom.

The packs can be downloaded for free directly from Wakefield Council and West Yorkshire Archive Service website: www.wyjs.org.uk/archive-service/

Helen Chatterton

West Yorkshire Archive Service

Community engagement in the Highlands with HMP Inverness – First World War workshop

In 2018, the final year of the First World War centenary commemorations, Highland archive staff used their collections to explore the theme of conflict and to mark the anniversary through a wide range of activities.

High Life Highland is a charity formed in 2011 by The Highland Council to develop and promote opportunities in culture, learning, sport, leisure, health and wellbeing across nine services throughout the Highlands. The Highland Archive Service sits under this umbrella organisation.

The collections held at the Highland Archive Service date from the 1200s to the present day. The collections are diverse, ranging from family and estate papers to business and local government records, and lend themselves to a variety of engagement possibilities.

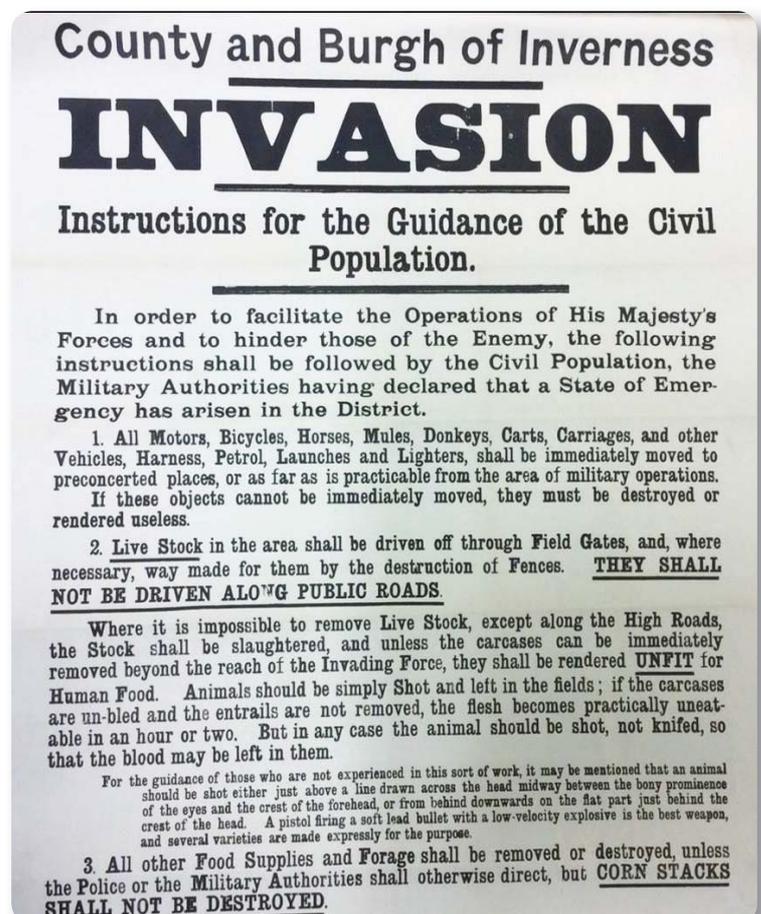
First World War workshop

As the First World War centenary events came to a climax in November 2018, I held a workshop with prisoners at HMP Inverness to discuss aspects of the First World War. Attendance at the workshop (accommodating a maximum of 12 prisons) was voluntary, yet was fully subscribed with a waiting list. HMP Inverness is run by the Scottish Prison Service (SPS) and serves the courts of the Highlands and Islands and Moray. It covers a large and diverse catchment area incorporating both urban and rural populations, and holds an average of 117 male prisoners, both remand and convicted, as well as those awaiting transfer. Education, learning and skills services in the prison are provided by Fife College. The workshop was part of a two-week First World War project, led by Fife College.

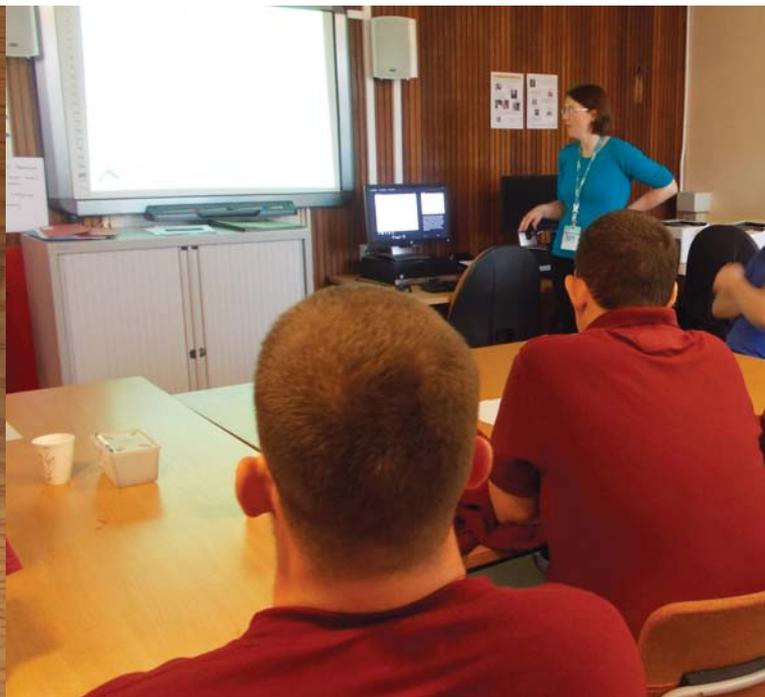
Learners studied the causes and impact of the war, using photographs and artefacts to gain an understanding of what life was like for those involved, culminating in the creation of an art display which was hosted by the Inverness branch of the British Legion on Armistice Day. An element of the workshop was a presentation about the Great War from a Highland perspective.

Participants used documents from the collections were used to examine life on the home front, and the experiences of some of the many Highlanders who served, prompting discussion and reflection amongst the group.

The restrictions on accessing online resources, and the limitations about what could be taken into the building, required us to give the prison staff a disc version of the presentation. We had to forego usual laptop bag with books and information, and the ability to search our catalogues immediately to answer questions.



Extract from poster giving advice to the population of Inverness in the event of an invasion. Photograph courtesy of Highland Archive Service.



Passes - Highland Archive Service staff and Scottish Prison Service visitor badge. Photograph courtesy of Highland Archive Service

Lorna delivering the session to the group. Photograph courtesy of Scottish Prison Service

“The group drew comparisons between the feelings of the soldiers and the feelings they themselves had faced upon being imprisoned”

The group listened to stories of school children collecting sphagnum moss for dressings, and of the increased workload of the police - from investigating those appealing against military service, to pursuing potential ‘aliens’. They also heard about the almost limitless power of the wide-ranging Defence of the Realm Act (DORA), which led to the Highlands becoming a special military area forcing residents and visitors to carry identity passes.

The group shared stories on their own knowledge of the local area and their own diverse experiences. One spoke of the current uses of sphagnum moss to treat wounds in Northern Ireland, while another told of his own father who had been imprisoned for refusing to do military service in the 1950s. There were animated discussions about the rights and wrongs of conscription, censorship and giving military drill to schoolboys. One attendee voiced a passionate opinion as to why the young should never be involved in conflict. Another participant played devil’s advocate, asking if it was better than the

alternative – the supply of troops declining, and the war being lost.

The second half of the workshop focused on life at the front, through the letters and papers of three Highlanders who fought. There were discussions about the emotions of the men leaving the Highlands and their families, not knowing when or if they would return, or what they would inevitably miss whilst absent. The group drew comparisons between the feelings of the soldiers and the feelings they themselves had faced upon being imprisoned - looking around for the last time and knowing that things would surely be different on their return.

When asked why they thought one particular soldier had gone to war voluntarily, leaving his motherless baby with his brother, the group broke into a reflective discussion about the possibilities. They thought that perhaps it was because of the baby he wanted to fight for a better world, or he was dealing with his own grief at the loss of his wife.

One of the group, having served in the marines, brought a number of fascinating and emotive insights into the life and motivations of a soldier. He spoke about the intense fear when setting off on a tour of duty, the close bonds formed in combat, and the impact of seeing his best friend killed next to him. He believed that compulsory military service is dangerous, for both the person and those around them. He stated that everyone

“Documents from our collections were used to examine life on the Home Front and the experiences of some of the many Highlanders who served.”

in the forces should be there out of choice, and not endangering others through lack of skill, experience or enthusiasm.

Feedback

The feedback from the workshop was overwhelmingly positive. The tutor, Chloe Jennings, from Fife College, said that the collaboration had been “brilliant”. Participants said that the workshop was “very interesting”, “a fun afternoon” and that they had “learned so much in a short time”.

The workshop had opened with the question “Does anyone know what archives are?” This was met with a comprehensive “No”. Therefore, it was heartening at the end of the session, when the group was asked “Knowing what you know now, do you think it is important that we keep archives?” to hear a resounding and passionate “Yes!”

We look forward to working together with Fife College and the Scottish Prison Service on further projects.

Lorna Steele

Highland Archive Service

Lost trades of Islington

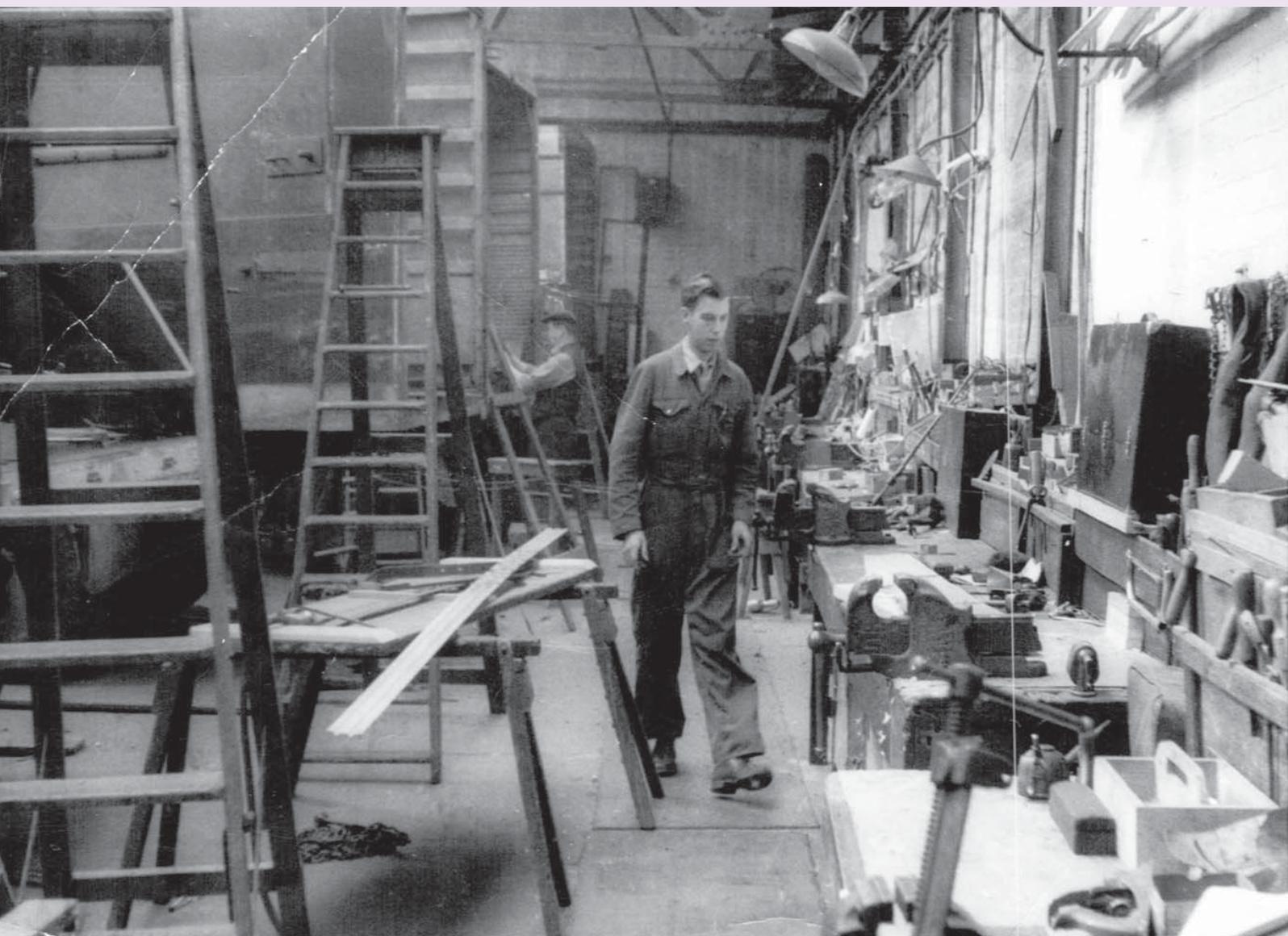
Julie Melrose reports on an intergenerational oral history project that is preserving the ‘lost trades’ of Islington

For much of the 20th century Islington, a borough in north London, was an industrial area with numerous trades, workshops and factories located throughout. Today it is hard to find evidence of many of these workplaces and industries. To preserve a record of these ‘lost trades’, Age UK Islington (AUI) has collaborated with London Metropolitan University (LMU) and Islington Heritage Service (IHS) to record the oral histories of ten people who worked in these fields.

Those interviewed held a variety of positions in a range of trades, such as coach building and barometer restoration, or worked in factories producing sweets and chocolates, medical supplies and fine leatherwork. Their stories are varied, and range from the 1940s to the 1980s, but all have a common thread of long hours, apprenticeships, training and camaraderie.

This was a collaborative, intergenerational project, where AUI volunteers over the age of 50 worked with LMU students to record the oral histories. The ‘experts’ provided volunteers and students with oral history training to learn about procedures, ethics, equipment and interviewing techniques. None of the volunteers had worked on an oral history project before, so everyone was learning new skills together. The participants also received archival research training and again, for many, this would be their first time carrying out research in an archive.

The students and volunteers worked in pairs and selected whom they would interview. Together they conducted research into the industry in which their interviewee worked, compiled questions and then recorded the interview. They developed a cooperative and supporting relationship, learning from each other’s skills and knowledge through a collaborative learning approach. The students were already more familiar with, and comfortable in, an archival research and learning environment, and so encouraged and supported their partner in these areas. The students were also able to assist the volunteers in using recording equipment. The volunteers, in turn, were able to provide the students with a wider context and understanding of the research, because most were more familiar with the industries and trades than



Stanley Wilson in the workshop at Carter Patersons, coach builders, c1955. Photograph courtesy of Stanley Wilson

“None of the volunteers had worked on an oral history project before, so everyone was learning new skills together”

the students: "Participating in the Oral History project has made me realise the wealth of knowledge and experience possessed by the older volunteers and contributors." (Media and Communications BSc student, LMU).

The way the project was organised also helped improve the quality of the oral history. Since many of the volunteers were interviewing members of their own community and had much in common with them, they were able to connect and engage with the interviewees

more directly. This enabled the interviewers to quickly build rapport, and made for more relaxed, reflective and candid interviews.

The collaborative approach was also beneficial at an organisational level, with the three partner organisations able to lead in the areas where they had particular skills, resources and expertise. This not only meant the project was able to produce more outcomes than was originally outlined in the project bid, it also gave the participants a broader learning experience.

Working over three locations with participants' ages ranging from early 20s to mid 90s was not without its challenges. Most notable were issues around timing between the students and volunteers. The students had tight term-time schedules and deadlines limiting their availability during the daytime, whereas the volunteers were often only available during the day. Each pair had unique factors to consider and so were encouraged to

“Participating in the Oral History project has made me realise the wealth of knowledge and experience possessed by the older volunteers and contributors.”

Media and Communications BSc student, LMU.

develop their own strategy on how to deal with these timing issues. In the end, some pairs did the research together, meeting once or twice and writing the interview questions there and then. Others would delegate jobs to each other - a volunteer might undertake archival research during the day and the student would concentrate on the questions at home.

Once the oral history interviews were completed, they were then used for Age UK Islington’s outreach programme to inspire poetry and photography with their service users. The project was then showcased in an exhibition, which ran from November 2018 until February 2019. All those involved in the project were invited to a celebratory event at LMU’s Fast Forward festival and the exhibition’s private view at Islington Local History Centre. This allowed everyone - volunteers, students and interviewees - to see the fruits of their hard work and share their contribution with their friends, peers and relatives.

The success of the project was very much due to the ways in which all groups worked together - the students and volunteers, interviewers and interviewees, and the three project partners. The key outcomes of the project were:

- students were given the opportunity to have experience of working with community organisations
- Age UK Islington users developed confidence and new skills, helping with issues around isolation and loneliness
- new relationships were developed between individuals and organisations
- new audiences were introduced to the archive
- a unique record of the lives of people of Islington who were working through post-industrial, pre-digital times was created for long-term preservation.

Lost Trades of Islington was funded by the Heritage Lottery Fund (HLF).

Julie Melrose

Islington Local History Centre

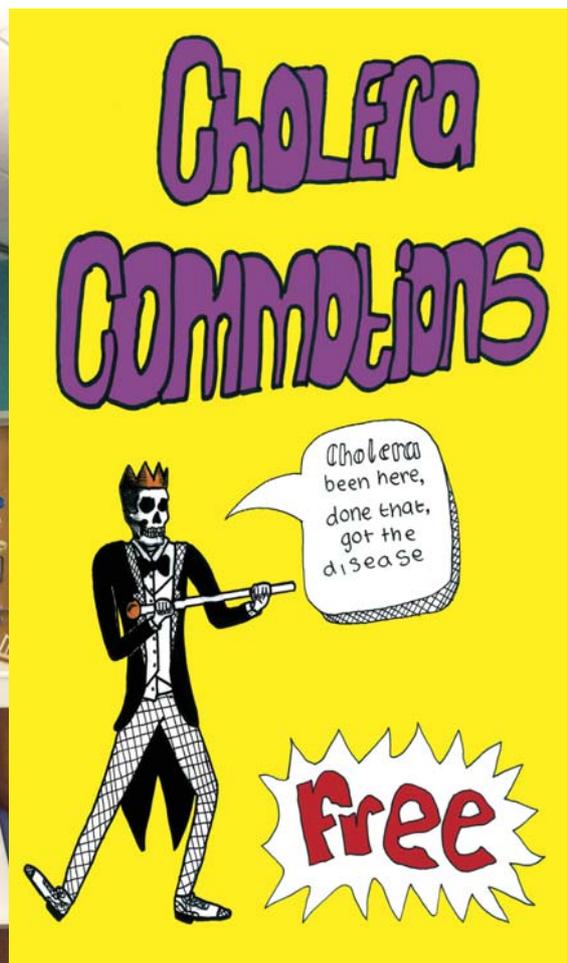
Breaking down the barriers

Using archives to support innovation in school curriculum-making

Learning Arc, established around 10 years ago, is a group of North East archive educators, whose members meet regularly to share good practice in archive education. The group is dedicated to developing a deeper understanding of local heritage through the rich resource of archives. Quarterly discussions between the members revealed that archives are being underused by schools. This is particularly true of secondary schools, with the archive educators struggling to find ways to break down barriers to engagement – arranging for the students time out of school, working around a school timetable, and working with multiple subjects and teachers for each year group.

In order to find ways to challenge and overcome this situation, the members of Learning Arc decided they would benefit from training on innovative educational practices, enabling them to develop projects which address the specific needs of secondary schools.

Academics and researchers from the Research Centre for Learning and Teaching (CfLaT) at Newcastle University have been working with schools over many years on the development of innovative pedagogies to tackle the issue of student disengagement. Most recently their research has focussed on project-based learning using community resources - a process known as Community Curriculum Making. Central to this approach is that students ‘go places, meet people and do and make things’ and that there is an external audience for the work, giving it value and ensuring its quality. The Learning Arc members and CfLaT successfully



The students' work on display in a local library. Photograph courtesy of Newcastle University

Cover of the comic. Photograph courtesy of Berwick Record Office

applied for funding (Economic and Social Research Council (ESRC) Impact Acceleration Account administered by Newcastle University) to run a project that included:

- Training delivered by CfLaT which introduced the Learning Arc members to innovative curriculum approaches/pedagogies as well as tools for planning and evaluation.
- Funding to support two archives – Berwick Record Office with Berwick Museum, and Newcastle University Special Collections and Archives - to develop pilot projects with two secondary schools.
- Evaluation of the impact of the projects on the archivists, students and teachers.

The pilot projects

In early 2018, CfLaT provided training for all Learning Arc members, based on the research of Professor David Leat. Initial planning of the pilot projects then took place, using the tools and Community Curriculum Making principles introduced during the training. Two schools local to the archives – Berwick Academy and George Stephenson High School, Killingworth - were then approached to gauge interest in the projects. This

led to the involvement of the head of humanities at Berwick Academy, and the curriculum leader for design at George Stephenson High School, Killingworth.

This planning was crucial as a starting point for discussions. The collaboration of the teachers was vital to guarantee that the projects addressed the agendas and working practices of the schools. Interestingly, the schools developed two very different projects (see below) over very different timeframes - Berwick Academy wanted to run the project as part of a collapsed curriculum/enrichment week near the end of the summer term, whilst George Stephenson High School was keen to embed it into a 6-week curriculum project taking place during normal lesson times. Despite the different approaches taken by each school, the planning tools for both projects ensured that they were underpinned by the key principles of Community Curriculum Making.

There then followed a further planning stage in which specialists, a comic maker and stop-motion animator, worked with the students on their final products. This was particularly important in ensuring the deliverability of what was being asked of the teachers and students.



Students investigating cholera at Newcastle University Medical School. Photograph courtesy of Berwick Record Office

“The students were introduced to the archives, visited local sites affected by the outbreaks and heard about a volunteer’s research on one of the victims”

The projects

From cholera to comic

In June and July 2018, a group of fifteen Year 9 students from Berwick Academy took part in a four-day project, focussing on cholera outbreaks in Berwick from 1832 to 1854. The students started with a visit to Newcastle University, where they worked with the Special Collections outreach team and took part in a science workshop in the Medical School.

This was followed by three days at Berwick Record Office and Museum researching the local cholera outbreaks. The students were introduced to the archives, visited local sites

www.archives.org.uk

affected by the outbreaks and heard about a volunteer’s research on one of the victims. They then worked with Lydia Wysocki from Applied Comics Etc (appliedcomicsetc.com) on the production of a comic which would introduce the subject to a teenage audience. The comic has been published and distributed locally and also made available online (appliedcomicsetc.com/portfolio/cholera/). The project was also showcased at the Berwick Literary Festival in October 2018, to highlight how archives can be used creatively in different literary mediums and to engage diverse audiences.

Votes For Women: stop-motion animation

Thirty Year 7 students studying design and technology at George Stephenson High School, Killingworth took part in a six-week project on the women’s suffrage movement. The students spent two days at Newcastle University, where they worked with the Special Collections archive educators, attended a lecture in the Law School and had a guided walk around Newcastle city centre.

The students then continued their project in school, supported by their design and technology and art teachers, in addition to a professional puppet maker and animator, Lesley-Anne Rose. The students made their own puppets

“*Learning Arc decided they would benefit from training on innovative educational practices*”

from wire, created stop-motion animations and wrote an article for the school magazine. An exhibition relating to the project was displayed in a local library, and the animations have been added to the Newcastle University library website (www.ncl.ac.uk/library/services/education-outreach/projects/votes-for-women).

The project achievements

Overall, this project has been a great success for all those involved:

- The relationship of the archive educators and the university facilitated access to secondary schools, otherwise hard to reach. This partnership approach, and connection with the university enabled Berwick Record Office to develop contacts with Berwick Academy, who had not engaged with the service before, making them aware of its resources and willingness to work together on future projects.
- The training resulted in collaboratively-designed projects, based on community curriculum principles, that addressed the agendas and needs of the secondary schools thus ensuring their success.
- The students developed their knowledge of archives and their local history through first-hand experience with primary sources.
- ‘Going places, meeting people and doing and making things’ has informed their aspirations, helping them to shape more complex identities.

Most importantly it has forged links between the university, local archives and schools, and was a memorable and enjoyable introduction to archives for the students.

To view the comic: appliedcomicsetc.com/portfolio/cholera/

To view the stop-motion animations:
www.ncl.ac.uk/library/services/education-outreach/projects/votes-for-women

Linda Bankier, Sara Bird, Gillian Johnston

Learning Arc

Jane Miller and Ulrike Thomas David Leat

Newcastle University, School of Education, Communication and Language Sciences

Medicine and healthcare during the Second World War: creating classroom resources from archive material

Thanks to a grant from the Wellcome Trust, in September 2018 the Historic England Archive completed a 12-month project to conserve, digitise and catalogue the Topical Press Agency Medical Collection. This fascinating collection of photographic prints shows health and social care in Britain between 1938 and 1943. Kate Bevan talks about using the collection to create classroom resources.



Historic England

Norman Kingsley Harrison, a pioneer of medical photography, took 4,071 black and white photographs for the Topical Press Agency, established in 1903, to supply newsworthy photographs to Fleet Street press and specialist journals. In 2016 they were rediscovered in the Historic England Archive in Swindon. While it is not clear why all of the photographs in the collection were taken, annotations on some of the photographs suggest that a proportion may have been produced for nursing journals such as *Nursing Times*.



A man placing rubber gloves on moulds into an oven in a factory producing rubber gloves. 20th January 1939. Photograph courtesy of Historic England Archive

A detailed caption written by the photographer accompanied each photograph. As part of the project these captions were transcribed and supplemented by further research, providing background information and determining locations. Sources included medical officer of health reports, hospital databases, journal articles, historical mapping, and Post Office directories.

The photographs show medical procedures, child welfare, blood transfusions, and nurses' training. Wartime healthcare and nursing feature heavily, as do off-duty nurses and their homes. The collection reveals a snapshot of 1930s and 1940s Britain: the fashions, technology, and pastimes, as well as a health service responding to the demands of a country at war. Many of the sites shown in the photographs have changed dramatically, have been destroyed or transformed, giving added significance to the collection as a photographic record. One example is the King George V Sanatorium in Hydestile, Surrey, which was closed in the 1980s. All the buildings were demolished except the entrance lodge, and the site has since been redeveloped for residential use.

The project advertised for a freelance education specialist to develop teaching resources specifically aimed at secondary schools in England. This ensured that the teaching resources complemented the national curriculum modules in GCSE History – Assessment and Qualifications Alliance's 'Britain: Health and the People c1000 to the present day'; Edexcel's 'Medicine in Britain c1250 to present'; and Oxford Cambridge and RSA's 'The People's Health c.1250 to present'. The successful applicant, Mary Shepherd, is a secondary school teacher working in the history department of The Mountbatten School, Hampshire.

Following the project brief to develop teaching resources for secondary schools, Mary developed PowerPoint resources for four topics:

- Women in the Second World War – The Home Front
- Plastic Surgery in the Second World War
- Medical Developments in the Second World War
- Post-Traumatic Stress Disorder in the Second World War.



A nurse holding equipment for the transfusion of dried plasma, at the Army Blood Supply Depot in Southmead Hospital, Bristol. 9th August 1940. Photograph courtesy of Historic England Archive

“The classroom resources were intended to actively engage students through the use of stimulating activities, mixed media and peer-to-peer interaction”



Nurses preparing bedding on the floor of an underground air raid shelter at Manchester Royal Infirmary, Manchester. 5th December 1940. Photograph courtesy of Historic England Archive

“ I think students would find the lessons interesting enough to encourage them to do additional research. ”

All the resources are freely available to download from the Historic England website, specifically:

- Key Stage 3 Resource: [historicengland.org.uk/services-skills/education/teaching-activities/how-did-the-second-world-war-change-the-lives-of-women-on-the-home-front/](https://www.historicengland.org.uk/services-skills/education/teaching-activities/how-did-the-second-world-war-change-the-lives-of-women-on-the-home-front/)
- Key Stage 4 Resources: [historicengland.org.uk/services-skills/education/teaching-activities/wwii-and-the-development-of-medical-knowledge/](https://www.historicengland.org.uk/services-skills/education/teaching-activities/wwii-and-the-development-of-medical-knowledge/)

The project aimed to engage secondary school children with the collection, and to develop access to the collection outside the primary audience of academics. The classroom resources were intended to actively engage students through the use of stimulating activities, mixed media and peer-to-peer interaction. This developed insight into the subjects covered, and aimed to embed a culture of lifelong learning in young people by introducing them to topics with a wider reach than the confines of the academic syllabus.

To evaluate the success of the resources a survey was conducted with teachers from across England. All of the twenty teachers surveyed agreed that the resources were varied enough to be used with a range of learners, and that they were likely to spark students’ interest in the wider topics of history and medicine. Other feedback from the survey included:

“The link to our exam specification [is the best thing] - clear understanding of the demands and priorities in history teaching.”

“The historiography in these lessons is amazing. A lot of our time is taken up researching a variety of sources...

[these resources] mean that planning time would be cut.”

“They [the activities] are also challenging whilst offering the support lower attaining students would need to access them.”

“I think students would find the lessons interesting enough to encourage them to do additional research.”

Commissioning a teacher to create the resources worked well, because they understood the types of activities, lesson structures and formats that worked best within the classroom. Over 50% of the teachers that responded to the survey highlighted this as one of the strengths, with one commenting that the resources showed “clear understanding of the demands and priorities in history teaching”. The resource on post-traumatic stress disorder in the Second World War was highlighted by two of the respondents as being of particular value, due to an increased focus in schools on mental health issues and wellbeing.

The project has been really successful, both in engaging secondary school children with the collection, and also in demonstrating the value of cross-team working with different teams within the archive.

The Historic England photographic collection can be viewed on the Historic England website: archive.historicengland.org.uk

Kate Bevan

Historic England

Turnbull High School students rehearsing Theatre of Remembrance, November 2018. Photograph courtesy of Douglas Roberts, Scottish Council on Archives

Poignant and inspiring voices from the front

Douglas Roberts reports on the Theatre of Remembrance project that brings alive, through performance, the experiences of the First World War.

“Dear Mother, just a line or two to let you know I am in the pink of condition...”

So begins almost every letter written by James Boyd, from Milngavie, between 1915 and his release from a German prisoner-of-war camp in 1919. James was one of three brothers who were posted out to the trenches. The letters James and his brothers, John and Craig, wrote home to their parents are detailed and personal, plotting three journeys through war-torn France and Belgium, through near-miss and injury, humour, exhilaration and despondency. Like many Great War letter collections, they stop abruptly at the end of the war. All three brothers survived, living until 1976, when they all died peacefully within six weeks of each other.

The Theatre of Remembrance performances

In November 2018, 100 years on from the armistice, two groups of S3-S6 students from Boclair Academy and Turnbull High School in East Dunbartonshire brought the Boyds’ letters to life, along with the memoir and diaries of

two local nurses. In powerful stage performances, using only words from the original records, students evoked the wartime experiences of people who had lived only a few miles from their school, and were only a few years older than the students themselves.

Meanwhile in Stonehaven, Mackie Academy students were also working on a performance project, using records from their local area. This all-female group of students took the stories of Christian Watt Marshall, a local herring-woman; Robert Stephen, a young soldier from Aberdeen who fought at Vimy Ridge; along with the military tribunal records of William Main, and created their own script that told the local stories of wartime experiences. Working with two theatre professionals, Douglas Roberts and Scott Noble, they created a riveting performance for packed audiences in the school drama studio. Amongst the audience was Aberdeenshire Council’s chief executive officer, Jim Savege, who wrote afterwards of the “poignant and inspiring” performance. East Dunbartonshire Leisure and Culture Archives,



Turnbull High School students rehearsing Theatre of Remembrance, November 2018. Photograph courtesy of Douglas Roberts, Scottish Council on Archives

together with Aberdeen City and Aberdeenshire archives, worked with the Scottish Council on Archives to undertake these innovative theatre education projects. The project was helped with funding from the Heritage Lottery Fund (HLF).

I was lucky enough to have the support from a professional actor, Scott Noble, in facilitating the projects in all three schools, in collaboration with archivists Janice Miller and Ruairaidh Wishart, network librarian Debbie Barclay, and teaching staff from the schools. We prepared initial scripts from the archived records for the students to edit and arrange. Spending five days in each school, we worked with the students to devise simple dramatic scenes, into which we read the first-hand accounts of the soldiers and nurses. Students designed and operated lighting and sound effects for the performances.

The focus throughout has been on the students taking ownership of the performance, and deciding how the memory of these local people is presented to their. Students also directed many of the scenes. The facilitators' job was to give them the skills and the confidence to be creative. Self-confidence is the bedrock of achievement in

school and beyond, and this project shows how giving creative freedom to young people has a wide-ranging effect on their self-esteem.

“For the most part they are not drama students,” explained Scott. “We took young people with an interest in history and put them through an intensive five-day process of acting, voice training and production skills. They grew in confidence, found their voices and gradually took charge of the performance.”

Audience feedback

One Boclair Academy student said that she had never performed before. “I’ve lived in a shell for the past six years. Since the performance I’ve had a confidence that I’ve never had before, to go up and talk to people.” Audience members at all three schools were full of praise for the students’ performances. One parent said her daughter had a new love for history, whilst another parent said her shy son had pushed himself to speak out, in the character of a soldier.

Billy Hendry, convenor of the place, neighbourhood and corporate assets committee at East Dunbartonshire



Turnbull High School students rehearsing Theatre of Remembrance, November 2018. Photograph courtesy of Douglas Roberts, Scottish Council on Archives

Council, said, “The centenary of the end of the First World War has been marked in various ways across East Dunbartonshire this month, and these two performances were particularly special. The drama was devised in collaboration with the students performing it. The fact that the students are only a few years younger than the writers they were depicting renders these performances even more poignant.”

Over 200 parents, staff and guests from the local communities watched the finished performances, some of which included live music, exhibitions of archive material and wartime memorabilia. Home-baked cakes and tea were enjoyed afterwards.

Audience members at Mackie Academy spoke of being moved to tears by the account of Christian Marshall learning of the death of her fiancé via a returned letter stamped 'deceased'. Meanwhile audiences in East Dunbartonshire winced at the graphic account of a bullet being extracted from behind John Boyd’s eye by a surgeon, while he sat wide awake on a stool. Eileen Kennedy, head teacher at Turnbull High School, was impressed by the impact the project had on the students involved, linking powerfully to their curricular studies in history, and raising their self-confidence.

James Boyd’s letters, spoken aloud by young men in distinct northern Glasgow accents at Boclair Academy, had a special significance for audience member Barbie Handley. She is James Boyd’s granddaughter, who had travelled from the Lake District specially to see the performance that gave a voice to her grandfather’s and great uncles’ 100-year old wartime experiences. “I know these letters,” she said, “but hearing them spoken aloud like this was incredibly moving. These young people have honoured his memory.”

Douglas Roberts

Scottish Council on Archives (SCA) Educational Development Officer

The Unprecedented Case

Since 2016, the UK Parliamentary Archives have hosted visits from approximately fifty Year 6 pupils from the Borough of Hackney. All the pupils have been identified as having special educational needs or disabilities.

Their visit is part of a wider literacy project called The Unprecedented Case, organised by a charity called Hand Of, an arts and education charity dedicated to enriching the education of disadvantaged children and young people. They work together with schools, heritage buildings and archival institutions to deliver projects which positively impact children’s educational experiences, allowing them to express their imaginations by collaborating with artists and exploring their local history.

The Unprecedented Case revolves around Ralf Sadler, who was an advisor to Henry VIII and owned Sutton House. The pupils learn about Ralf Sadler’s rise to power and a private legislative act (for the legitimisation

“ At the end of the week, the Year 6 pupils perform a play at Sutton House, inspired by what they have learnt ”



Photograph of pupil in the Parliamentary Archives repository, 2017. Copyright Ismar Badzic/Hand Of



Photograph of pupil taking part in the palaeography workshop, 2017. Copyright Ismar Badzic/Hand Of

of the children of Sir Ralph Sadler and Ellene his wife) that Henry VIII passed to help him.

The pupils spend around a week with Hand Of, at Sutton House in Hackney, and also visit the Houses of Parliament, for a day packed full of activities. In the morning the pupils have a tour of Parliament. They learn about the history of Parliament and Parliamentary procedure, which is useful in giving groups a good grounding of the history and purpose of the archives.

In the afternoon the pupils visit the archive. Workshop areas within the archive are limited in terms of space, so the larger group is split into groups of eight or fewer. In these smaller groups pupils have a behind the scenes tour of the archive, giving them an opportunity to see a variety of different records, as well as seeing the repository itself.

“pupils have a behind the scenes tour of the archive, giving them an opportunity to see a variety of different records”

A Tudor palaeography lesson is also provided, in which pupils grapple with the inconsistent spelling of 16th-century scribes, before learning to write their own name in a Tudor style. This is followed by a practical workshop, where they learn how Tudor-era legislative acts were made, by stitching together leaves of paper to make a roll. This provides students with a chance to demonstrate their dexterity and allows them to take home a scroll of their own.



Photograph of pupil writing in work book, 2017. Copyright Ismar Badzic/Hand Of

At the end of the week, the Year 6 pupils perform a play at Sutton House, inspired by what they have learnt. The venue is packed out with proud family members and friends, eager to see what the pupils will do. Feedback from the school staff and students has included:

“The joy on the faces of the pupils and the pride in their accomplishments made this an intensely valuable and worthwhile project. I can't speak highly enough about the quality of the project, the leaders and the artists. Thank you.”
(Special Educational Needs Coordinator, Morningside Primary)

“Many of our pupils had not previously visited central London and they were delighted to see the Houses of Parliament. The mix of pupils taking part was so rich and varied and it was brilliant to see our children making new friends and coming to understand children from other communities.”
(Special Needs Coordinator, St Dominic's Primary)

“I want to work in an archive when I'm older!”
(Shevin, Y6 performer)

“The teachers teach us in a particular way that other school teachers don't, they teach us everything and explain everything and we practice and practice together!”
(Jordan, Y6 performer)

We hope that by contributing to the Unprecedented Case project and hosting the pupils, we introduce them to professions and records that they might not otherwise learn about. The project also encourages the pupils to participate in Parliament at a young age. Hopefully we'll see them again in 15 years' time as budding archivists, conservators or parliamentarians!

Penny McMahon
Parliamentary Archives

Unboxing archival orientation: an e-learning package for discovering primary source material

Like many universities across the country, the Special Collections and Archives at the University of Gloucestershire (UoG) is home to various research collections, spanning hundreds of thousands of examples of primary sources. One of the main aims of the service is to get as many of our 10,000 students using this material as possible. No mean feat for a sole archivist.

I've been interested in undergraduate use of archives since 2008, when I started working in higher education archives. This culminated in a masters dissertation in 2014 that explored the motivations and barriers undergraduates experience when using archive material. I found that although students are interested in archives, they were often unsure how to visit and use the material. This 'archival anxiety' was first discussed by Greg Johnson in 2006, and recently made an appearance at the 2018 ARA Conference thanks to Sarah Hayes-Hickey.

Since 2014 the number and reach of archive orientation sessions for undergraduate courses has increased - delivered to history, English, photography, media, illustration, graphic design, creative writing and education students. My dream would be to collaborate with a course and run an entire archives-based undergraduate module, similar to the University of Westminster's masters-level module 'Engaging the Archive'. For now, I get a single two-hour session during

which I introduce the world of archives, discussing the practicalities of handling and using archives, alongside getting hands-on with course-specific material, and finally dispelling any 'archive anxiety' and encouraging repeat visits. This is a lot to cram into two hours!

While I (and hopefully the students) enjoy these sessions, I felt there must be another way of delivering the basics, freeing up precious in-person time. My dissertation research covered the notion of the 'embedded archive', where archivists take material into classrooms, an environment in which students are familiar. While there are merits to this, I believe it is important to get students in to the archive service itself, as this encourages repeat visits. Demonstrating the environment is not strange or elitist, but rather welcoming, interesting and relevant to their studies.

In 2017, my team submitted a project bid to the university's internal e-learning fund. The fund was established to stimulate and support greater use of technology in learning

LOUISE

Archivist



Still from introductory video. Copyright University of Gloucestershire

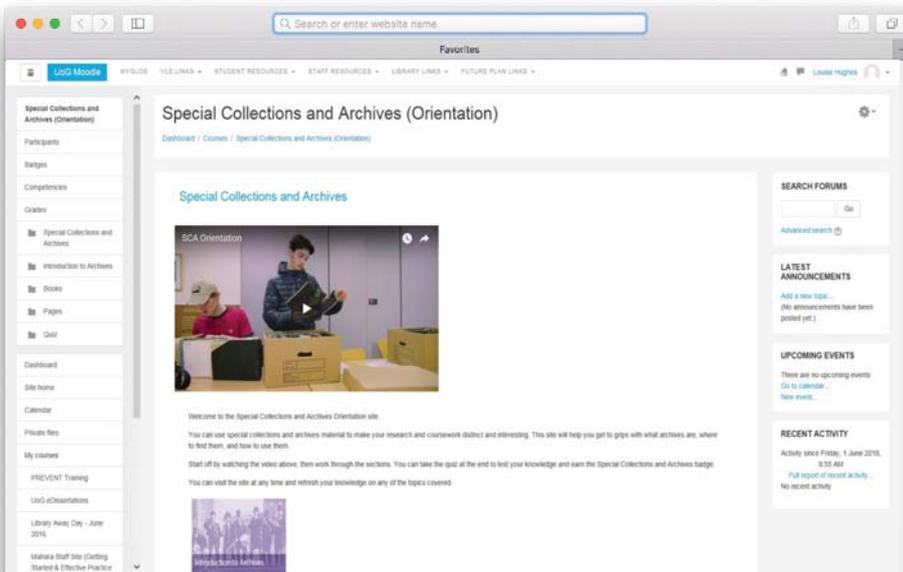
- **Introduction to Archives:** Definitions, content and custodianship
- **Finding Archives:** Where archives are kept and how to access them
- **Using Archives:** Discover how to handle, read and reference archive material
- **Collections at UoG:** Special Collections and Archives held by the University
- **Subject Guides:** Course-specific guides to using Special Collections and Archives

The material also includes related topics such as citation, palaeography and copyright. Resources include images, texts and web links. The site is rounded off with a multiple-choice quiz, and students earn a Moodle badge for participating. It is also a resource they can access at any time and re-visit.

Feedback so far has been good and I will monitor participation levels over the academic year. I'd be interested to hear from anyone who is exploring similar learning tools with undergraduates and beyond.

Louise Hughes

University of Gloucestershire



Screenshot from Special Collections and Archive Orientation Moodle Site. Copyright University of Gloucestershire

and teaching at the institution. The aim of our project bid was to establish an archive orientation course on the university's virtual learning environment, Moodle.

All undergraduate students at the University use Moodle, making it an environment they are familiar and comfortable with. Students would have to work through our Moodle-based orientation course before visiting the archive service in person. This would hopefully result in alleviating some of the 'archive anxiety' they may otherwise have felt, and freeing up in-person time to focus on course-specific material. The bid was successful and

the service received a small pot of money to film a short introductory video and create the site.

I worked with Unit One Films, a production company employing University of Gloucestershire graduates and students, to produce the video covering what archives and special collections are, where to find them and how to access them. I can't say I enjoyed being filmed, but the crew were incredibly professional and friendly. This video introduces the Moodle-based course, which has sections students can work through. These cover everything I say to the students when I see them in-person:

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G. Johnson, 'Introducing Undergraduate Students to Archives and Special Collections' in *College & Undergraduate Libraries* Vol. 13 No. 2 (2006) pp.91-100

Sarah Hayes-Hickey's presentation conference. archives.org.uk/glasgow-2018-presentation-videos#clip=31v4x91gk&time

University of Westminster's masters-level module 'Engaging the Archive' www.sconul.ac.uk/sites/default/files/documents/15_22.pdf

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Poole High School students with photographer Jack Lowe. Photograph courtesy of RNLI / Joanna Quinn



Lifeboats on glass and online: digitising the Beken glass plate collection

Joe Williams outlines how an important collection has been preserved and made accessible.

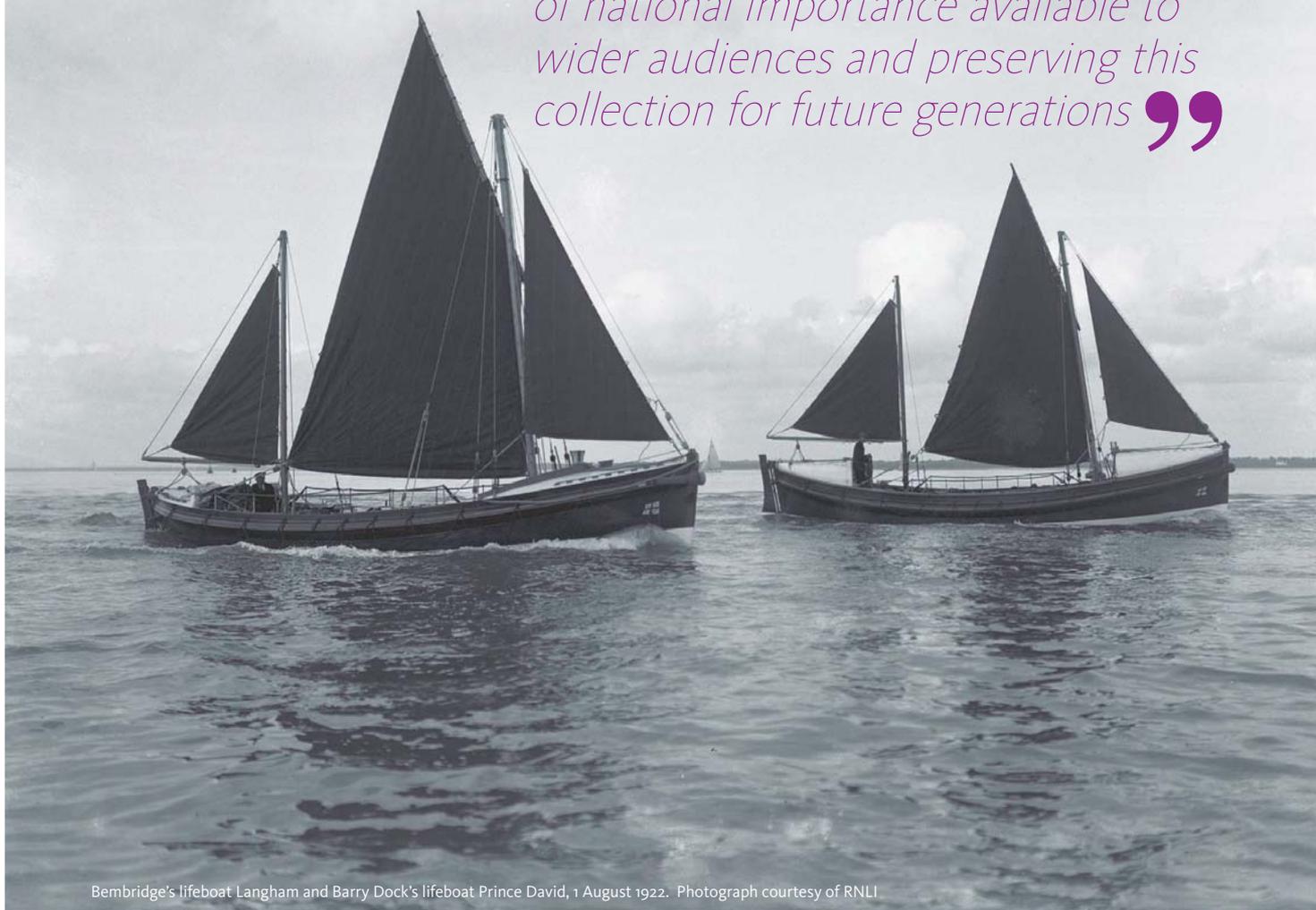
The name Beken of Cowes is synonymous with marine photography. Across the twentieth century three generations of the Beken family took remarkable photographs of yachts, boats and ships off the Isle of Wight. They also photographed over 250 lifeboats of the Royal National Lifeboat Institution (RNLI) as they were completed, launched and taken out on trials. More than 850 glass plate negatives from the Beken of Cowes archive were acquired by the RNLI and, over the last year, these have been preserved, digitised and shared.

The records in the RNLI archive date from our foundation in 1824 as the Royal National Institution for the Preservation of Life from Shipwreck, right through to the present day. They are largely held at RNLI Headquarters in Poole, Dorset, and relate to the administration of the RNLI, key figures, crew, lifeboats, gallantry medals, fundraising activities, legacies and publications.

The photographs of lifeboats taken by Beken of Cowes cover much of the 20th century, with the most recent glass plate in the collection dating to 1969. This unique collection provides a snapshot of different classes of lifeboat and, in some cases, these are the only images of those lifeboats to exist. Each image tells a story of a boat that went on to serve at sometimes several lifeboat stations. Some would go on to perform medal winning rescues in dangerous seas, and all were a source of pride for their crews and local communities.

With support from the Heritage Lottery Fund (HLF) as well as Christopher Andreae and The Scorpion Trust, the recently completed HLF Beken Project has significantly improved the visibility and accessibility of this collection. We recruited a team of five volunteers, to support the HLF Beken Project, all of whom were new to working with glass plates. We trained the volunteers in basic preservation

“The HLF Beken Project marks an important step in making a collection of national importance available to wider audiences and preserving this collection for future generations”



Bembridge's lifeboat Langham and Barry Dock's lifeboat Prince David, 1 August 1922. Photograph courtesy of RNLI



Launch of Yarmouth's lifeboat S.G.E., 12 April 1938. Photograph courtesy of RNLI

and digitisation and they went on to enthusiastically support a range of other project activities. Volunteers were recognised with an ‘Excellence in Volunteering’ award from the RNLI for going above and beyond expectations.

The project has transformed access to the collection, taking it from a largely unusable format to a research-rich resource. There was a real need to make the collection safe to ensure long-term preservation, and the glass plates are now repackaged and housed in secure archive storage. The digital aspect ensures that the Beken collection can be opened up to a global audience, with an online gallery allowing browsing by regions of the UK and Ireland.

As the building of boats and lifeboats is such an important part of the Isle of Wight’s heritage, there were several project activities on the island. These included an exhibition at The Shipwreck Centre that showcased images of lifeboats which had been stationed on the Isle of Wight.

The project has also successfully engaged the wider community in Poole. The RNLI is a major part of the Poole community as an employer and as a rescue service, with a lifeboat station and lifeguard patrols in the town. Photography A-Level students from Poole High School participated in a skills workshop with photographer Jack Lowe (creator of The Lifeboat Station Project). Jack’s project involves him travelling to all 238 RNLI lifeboat stations and making photographs on glass using wet plate collodion. Students got a chance to step inside his mobile darkroom (a converted ambulance called ‘Neena’). This memorable day ended with Jack making their own portrait on glass.

The HLF Beken Project has culminated in an exhibition titled ‘Calm Before the Storm: The Art of Photographing Lifeboats’ at Poole Museum (26 January -22 April 2019). Newly digitised images from the Beken collection have been shown alongside glass plate images of current lifeboat stations and crew by Jack Lowe.

The HLF Beken Project marks an important step in making a collection of national importance available to wider audiences and preserving this collection for future generations. As the RNLI approaches its major anniversary the project has significant legacy value, with further exhibition potential and opportunities to engage communities with almost 200 years of lifesaving at sea.

A selection of the images from the Beken glass collection is available at rnli.org/Beken

To contact the team with any enquiries please email: heritage@rnli.org.uk

Joe Williams

HLF Beken Project

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