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A Royal Centenary

Celebrating a
hundred years of the
Royal Archives



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A Sandford Award for Lancashire Archives



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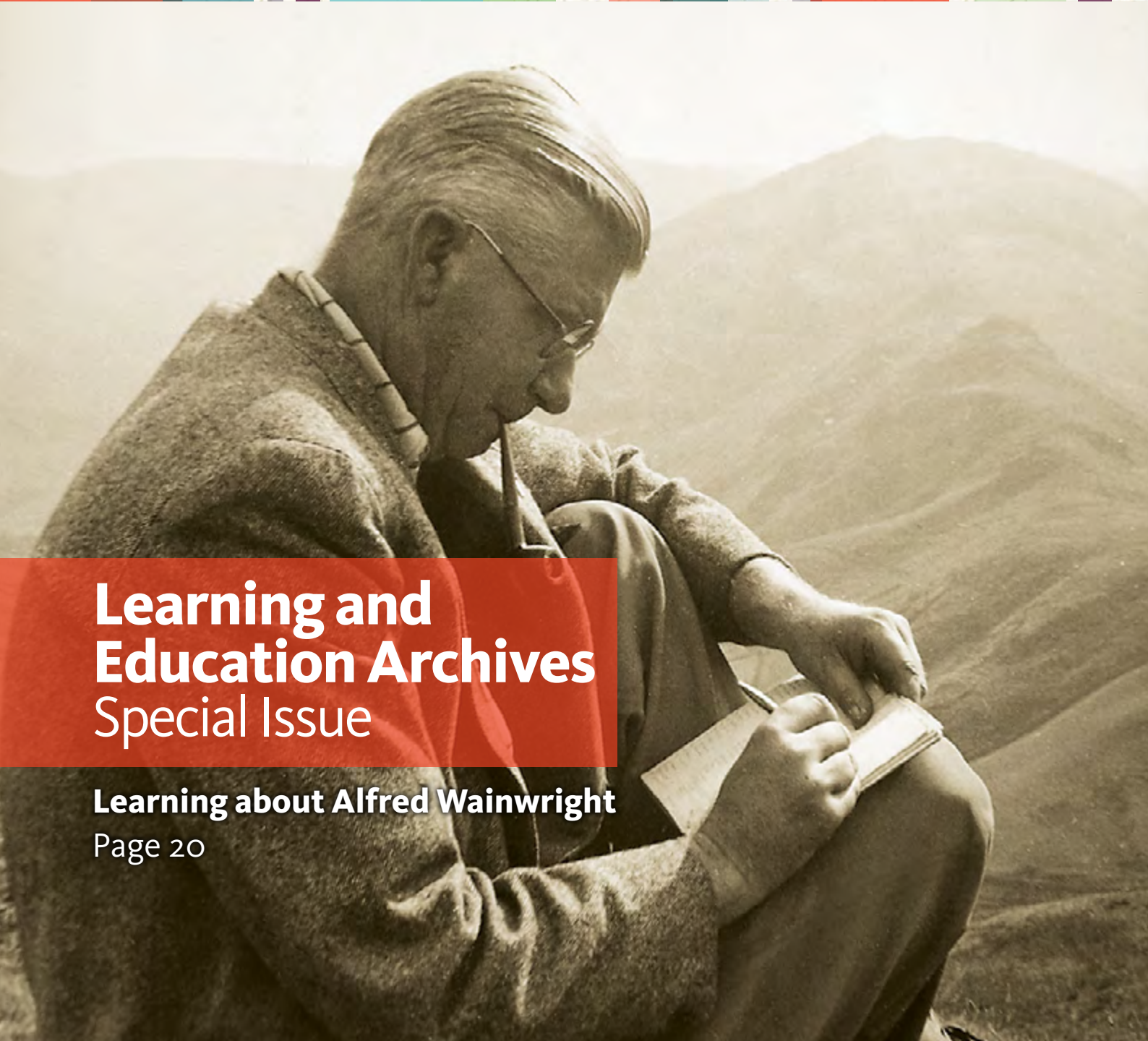
Spanner in the Works

A new way of
opening up access to
a business archive

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Learning about Alfred Wainwright

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The Archives and Records Association (UK & Ireland) has developed its Core Training Programme to ensure high quality, in-demand courses are widely and frequently available

ARA Core Training courses are high quality, affordable and offered regularly across the regions and nations. They focus on the common skills essential to all of us who work with records - from Audience Engagement to E-Records Management. Each course is supported by ARA funds. The first eight courses have now been designed. More will follow.

Find out more about ARA Core Training and all other training and development opportunities by clicking on the Training link at www.archives.org.uk or keep in touch through Twitter @TrainingARA

Copyright

This course offers participants practical and relevant training in copyright for archives, and will instil confidence to manage copyright demands in the workplace. Practical workshop sessions, led by copyright experts and archivists with extensive experience in the field, ensure the opportunity for discussion and provision of advice.

Audience Engagement

This course offers various aspects of audience engagement, from producing an exhibition to running a successful community-based project. A great opportunity to learn from the experiences of colleagues and to start developing some ideas of your own.

Freedom of Information

This course covers the basic principles of the Freedom of Information Act as well as exploring some practical case studies. Develop your own knowledge about the Act and how to implement it in the workplace.

Archives and Volunteers

This course covers how best to utilise volunteers in the workplace, from the practicalities of running a volunteer project to the value they can bring to an organisation. This is a great opportunity for anyone interested in maximising the benefits of volunteering to both their organisation and for the individuals involved.

Digital Preservation

This course will be updated periodically to address the issues archivists face when dealing with born digital material, it will involve case studies and practical first steps. It's a great opportunity to share and receive advice and knowledge about the many aspects of digital preservation.

Data Protection

This course begins with refresher sessions on the basics of Data Protection. In the afternoon there are opportunities to discuss best practice and raise queries from your own workplace with an expert panel.

E-records management

This course provides a solid introduction to e-records management for record keepers who are not managing electronic records on a day-to-day basis. This course is a great opportunity to learn about and share best practice on all areas of the rapidly changing field of e-records management.

New and refurbished Archives Buildings

Whether you are planning a completely new building or hoping to refurbish a part of an existing site this course provides an introduction to the key issues and themes involved in the provision of new and refurbished archives buildings.

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



**Archives & Records
Association**
UK & Ireland

Welcome to **ARC Magazine** June 2014

This month's special focus is ALES – that is, Archives for Learning and Education Section. We've had a great response from a diverse range of repositories, resulting in some truly fascinating and fun articles. The issue manages to cover a wide geographical area as well, with contributions from archives in no fewer than nine localities, from Aberdeen and Cumbria through Lancashire, Northamptonshire, Essex and on to Cardiff, Gloucestershire and down to Cornwall. Many of these describe successful educational projects and programs laid on by Local Authority archives, but we've also had articles from business archives (including the Marks & Spencer) and superb examples of co-operation and collaboration between heritage services and schools. In addition to the specialist ALES articles, this month's issue of ARC also includes an article marking the 100th year of the Royal Archives, with a look at just a tiny fraction of the treasures curated by the team who look after the papers, ephemera and artefacts relating to HM The Queen and the Royal Family.

This is my first time editing an issue of ARC, though before I got my archivist qualification (from the University of Dundee), I spent over 20 years as an editor working on non-fiction titles. Still fairly new to the profession and to the ARA, I've really enjoyed working on this issue and hopefully have made a decent fist of it!



Barbara Vesey
Editor

ARC Magazine is the monthly publication that is published by the Archives & Records Association (UK and Ireland)
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ARC Magazine design by Glyder www.glyder.org

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opening lines



David Mander is the newly elected Chair of the Archives and Records Association UK & Ireland

It which we are developing to show the value of records management, to name but three of our activities that are developing positively.

where we think the quality of archive services, especially those that are publicly funded, are threatened by budget reductions, though we will support innovative service models and partnerships where we think there is a positive gain to collection management and service delivery. In the coming year we will be looking at what the potential is to define a sustainable service and if guidance in this area could be practical and helpful.

It is a pleasure and a privilege to serve the Association as your Chair for the next two years. I have been a member of ARA and its predecessor, the Society of Archivists for over thirty five years and bring to the role experience gained through employment in local government, augmented by my consultancy work over the past nine years. I have also had the best part of thirty years of experience in a variety of roles in a number of London-based archive and user bodies as well as the regional MLA and have at some stage served on the governing bodies of two of our sister organisations, the British Records Association and the Business Archives Council. I hope that this knowledge and my contacts will benefit the ARA in my period as Chair.

That said, I feel that I have had a steep learning curve in my two years on the Board, first as the Portfolio Holder for Nations and Regions and in this year just past as Vice Chair. In this latter role I have helped revise the way ARA plans and monitors its business and we have much to be proud of – both of what we have achieved through planning for changes in CPD, in our Explore Your Archive Campaign, now in its second year and its sister campaign, Don't Risk

And there is much to carry forward. We have been making steady progress with the Members Review, a key plank in changing what we offer to you and to attract new members to join us. As one who asked the Belgrano question at successive meetings when the merger that created the ARA was under discussion – what are we going to do about this commitment to users? I shall look forward with keen interest to seeing proposals for what we might offer supporters, building on our current offer to affiliates and looking at what we might do better in our regions, nations and sections.

So what should the Chair aspire to do? There is leadership to exercise, but as part of the strong team that is our current Board. There is communication to do – but also listening and being receptive. I welcome contact from members – hopefully if I cannot help nor have the advice you need at my fingertips, I will be able to put you in touch with someone who can provide you with the information or support you need. The ARA has been taking a strong role in advocacy where our members need advice and will continue to do so and where appropriate will continue make representations

And is there any room for pet projects? I have been very impressed by the awards we and our constituents have developed for volunteering and for community archives. If points mean prizes, then prizes must mean more publicity and I would like to expand our family of awards to include two more – with working titles of Record Service of the Year and Professional of the Year – and potentially including voting for the final selection. You do a lot of good work, so let's celebrate more of it!

Two last words. A big thank you to Martin Taylor, who has provided the right kind of leadership – incisive and decisive. And an apology. In my year with Nations and Regions I started a programme of trying to get round to your meetings in person. I still have this to complete and would still like to come if you will invite me.

davidmander@clara.co.uk

Collecting **matters**

Who is learning about your collections and what are they learning?

Many school-age children have just finished the half-term holiday – and it won't be long until the extended summer break – but how many of them will be sharing news of a visit to an archive with their classmates? If you organised family holiday activities, how did you measure their success so you can keep learning, too, about your own collections and your users? How will it help you to develop those collections, to improve and extend the reach of your services?

At The National Archives we want to share your learning, and not only through the case studies we publish on our website: <http://www.nationalarchives.gov.uk/archives-sector/learning.htm>

The annual *Accessions to Repositories* survey encourages learning of a different kind. Data about your collections is included on the National Register of Archives (NRA) and referenced in our thematic digests each summer: <http://www.nationalarchives.gov.uk/accessions/>

But we are always gathering and sharing information.

The *Archiving the Arts* programme helps us to identify the issues specific to building, managing and accessing arts collections: <https://www.nationalarchives.gov.uk/archives-sector/archiving-the-arts.htm>

Our sales-monitoring service provides insight into the movement and market value of historical manuscripts and means we can notify you of sales relevant to your collections:
<http://www.nationalarchives.gov.uk/archives-sector/cultural-property.htm>

We're engaging with you regionally and locally to better understand the challenges you face so that we can advocate at a strategic level for your continued sustainability.

At The National Archives we are learning and sharing all the time.

If we learn something new every day, what was it for you and your users?

Cathy Williams

Head of Collections Knowledge, The National Archives

Email: asd@nationalarchives.gsi.gov.uk

Website:

www.nationalarchives.gov.uk/archives-sector/collections-strategies.htm

Registration Scheme **news**

New Enrolments

We welcome the following new candidates to the Registration Scheme and wish them good luck with their progress:

Nancy Fulford

Project Archivist, University of Reading, Museum of English Rural Life and Special Collections

Jennifer Hancock

Archivist, Cornwall Record Office

Anna Crutchley

Archivist, Cambridge Assessment, Cambridge

Changes to the Registration Scheme

Are you aware of the forthcoming changes to the Registration Scheme? Do you know how these changes might affect you? The Registration Sub-committee continues to run workshops and these offer us an opportunity to communicate some of the changes to potential candidates, existing candidates and mentors. For those of you who cannot attend a workshop, the ARA website is the first place to look for information. The FAQs that are there were written by the Sub-committee and hopefully cover the essential points. However, we are keen that they reflect genuine queries so please let us know if there are specific questions that you feel need answering.

Contacts:

General Registration Scheme Enquiries:
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Registration Scheme Events Enquiries:
regschemeevents@archives.org.uk

Registration Scheme Admin and Bursaries:
regschemeadmin@archives.org.uk

Registration Scheme Communications Officer:
regschemecomms@archives.org.uk

Registration Scheme Mentor Queries and Advice:
regscheme Mentors@archives.org.uk

Richard Wragg

Registration Sub-committee

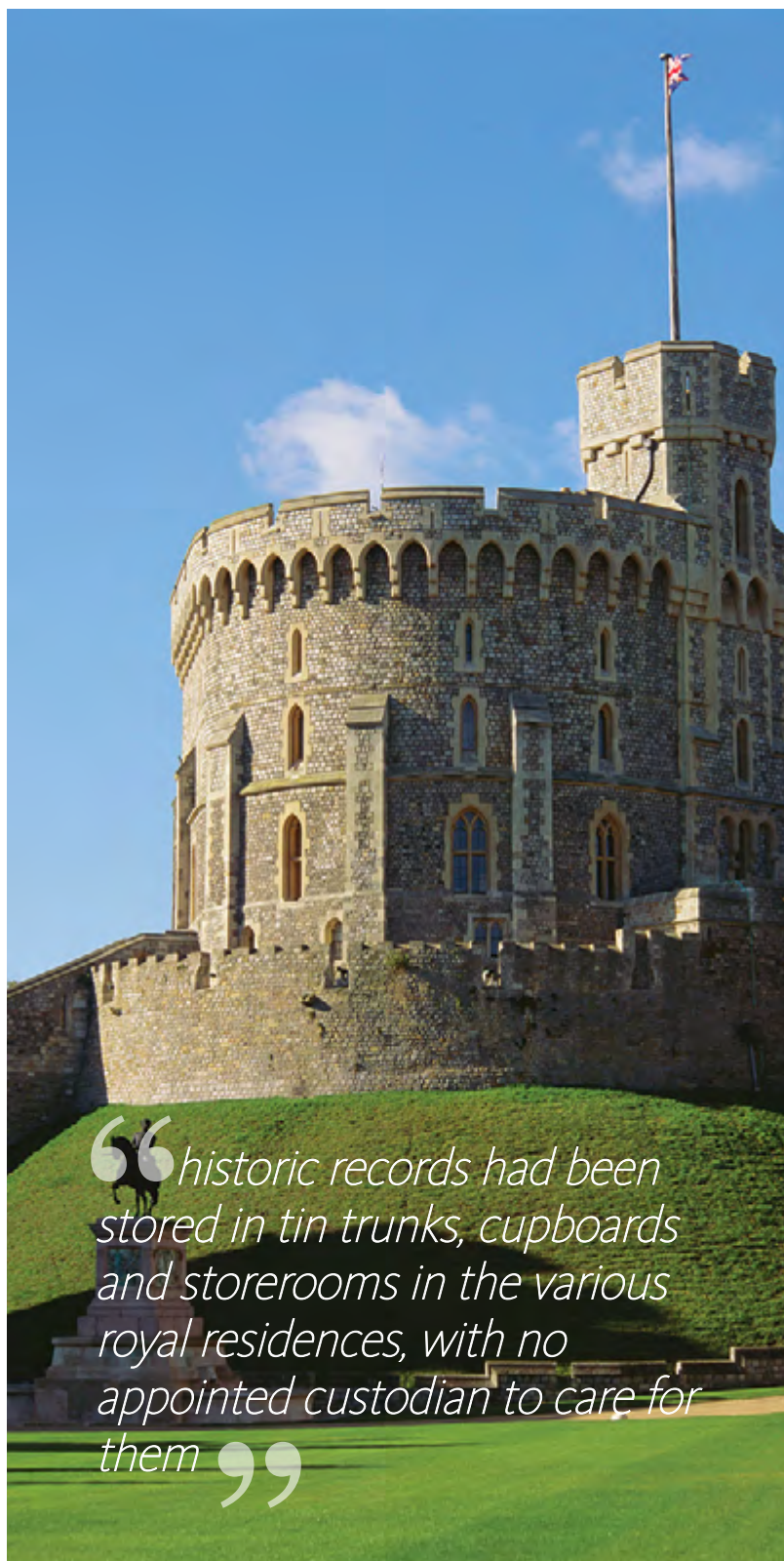
A Royal Centenary

Celebrating a hundred years of the Royal Archives

One hundred years ago, in the first years of the reign of King George V, the Royal Archives was first established in the Round Tower of Windsor Castle. The need for a designated repository for the papers of the Royal Family and the Royal Household had become evident only a few years earlier, following the death of Queen Victoria in 1901. Previously, historic records had been stored in tin trunks, cupboards and storerooms in the various royal residences, with no appointed custodian to care for them. However, the legacy left by Queen Victoria's 63-year reign, in the form of a voluminous collection of official and private correspondence, required a permanent home. Queen Victoria's son, King Edward VII, appointed Lord Esher as the first Keeper of the Royal Archives shortly after Victoria's death. A few years later, following King George V's decree that 'All the Royal Archives shall be kept in a Strong Room or Rooms in the Round Tower' in 1912, work began to construct a Muniment Room in the top half of Edward III's medieval Great Hall in the Round Tower.

In 1914 the transfer of royal documents to the new Muniment Room began; King Edward VII's relatively small collection of correspondence joined Queen Victoria's letters, papers and the 141 volumes of her journal, which she began as a 13-year-old Princess. From the Royal Library came the papers of William Augustus, Duke of Cumberland (1721-1765) and those belonging to James II (1633-1701) and the exiled Stuarts. Also transferred to the Round Tower were the papers of George III and George IV, which had been discovered in the basement of Apsley House, the Duke of Wellington's London residence, in 1912. George III is therefore the first sovereign whose papers are preserved in the Royal Archives; The National Archives holds any records that have survived from the reigns of earlier monarchs.

The expansion of the archive was helped further by Queen Mary, wife of King George V, who wrote to various members of the Royal Family, urging them to deposit their papers in the Round Tower. Further accessions were acquired by purchase, including the oldest item in the Royal Archives: a list of jewels belonging to Edward I in 1297.



“historic records had been stored in tin trunks, cupboards and storerooms in the various royal residences, with no appointed custodian to care for them”

The Round Tower, Windsor Castle



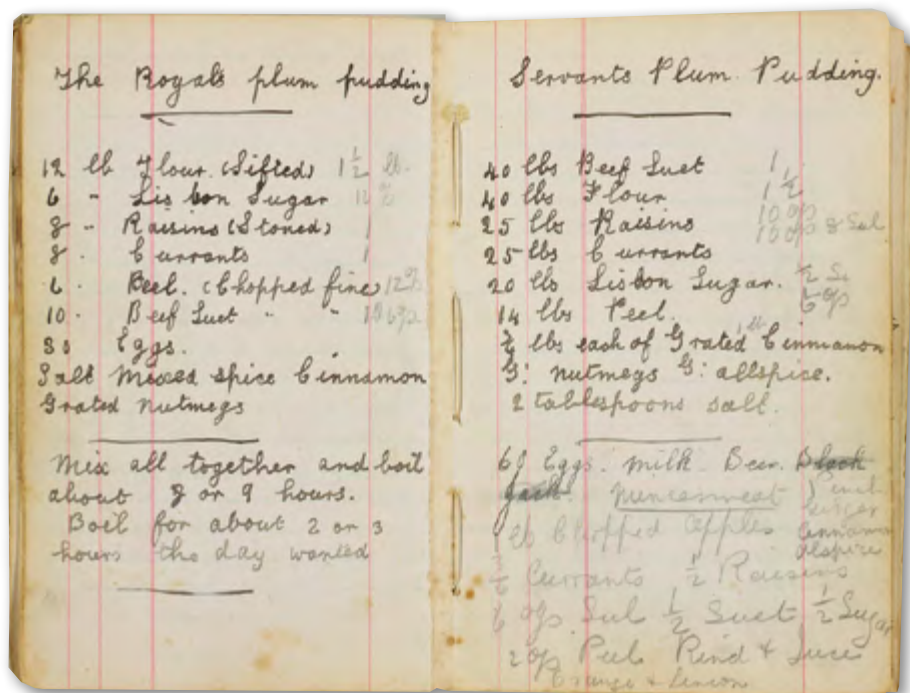
Princess Victoria's paper dolls, c1830. This page shows three paper dolls made by her governess, Baroness Lehzen - and one, 'Lady Maria' (second from right), painted by the Princess herself [RA VIC/MAIN/Z/124]

In addition to the collections of private and official papers of sovereigns and their families, the Royal Archives has become the repository for records generated by the departments of the Royal Household, including the Lord Chamberlain's Office, the Royal Mews and the Private Secretary's Office. The papers of the private royal estates, such as Balmoral and Sandringham, are also significant collections. It is unsurprising, therefore, that the Royal Archives quickly outgrew the Muniment Room and took over several other rooms in the Round Tower. In 1993, a purpose-built storage area was built within the Round Tower, covering over the interior open courtyard.

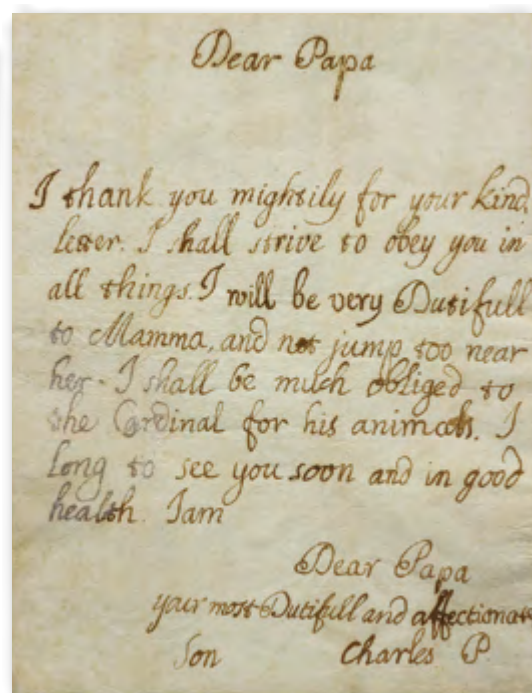
Although the Royal Archives remains a private family collection, bona fide researchers do visit the Round Tower to see papers in person, and staff answer hundreds of enquiries a year from writers, academics, broadcasters, family historians and students. The Royal Archives also contributes to both public exhibitions and private displays for occasions such as state visits and receptions held by Her Majesty The Queen. The archivists also help the departments of the Royal Household and the Households of other members of the Royal Family with many varied enquiries, including requests for archive material for learning projects and online use. Cataloguing the collections is another priority, and the Royal Archives has recently moved into the world of digitisation by making available online the contents of Queen Victoria's journals from 1832 to 1901.

The Muniment Room in the Round Tower





Recipe book of Mildred Nicholls, kitchen maid, 1908-19, showing recipes for plum pudding [RA VIC/ADDC31]



Letter written by the young Prince Charles Edward Stuart to his father, Prince James Francis Edward Stuart, 4 May 1728 [RA SP/MAIN/115/162]

“ featured treasures include ... Princess Elizabeth's handwritten account of the coronation of her parents, King George VI and Queen Elizabeth, in 1937 ”

To mark the centenary of the Royal Archives in 2014, over 100 highlights of the collection have been published for the first time in an illustrated book, *Treasures from The Royal Archives*. These treasures, which have been selected and described by the archivists who work in the Round Tower, reflect the wide variety of subjects and themes covered by the papers in the Royal Archives, such as the business of government, arts and sciences, war and conflict and family life. Documents included in the publication include an account book of Princess Elizabeth (later Queen Elizabeth I), a letter written by Bonnie Prince Charlie as a seven-year-old boy, President Lincoln's letter of sympathy to Queen Victoria on the death of Prince Albert and an account of the Battle of Jutland in 1916 written by one of those involved in the battle, the future King George VI, who was then serving as a Sub-Lieutenant onboard HMS Collingwood. Other featured treasures include a list of the Jacobite prisoners taken at the Battle of Culloden, documents relating to the public trial of Queen Caroline for adultery, Princess Victoria's colourful paper dolls and Princess Elizabeth's handwritten account of the coronation of her parents, King George VI and Queen Elizabeth, in 1937.

Until January 2015, a number of the documents highlighted in *Treasures from the Royal Archives* will go on display, many for the first time, in the Drawings Gallery in Windsor Castle. This will be the first time the Royal Archives has been the subject of a dedicated exhibition and it is truly a fitting celebration of 100 years of a fascinating and unique collection.

Julie Crocker

Assistant Archivist, Royal Archives

Images: Courtesy Royal Archives//© Her Majesty The Queen 2014

Welcome to the Archives for Learning and Education Section (ALES) Issue of ARC

ALES promotes the use of archives for life-long learning, both in the formal learning sector and the wider community. It also provides a forum where members can share ideas and best practice about the use of archives in education. ALES gives members access to training events which provide opportunities to network, to learn about developments in the field and to develop tools to deliver archive learning events and activities.

By the time you read this, we will have held our 2014 Annual Conference on 'The Archivist as a Teacher' following last year's successful conference at PRONI, 'Bridging the Gap', which explored how the archives sector can work more closely with Higher and Further Education institutions.

It has been a good year for ALES: with 693 members we are now the largest ARA section. This reflects the increased interest in archive education within the profession and is testament to the power of education to unleash the value of archives, both to schools and the wider community. You can keep up to date with the work of the committee through both the section pages on the ARA website and our blog, which you can access at <http://archivelearning.blogspot.co.uk/>. The blog offers the perfect opportunity to share projects with the archive education community, so please get in touch if you have an article which you would like us to blog (contact emma.peattie@westlothian.gov.uk).

I would also like to take the opportunity to give you notice of our Family History training day which will be held at the Highland Archive Centre in Inverness. This practical training day will be aimed at helping archives,

museums and library services make the most of their collections in response to family history enquirers and enquiries. Watch out for your chance to book a place.

It is a time of change in the formal education sector. A new history curriculum is on the horizon in England, whilst in Scotland the first pupils will now have sat the new National 5 exams. These changes present new challenges for archive educators seeking to complement the school curriculum. Despite this, and in the face of increased financial restraints and limited staff, the archive sector continues to deliver good quality learning opportunities for all. The articles that follow offer insight into the wide range of innovative education and outreach projects and initiatives being delivered across the United Kingdom. They act as inspirational reminders of the way in which the records in our archives can be used to educate and engage learners across the community.

Emma Peattie

Communications Officer, Archives for Learning and Education Section

‘Hard Vrocht Grun’: Resources for Schools about the effect of the First World War on North-East Scotland

An educational partnership using original sources to explore local history and heritage.

Aberdeenshire’s Heritage Education Partnership has finished the first stage of its ‘Hard Vrocht Grun’ project by publishing a major resource to help secondary schools in Aberdeenshire explore the effect of the First World War on North-East Scotland.

In partnership with Educational Consultant Douglas Roberts, Aberdeenshire Council’s Arts Education Team, local heritage groups and other cultural organisations within the Council (including Aberdeenshire Libraries Local Studies Department and the Registrars Service), Aberdeen City Archives and Aberdeenshire Archives have developed three projects that enable teachers and students to explore the local experience of the First World War using original sources and local heritage materials. These subjects are:

- Work, Food and Poverty – looking at how life was affected by the war on the home front
- Objection and Exemption – looking at issues surrounding conscription, conscientious objection, and other reasons for exemption
- Loss, Return and Commemoration – looking at the after-effects of war on families, returning

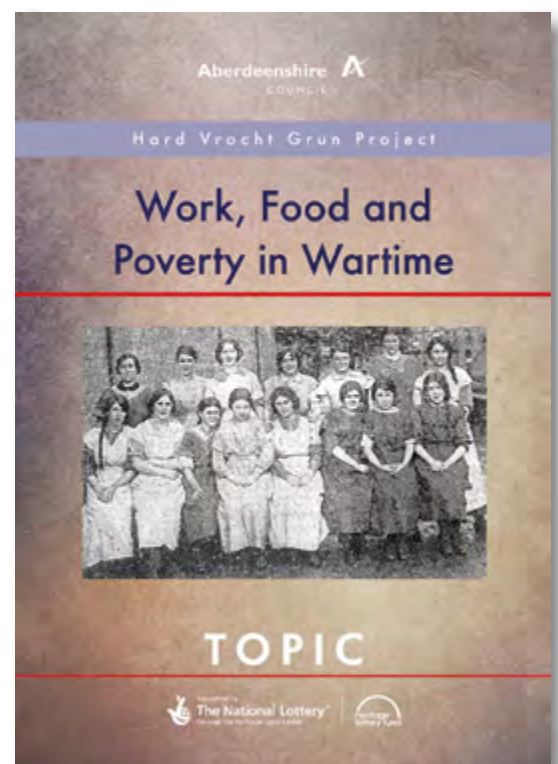
members of the armed forces, and the reaction of communities to the experience of war.

The projects are designed to take students from guided research, using set document bundles, to independent research using local heritage organisations (e.g. archives, libraries, heritage societies’ resources) and through to adapting their research findings into a variety of formats.

The booklets lead the students through the process by means of activities and guidance, encouraging them to be creative with their final reporting. For example, they suggest that findings from an ‘Objection and Exemption’ project could take the form of a role-play debate based on a tribunal appeal record from local newspapers.

The resources have been generated with teachers in mind – meaning that they are flexible. Teachers are not forced to use all the project materials in their entirety with one class. Whilst the materials are ideally suited to group work, teachers are at liberty to select what they need and to implement it according to their teaching style and their classes’ needs.

The packs are aimed at the upper end of the Broad General Education



Cover of the *Work, Food and Poverty in Wartime* topic booklet

“projects are designed to take students from guided research, using set document bundles, to independent research”

“The resources have been generated with teachers in mind – meaning that they are flexible”

level of the Curriculum for Excellence and linked to the new Scottish National Qualification subject areas for the First World War topic. This means that they can be used at other levels in the Scottish system, notably National 4 and National 5.

But the projects are not purely about history education. The activities and guidance in the projects actively promote a cross-curricular approach to the subject. For example, users are encouraged to think about the artistic elements of war memorials, and the religious and moral aspects of conscientious objection. In the recent pilots run in local schools, one class looked at a story from the projects using drama-based techniques.

This cross-curricular element will be explored further in the next phase, which will run three arts-based projects in secondary schools using stories selected from the projects. A key part of these will be to use the methodology contained in the projects whereby students conduct their own research using local resources, including those of local heritage societies, and are creative in how they express their findings. The outcomes of the arts-based projects will be shared on the North East Folklore Archive website (www.nefa.net) alongside the resource projects to encourage and inspire other schools and authorities to explore the local impact of the First World War.

There will also be the facility to add the outcomes of subsequent projects run by schools so they can be shared with the wider communities of Aberdeenshire and further afield. In this way the project seeks to encourage schools across the area to develop and share a deeper local understanding of this momentous event in the history of Scotland and the United Kingdom.

By doing this the Aberdeenshire Heritage Education Partnership's 'Hard Vrocht Grun' project will have a legacy that lasts beyond the commemorations of the First World War, and provides continuing benefit to communities in years to come.

Ruaraidh Wishart

Senior Archivist, Aberdeen City and Aberdeenshire Archives

Images by kind permission of Aberdeenshire Council



Pages from Work, Food and Poverty in Wartime topic booklet



John Meredith: welcome to the world of Matthew Nash

A Sandford Award for Lancashire Archives

Schoolboy error: never take photographs in an art gallery, even if they aren't of the artworks. We were about to be thrown out of The National Gallery, and we'd only gone there to collect our award.

Lancashire Archives has for years encouraged school visits, and classes from all levels have visited to sample what we have. We've never had a dedicated education officer, though, so individual enthusiasm and the occasional funded project allowed only a limited service. A recent restructure brought the museum learning team within our orbit and they were eager to test archives with the character-driven activities they devise and deliver.

The result was *The Scribe and the Seal*, a literacy-based presentation using a medieval monk to encourage primary schoolchildren to engage with history and – recently qualified themselves in handwriting – to think about written communication in a different way. David Brookhouse of Lancashire's Heritage Learning Team created an authority figure to lead the session, a master scribe called Matthew Nash. Matthew has generally been played (so far) by John Meredith. The character is firmly rooted in history, and John (a trained actor) is able to draw on his fictional biography to extemporise when schoolchildren – as they do – come up with fiendish questions. Every session is slightly different, as they

all include elements of improvisation. The children dress (sketchily) as apprentices and undertake various exercises without realising that what they're writing is Anglo-Saxon and Latin. Nor are they confined to one room for the two-hour session: variation is offered by a behind-the-scenes tour with a 'modern' archivist during which the children handle some authentic medieval documents and seals, explore how they are made, and question their own documentary record.

For teachers, a substantial body of work is created to take back to the classroom. The children have some high-quality reproductions to which they add their own embellishments. They have entered into an imaginatively-presented medieval life. And they report back on 'archives' with a regularity that shows how effectively at least one of the messages we want to convey has been received. One teacher said that it was the best school trip they'd ever been on; one of her pupils was overheard to say 'Wow, this place is amazing!' Probably no better affirmation of our success could be given than by the teacher who said that, 'The balance between Matthew Nash – our Scribe – and our Archivists, gave a clear link to the children about the role that written records have to play in their highly technological lives today.'

“ *In addition to granting us a ‘Kite Mark’ standard for high-quality education provision, the award gained us publicity and recognition from political decision-makers* ”

Two side-effects we hadn’t anticipated were the boost to staff morale, when they see the children’s obvious enjoyment in touring the premises in costume, and the approval of our usual researchers – we had thought there might be more complaints about disruption, but then many of our users are of course parents or grandparents themselves.

The sessions were piloted in September 2012, and by the following spring we were so overwhelmed with the positive response from teachers and their pupils that we thought we’d try for some outside assessment. The Sandford Award was identified from our museum networks: it is a long-running and respected judging process looking at education programmes at heritage sites across the British Isles. Mostly these have been museums, historic houses and similar attractions, but there is no reason why any archive service should not apply. The Sandford Award is managed by the Heritage Education Trust in partnership with Bishop Grosseteste University, Lincoln.

The process involved us in two assessments in May and September 2013, and allowed experienced practitioners to enjoy the learning sessions alongside school groups, while assessing every aspect from the booking process to the toilet provision and the quality of the learning materials offered. Constructive criticism enabled us to make improvements based on the assessments, and the standard of *The Scribe and the Seal* was judged worthy of a Sandford Award in Autumn 2013.

In addition to granting us a ‘Kite Mark’ standard for high-quality education provision, the award gained us publicity and recognition from political decision-makers and other departments within Lancashire County Council. In our own service it has given us a seal of approval for further marketing, not just of this session but for others that we are developing.

We are only the third archive service to receive a Sandford Award. We shouldn’t be the last. Just be careful where you take your celebratory photographs.

Neil Sayer

Lancashire Archives

David Brookhouse

Lancashire County Council Heritage Learning Team



Neil Sayer: archivist, conjuror, mime artist



David Brookhouse: I've come for my award

Images: Courtesy Lancashire Archives



Adele Martin-Bowtell, Learning and Teaching Librarian, looks at the learning possibilities of a sketchbook with two students

Artchive: archives for creative arts students

University of the Creative Art's Library and Student Services aim is 'To deliver outstanding resources and services which promote excellence in learning, teaching and research in the creative arts'. We wanted to ensure that archives were incorporated into the existing teaching programs used by librarians which we term the 'Academic Literacy Framework' (ALF).

Being able to integrate archives into the curriculum is vital. This is relevant to all institutions – including County Councils – who often undertake education outreach, ensuring research skills are embedded.

Academic Literacy is a term accepted in academic learning development circles: 'those attributes necessary to becoming a successful student'. We include in this principles of academic integrity, information literacy and study skills, as well as broader skills such as problem-solving, communication and team-work.

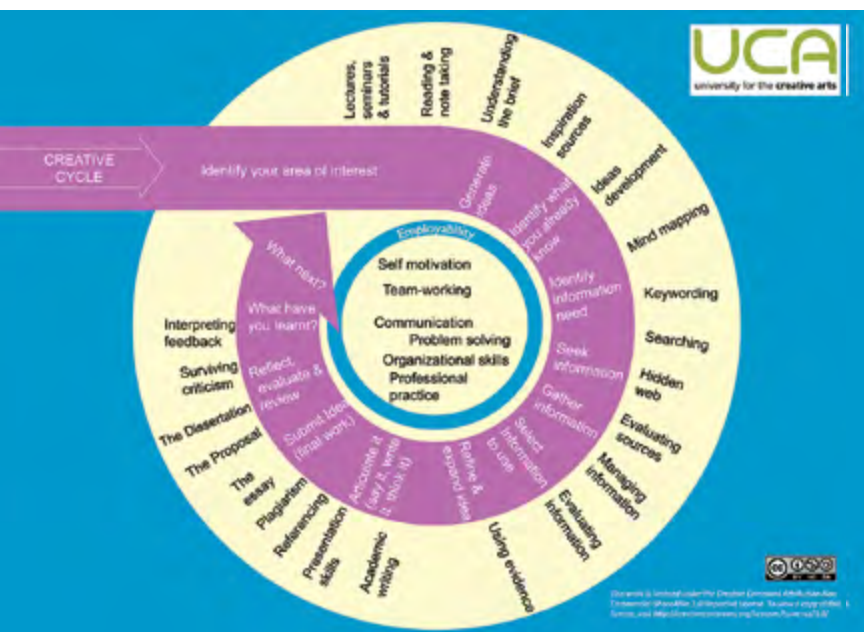
In teaching we link student experience with course learning outcomes and employability. The ALF has

“Being able to integrate archives into the curriculum is vital”

its basis in the same documents used by academics to plan and structure their courses, e.g. QAA student benchmark profiles for art and design.

Key areas supported by the ALF are the student journey, encompassing main study and learning elements, crucial to being a successful student, and attributes considered important to employability. The research process and producing work are common to the research process for both written work and studio work in the arts, including concept development, academic integrity, reflection, critical thinking and analysis.

The ALF diagram illustrates the cyclical nature of creative practice, aligning students' creative research cycle with the practical elements we assist with,



The Academic Literacy Framework, used by the University for the Creative Arts to develop students' learning

“we link student experience with course learning outcomes and employability”

centred around the transferable employability skills students develop with us.

As well as using archives for ‘traditional’ research, they can be used as a practical example to develop information literacy, for example writing styles. Keeping student sketchbooks can be used as information literacy examples; with this in mind the UCA Librarian and Archivist joined an FE Academic Visual Reflective Journal project. Journals that were collated showed excellent examples of research methodologies; to ensure greater access, we embarked on a digitisation project using ‘Turning the Pages’. The material will initially be made available internally for students, and used as a learning tool in workshops.

Student workbooks draw on personal experience, telling a story through the lives of ordinary students. Sketchbooks and journals also cover all aspects of the creative process and are used to illustrate the skills identified in the Academic Literacy Framework, to inspire students and allow them to explore techniques and skills that lie beyond the realm of the book itself.

Adele Martin-Bowtell

Learning and Teaching Librarian

Rebekah Taylor

Archivist, Library and Student Services, University for the Creative Arts

Images courtesy the University for the Creative Arts


The M&S Company Archive Schools Programme

Marks & Spencer holds a unique place in British social and retail history. The M&S Company Archive tells the remarkable story of the business, from Michael Marks’ ‘penny bazaar’ stall at Leeds Kirkgate Market in 1884, to our position today as a global retailer. The Michael Marks Building at the University of Leeds houses the collection, along with the free ‘Marks in Time’ exhibition. The archive, exhibition and new schools programme launched in spring 2012.

We use the strengths of the collection to link effectively to the curriculum. There’s so much to learn from business archives – our workshops cover art and design, business and enterprise, STEM (science, technology, engineering, maths) and local history. We’re particularly proud of our Key Stage (KS) 3 and 4 programme which is supported by our eLearning Hub. Since spring 2012 we’ve engaged with nearly 1,000 KS 3 and 4 pupils, including groups with special educational needs. Secondary schools face more challenges when visiting due to the complexities of taking pupils out of the classroom, but we’ve found that we provide something unique to this audience, and repeat visits are testament to the demand for this.

Mirroring the company’s real-world use of the collection, we encourage pupils to use archives to learn about the past, and inspire ideas for the present and future.

The story of M&S is an inspiring one; pupils are fascinated by the idea that the global brand



“Mirroring the company’s real-world use of the collection, we encourage pupils to use archives to learn about the past, and inspire ideas for the present and future.”

Students using the M&S Company Archive eLearning Hub

started as one man trading items for a penny! The learning objectives of our ‘Two Men and a Five Pound Note’ workshop include identifying successful business strategies within our 130-year history. Using archive documents, magazines, advertising and film, alongside information about current M&S innovation and products, students develop ideas for an M&S archive-inspired range. Teams pitch to the group and the M&S Education team, with the best presentation winning a prize.

‘Saving for the Future’ looks at how and why archives collect and preserve items. Using archives that have suffered damage, we look at the science behind conservation, the chemical processes that occur and how risk can be prevented or minimised. Pupils are also encouraged to think about the ‘value’ of archives: Michael Marks’ cashbook, a dressing gown worn by Cheryl Cole, a 1940s ‘utility’ dress, a replica Second World War helmet and a customer’s letter recalling shopping at a penny bazaar. This sparks fantastic debate about the value we place on objects, celebrity and heritage. Pupils leave looking at their own clothing, technology and media as archives of the future.

To make our resources available to schools beyond Leeds we created our M&S Company Archive eLearning Hub

with My Learning (the well-respected online learning resource). Our images, documents and film are presented within six themes, and each resource is accompanied by curriculum links, learning objectives and teaching ideas. The My Learning Teachers Panel sees all material before it’s published, ensuring high quality and relevance.

As well as a busy schools programme and our eLearning Hub, the scope of our education and outreach activity includes public events, facilitated visits and outreach sessions for community groups, tours and talks, informal and lifelong learning provision and our volunteer programme. We also work with the University of Leeds, providing Higher Education sessions developed by the archival team in partnership with academic staff.

Our programmes help people understand the past and present role that M&S plays, and how this relates to their own experiences. Through demonstrating how a familiar, well-respected company seeks to ‘do the right thing’, we’re helping people to see how their own actions can make an impact.

Caroline Bunce
M&S Company Archive

Image courtesy M&S Company Archive

Something witchy this way comes...

Last autumn the Cornwall Council Archives and Cornish Studies Service (ACSS) worked with two other local organisations to put on a really interesting exhibition as well as two well-attended events on a spooky theme ...

Coordinated by Learning Officer Chloe Phillips, the partnership was between the ACSS, The Museum of Witchcraft in Boscastle, and the Saveock Water witch pit excavations. The result was 'Bewitching History', an exhibition at the Cornish Studies Library in Redruth. This exhibition was the first time that material from all three collections had been displayed together, which helped to present a more coherent impression of witchcraft in Cornwall, particularly witch bottles and charms.

The ACSS collections include a fascinating charm, written in the late 18th century for one Thamson Leverton, 'that your private enemies will never after have any power upon you'. The charm, written on a crumpled but well preserved piece of paper, describes how to make a witch bottle. A witch bottle is a counter-magical charm designed to protect the creator from charms. They often contain urine, hair and pins: 'take about a pint of your owne urine ... then Emtie it into a stone Jugg ... then put into it so much white salt as you can take up ... and three new nails with their points downwards their points being first made very sharp ...' Although the physical objects have been discovered – often by builders working on old houses – it is exceptionally rare to uncover the directions for making one. The existence of this charm demonstrates that those using witchcraft were literate, and is extremely unusual in that it provides the name of the person involved.

To complement the charm, the Museum of Witchcraft in Boscastle – a fabulous treasure trove of witchcraft memorabilia and artefacts – loaned us original witch



Visitors enjoying the exhibition at the launch evening

bottles and their contents. We were very lucky that Cornish wise woman Cassandra Latham-Jones recorded the charm spoken aloud for us, which we were able to include in the display (and which can now be found on YouTube). The recording is incredibly atmospheric and really brings the charm to life.

The witch bottle and charm were given more context by finds from the Saveock Water witch pits, near Truro. These pits, excavated by experimental archaeologist Jacqui Wood, have recently received international attention as more than 50 have been uncovered, as well as a votive pool. The pits appear to be full of ritual and – much like a witch bottle – contain hair, pins, pieces of fabric and carefully presented animal remains, particularly those of swans, which were included in the exhibition. The pits appear to be evidence of a pagan belief system and date from c1640-1970, indicating that perhaps this belief system died out only recently – or is still ongoing.

The exhibition also featured many other items on loan including modern witchcraft tools and 17th-century witchcraft trial pamphlets. These complemented the ACSS documents, including depositions for witchcraft and the parish register entries relating to Cornish witch, Tammy Blee.

We launched the exhibition with a talk about the history of witchcraft by curator and Cornish witchcraft expert, Jason Semmens. This was attended by more than 50 people, which meant the library space was bursting at the seams! It was great to see so many new



Jason Semmens speaks to a packed library

faces and it was a good opportunity to show a different angle to our collections. The exhibition garnered many lovely comments, including ‘How intriguing! It tells of human beings’ search for control over nature through many centuries ...’ and ‘A fascinating and well put together display! Thought provoking and interesting.’

We closed the exhibition – on Halloween, fittingly – with a ‘Creepy Cartoons’ workshop led by Dandy/Beano cartoonist Nick Brennan. Inspired by the material on display, this was also attended by around 50 people – with both children and adults participating! It was great to see a very different audience enjoying the workshop and displays.

The exhibition and events were put on with almost no budget, but were – for us – a great example of partnership working at its best. We are grateful to both the Museum



Children taking part in the ‘Creepy Cartoons’ workshop

of Witchcraft and Jacqui Wood for their generosity in loaning us the items for display, and feel that the three collections helped to tell a much more coherent story about aspects of witchcraft in Cornwall, as well as attracting a new and different audience to our collections, including students studying a witchcraft course at university. We hope the events helped to raise our profile in the county, and highlight the diverse nature of our collections. The experience has demonstrated to us once again how archive and museum collections can complement each other effectively – as well as teaching us all we needed to know about making counter-magical charms!

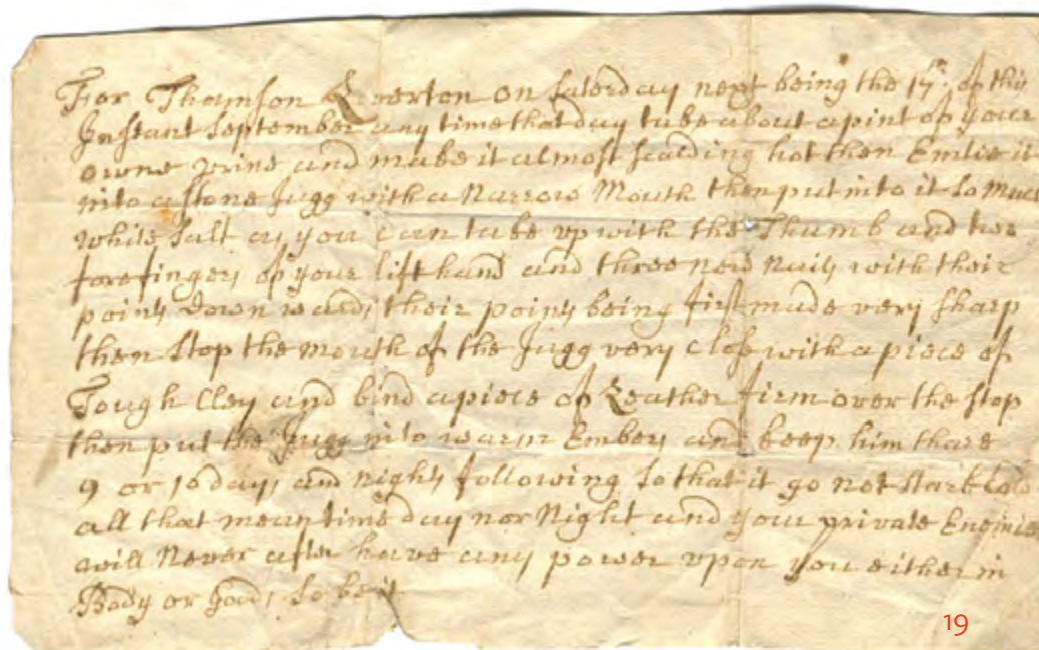
Chloe Phillips

Learning Officer, Archives and Cornish Studies Service

Images courtesy of the Archives and Cornish Studies Service

Charm for Thamson Leverton, ref. X268/83

“The experience has demonstrated to us once again how archive and museum collections can complement each other effectively”



Learning about Alfred Wainwright

In 2012 Cumbria Archive Service was successful in obtaining a Heritage Lottery Fund grant to purchase and catalogue the papers of Alfred Wainwright (1907–1991) author of around 50 books including his famous *Pictorial Guides to the Lakeland Fells*. An important part of the project was to deliver a learning and outreach programme directed at all age groups; in this article we discuss the programme of work delivered to local schools in Cumbria.

Alfred Wainwright was a significant historical and cultural figure in Cumbria and nationally. His guide books are unique, remain a very popular source for exploring the Lakeland Fells and have been in continuous publication since 1955. Although tourism in the Lake District was well established by the 20th century, Alfred Wainwright made a very significant contribution to the post-war boom in tourism and in encouraging people to explore the fells.

“The workshops involve historical investigations which are then brought to life through storytelling, drama and art activities”

The Alfred Wainwright Archive

The Alfred Wainwright Archive shows the workings of an author using methods unlike any other to produce books at a time when no other guides were being produced. It stands as a record of Lakeland before mass tourism.

The collection consists of examples of annotated maps, notebooks, photographs, an extensive slide collection and original pages, sketches and proofs of his books. There are also a range of personal papers including correspondence with fans and supporters. The collection not only reflects Wainwright's love of the Lake District Fells and Scotland, but also his interest in the heritage of Westmorland, and there is some early evidence of his life-long support for Blackburn Rovers. It is a wonderful resource for schools, as the collection not only tells the story of his life but also reveals how he created his books and the impact they had.

Creating learning opportunities for schools

It was clear from the beginning that the archive had considerable potential to introduce new audiences, local and national, and encourage interest in Cumbria's heritage.

We have worked with a Heritage Learning Officer, Jane Davies, to devise and deliver a programme of workshops and resources for schools. The pilot project involved three primary schools: Dean Gibson, Old Hutton and Morland. The archive has supported the schools in studying cross-curricular topics in English, History and Geography. The schools have used the archive to develop children's

Alfred Wainwright, pen in hand



projects, develop their own guides to the local area and study the impact of a significant local figure. Feedback from the schools shows that they are attracted to the project because of the very local Cumbrian nature of the collection and the richness of the source material.

The pilot schools took part in five workshops on 'The Life Story of Alfred Wainwright' and 'Discover how Alfred Wainwright wrote his guidebooks'. The workshops have used high-quality facsimile copies of the collection, printed from high-resolution digital photographs, on similar paper and trimmed to the exact size. The workshops involve historical investigations which are then brought to life through storytelling, drama and art activities. During a workshop the children also see items from the original collection.

These pilot sessions have generated a great deal of interest from other schools and we are set to roll out the workshops around Cumbria. So far over 250 pupils have either visited the Cumbria Archive Centre in Kendal or have worked with a range of loans kits in their schools.

Jane has also created a loan kit of facsimile items and historical objects which can be used by schools to introduce the topic of Wainwright. The kit is contained in a rucksack and schools have used it as a 'mystery person investigation'. The kit has been piloted by Morland and Old Hutton schools. The following resources have been developed:

- Presentation for use on the whiteboard on the life story of Alfred Wainwright
- Presentation for use on the whiteboard on how Alfred Wainwright created his guidebooks
- Wainwright time-line activity and resource, developed with Margaret Owen, Senior Archivist at Kendal
- Make your own classroom archive centre resource, developed with Margaret Owen
- A set of lesson plans for a Wainwright topic, currently being developed with Morland School.

Exhibition at Brokehole

Working with partners has been a very important part of the project. Working with the Lake District National Park Visitor Centre at Brockhole, near Windermere, has enabled us to reach a very large

audience. In particular we have worked with Ruth Suddaby of the Lake District National Park to create an exhibition about Wainwright that has been displayed at the Brokehole Centre. Called 'Meet Alfred Wainwright', a series of panels tells Wainwright's life story and how he created the *Pictorial Guides*. The exhibition is now in place with associated hands-on activities for visitors.

Our work with Brockhole has also included a training session about Wainwright for Lake District National Park volunteers and their learning coordinator, so they can run workshops and talks associated with the exhibition for visitors. Events will take place in the school holidays and at weekends.

Overall the Wainwright Archive project has given us the opportunity to develop new and exciting learning opportunities for all age groups and has generated enormous interest from schools.

Peter J Eyre

Assistant County Archivist, Cumbria Archive Service

Jane Davies

Heritage Learning Officer

Image courtesy Jane Davies and Cumbria Archive Service

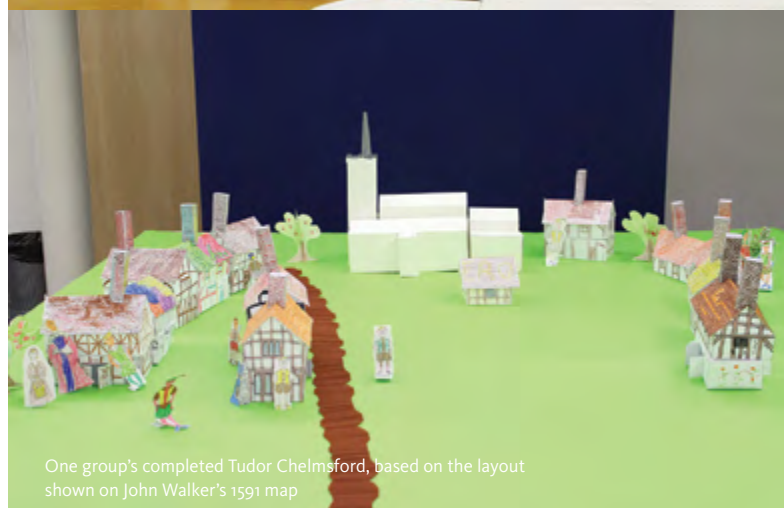
Family time at the Essex Record Office: 3D Tudor Chelmsford

At Essex Record Office (ERO), the majority of our visitors are over 60, and last year saw a number of initiatives to diversify our audiences. This included two family activities in our events programme, one of which we christened '3D Tudor Chelmsford'.

We wanted a session that was based firmly on the collections, and was fun and engaging for both children and



Children constructing and decorating their Tudor houses



One group's completed Tudor Chelmsford, based on the layout shown on John Walker's 1591 map

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John Walker's map of Chelmsford, 1591 (D/DM P1)

adults. To this end, we went for something big and bold from our collection: a map of Chelmsford made in 1591 by cartographer John Walker. The map is attractive and brightly coloured, and different levels of detail can be found in it. It is clearly old, but has recognisable links to the present, as the overall shape of the town centre has altered little since it was made.

The map shows individual houses and shops, each with their own doors, windows and chimneys, so we made templates for children to use to make their own miniature Tudor houses to build a model village based on the map. The result was a two-hour session of frenzied colouring, cutting and sticking, in which the children made their models and happily chatted about the Tudors.

We projected a copy of the map onto a wall, and at the end of the session there was an opportunity to go and see the original map in the Searchroom. The map proved to be an ideal way in to discussing the Tudor world, and gave the history the children had learned in school a local dimension, as we looked at Tudor Chelmsford's buildings, market, agriculture, and crime and

punishment. It also gave us an opportunity to compare then and now, looking up the location of modern houses, shops and schools on the map to see what was there in Tudor times.

We have now run the session four times, with all visitors being brand new to the ERO. Parents have given the session very positive evaluations, with several commenting that it fitted well with the children's Tudors studies at school, and that they had enjoyed seeing the original map. We will be running the session again in 2014, and are looking at the possibility of using it as an outreach activity in other locations.

Hannah Salisbury

Access and Participation Officer, Essex Record Office

Hannahjane.salisbury@essex.gov.uk

Images courtesy Essex Record Office

Spanner in the Works: a new way of opening up access to a business archive

The Fielding and Platt Community Archive Project aimed to gather, catalogue, preserve, share and celebrate the heritage of Fielding and Platt, a pioneering engineering firm in Gloucester from 1866–2003. The firm was once a major employer but its extensive premises were demolished in 2007 to make way for The Quays Retail Centre, leaving little physical trace of its existence. The project, which ran from July 2012 to the end of 2013, enabled people to share their memories of the company and the site so that the heritage of both could be brought back to life for the wider community. It was funded by a £43,000 grant from the Heritage Lottery Fund.

Volunteers, co-ordinated by a part-time project officer, were at the heart of all the project's activities and key to its success. They learned how to interview and record oral history, edit and create digital stories and present them online, list archive material to make it more accessible, and help to organise events. Many of them were retired Fielding's employees but we also recruited students and job-seekers who were keen to develop skills. Their feedback showed they had enjoyed and valued the opportunity:

'If I hadn't become involved with the project I wouldn't have reacquainted myself with so many former colleagues. I intend to keep in touch with some of them, making life more interesting ... Conducting interviews gave me enormous pleasure. Renewing old friendships was a big bonus. A great project, enjoyed by all' (John Davis, volunteer)

'Before we got involved, we couldn't imagine going up to someone and interviewing them. But by doing it as part of the project we gained

“Local primary schoolchildren helped to provide some of the game's sound effects and tested out early versions”




Spanner in the Works launch screen

confidence and learnt how to talk to people' (Saydee Oliviera, student volunteer)

Our project delivered informal learning activities for both adults and family groups. For adults, we concentrated on creating an accessible, informative and interactive Fielding and Platt website with wide-ranging appeal, and also a pop-up Fielding and Platt display at The Quays Retail Centre, paid for by the Centre Manager, whom we had first approached during the planning of the project; this has caught the eye of shoppers who would never have made it as far as the Archives. And we ran a day conference on engineering in Gloucestershire, aimed at seasoned engineers and repeated due to popular demand.

It was a bigger challenge to make the engineering story appeal to youngsters. We initially ran a couple of free 'family-fun' workshops at The

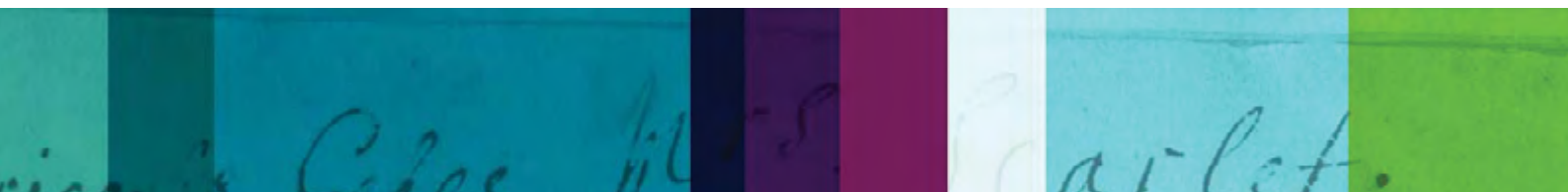


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Family fun workshop at The Quays

“Volunteers, co-ordinated by a part-time project officer, were at the heart of all the project's activities and key to its success”

Quays, involving the use of modelling toys and a badge-maker to teach the principles of extrusion and riveting – two of the processes that had made Fielding and Platt so successful. We then worked with local specialists Pastporte to develop a more innovative sustainable learning activity – ‘The Spanner in the Works’ interactive game. This offers a fun way for younger children visiting The Quays with their families to learn about the Fielding and Platt story. Local primary schoolchildren helped to provide some of the game’s sound effects and tested out early versions. The game itself can be played on a free downloadable app or by using a free graphic comic-style paper version available at The Quays. Players hunt out the ‘time-gates’ dotted around the Centre and solve six challenges to claim their reward (a gift voucher supplied by The Quays). We think this is the first of its kind in a UK shopping centre, and will be monitoring its take-up.

We are delighted that the project is continuing thanks to a volunteers legacy group.

For further details see <http://www.fieldingandplathistory.org.uk>

Julie Courtenay
Gloucestershire Archives

Performing the Past

Children using archives to tell a community's story

In January 2014 the Heritage Group at Ysgol Maesydderwen (Maesydderwen School), Ystradgynlais, presented a promenade performance, ‘Ystrad Tell My Story’, which staff at the Richard Burton Archives were privileged to see. This was the culmination of a project that had originated following the Gleision Colliery disaster in September 2011, and sought to explain why the school and wider community pulled together to support the families involved.

The Richard Burton Archives was one of a range of organisations with which the school worked. The collaboration came about through the Connected Communities project at Swansea University (<http://swanseavalleyhistory.com/>). This is an Arts and Humanities Research Council (AHRC)-funded project which provides an opportunity for members of the local community to work alongside Swansea University researchers on heritage projects and community-focused research, and supports their applications to the Heritage Lottery Fund (HLF).

Jill Lord, the inspirational history teacher at Ysgol Maesydderwen, was successful in gaining HLF funding for ‘Researching the History of the Upper Swansea Valley’.



The Committee Meeting Scene

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The Garden Fence Scene



Research session at Ysgol Maesydderwen

In this particular project the school not only worked with academic staff and students at Swansea University but also with staff in the Richard Burton Archives and South Wales Miners' Library. Outside the University the partners included Big Pit National Coal Museum, West Glamorgan Archives, Josef Herman Art Foundation Cymru and the National Union of Mineworkers (South Wales Area).

Pupils from the school visited the Richard Burton Archives to learn more about the mining heritage of the upper Swansea valley, and further research was carried out by University students in support of the project. Following the accumulation of a vast wealth of material relating to the history of the area, the school worked with a theatre company, 'Mess Up the Mess', to develop a creative opportunity to express their research.

The performance of 'Ystrad Tell My Story' was both ambitious and inspirational. From the moment we walked in we knew we were in for something different. The admission tickets were copies of the tickets issued in 1934 for 'A Grand Flannel Ball & Supper' at the New Miners' Welfare Hall in Ystradgynlais, which the group had discovered during its visit to the Richard Burton Archives. The programme gave more clues as to the adventurous approach, explaining not only the background to the project, but also giving a synopsis of each scene and details of the sources that had inspired it.

Following an introduction by Jill Lord, the audience made their way around the school, where scenes were creatively staged in classrooms, stairwells and hallways. Our journey through the history of the area started with a lively committee meeting at the Miner's Welfare Hall, which was based on the minutes of the Ystradgynlais Miners' Welfare Association held in the Richard Burton Archives. We moved on to a choir rehearsal in the local chapel using the music of Daniel



Programme for Ystrad Tell My Story

Protheroe, and from there we had the chance to eavesdrop on some gossip over the garden fence. The Flannel Ball occupied the interval and displayed the period detail that was evident throughout the evening. Refreshments were served in china cups and saucers, cakes on cake stands, and the room was decorated with bunting.

At the end of the evening we came away with the overwhelming impression that our documents had been brought to life in an imaginative way for the benefit of pupils and the wider community.

Elisabeth Bennett

University Archivist, Richard Burton Archives, Swansea University

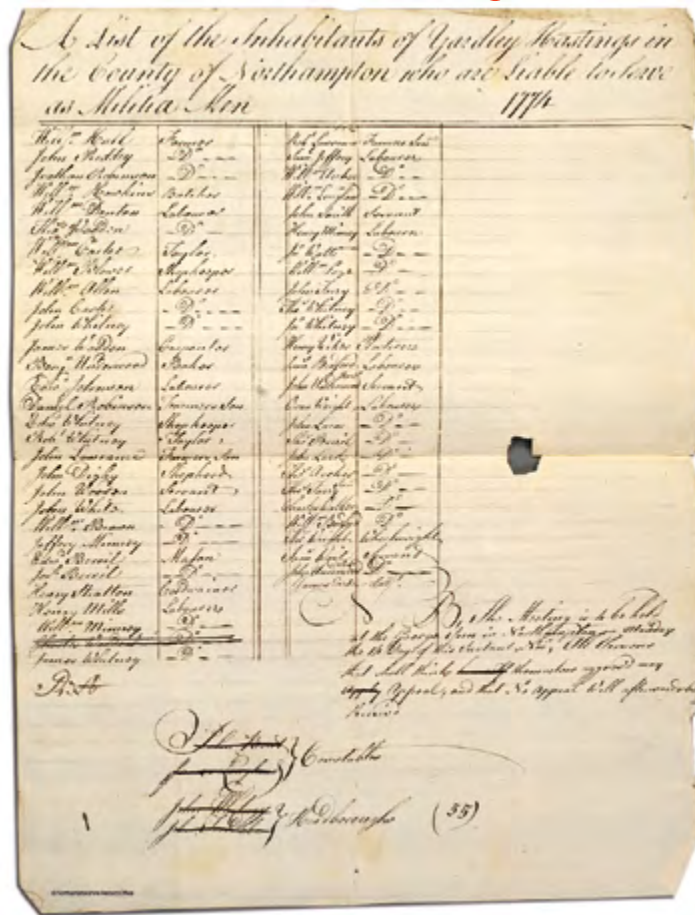
Images by kind permission of Ysgol Maesydderwen

Engaging Schools with Local History

The new National Curriculum requires Key Stage 1 pupils to be taught about significant historical events, people and places in their own locality. At Key Stages 2 and 3, children engage in a local history study, the exact nature of which is determined by the school. Local history can be defined as the history of the neighbourhood of the town or village or, in its widest sense, the history and prehistory of the county in which we live. As a local government archive, the potential for links and joint projects is endless.

During February and March 2014, the Northamptonshire Archives and Heritage Service carried out a local history project with Yardley Hastings Primary School. This project actively involved parents, children and teachers, and proved just how inclusive and successful this can be! There were three main strands to our involvement with the school: taught lessons in school, weekend tours of the archives for families, and a class visit to the archives.

Yardley Hastings is a small village primary school with just over 150 pupils. Each class had its own area of local history to investigate. The Reception and Nursery children studied homes; Years 1 and 2 investigated school history; Years 3 and 4 explored jobs; Years 5 and 6 learned about family history and significant historical individuals from the village. The school starts each project with a 'wow' factor, and a purpose for investigation, which in this case was the 'discovery' of a box of artefacts during routine building work. When arriving at school, the atmosphere was positive and the forthcoming family visits meant it was possible to talk about how the



1774 Militia list for Yardley Hastings, Wymersey Hundred

educational copies were created, and invite the children and their family to see the originals as part of a Saturday tour.

The first session was spent with the Reception and Nursery children investigating photographs of the village. One set of images was turned into laminated jig-saws by cutting the copies in half, and the children were challenged with matching the halves once we had discussed the photographs. One interesting fact discovered in this session was that one of the boys lived in the old Manor House, which the class had visited previously.

In the second session, the Infant class studied copies of a 1939 plan showing a proposed new classroom. It transpired that the classroom we were in was the one

proposed in 1939, and we were able to identify features still visible in the room, as well as changes. In the words of the class teacher: 'The children were engaged and curious, and the session stimulated their learning and built upon what we had already covered. The range of resources was very appropriate, and the large plans enabled great investigation/enquiry work.'

The final session of the morning allowed the Years 3 and 4 children to investigate militia lists and census returns, and find out about the different occupations in the village. The class teacher said the session was 'very informative and engaging for children and adults alike' and commented on the 'outstanding resources'. To encourage the children to read original documents, facsimiles of two militia



© Northamptonshire Record Office

Ink sketch of Yardley Hastings village by Lady Frances Elizabeth Compton (1765?-1839). NRO reference: ZB1455/1/18

lists were created, so that they had the look, if not the feel, of an original document.

Years 5 and 6 visited the archives to become family historians, and research key individuals in the village. The children were split into smaller groups, and three activities were planned to investigate parish registers, the Ancestry website, and behind-the-scenes at the archives. However, a quick re-think due to technical faults meant one group was able to demonstrate their superior reading skills and discover more about Thomas Dudley, a founding member of Harvard University, who was born in Yardley on 12 October, 1576.

Another successful element of this project was the Saturday tours of the archives for the families, funded by the school, which made this a truly multi-generational project. Letters inviting families to tour the archives were sent via the school and, by the time the Heritage Education Officer arrived in school to deliver lessons, the response had already been overwhelming. Although four tours were originally planned, the high demand meant that more members of staff stepped in at the last minute to make the event a success. Our Head of Service kindly delivered many of the tours, so that larger groups could be made more manageable. In addition, the Heritage Education Officer was able to help the families make personal connections with the documents based on their prior learning.

As we write, a further follow-up session in school is being planned. Despite a few last-minute adaptations, the project has been both positive and thoroughly enjoyable, and one the Heritage Education Service hopes to use as a model for future involvement.

Lynn Scarsbrook

Northamptonshire Record Office

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Pencil sketch of the minster house and chapel at Yardley Hastings in 1853 by George Clark. NRO reference: GCS bk19 p38

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From beetles to The Beatles



Entomology Products (Pages 71-75)



Phonograph Record Storage Sleeves (Page 27)

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