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UK & Ireland

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Archives for Learning and Education Section Special Issue



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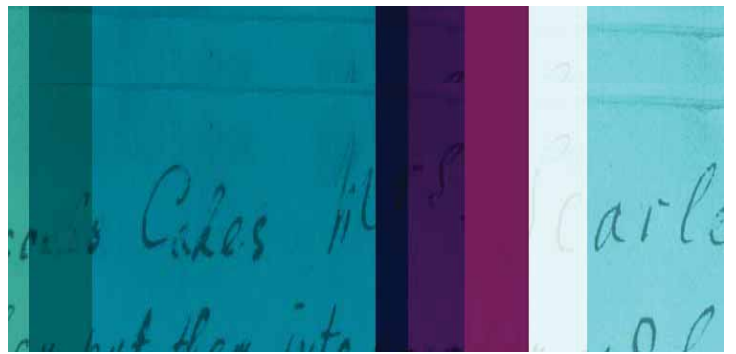


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If you're not receiving ARA TODAY in your inbox, you may need to add ARAToday@news-archives.org.uk to your address book to make sure your newsletter is not being rejected – or talk to your local technical colleagues.



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WELCOME **ARC**

EDITORIAL

Welcome to the May issue of ARC.

This month, we focus on the work of the Archives for Learning and Education Section, or ALES. A joke at this point about needing a drink should have been easy enough to write but, after far too long staring at a blank page, nothing original came to mind. Thankfully, a lack of ideas does not seem to be a problem the Section suffers from (so, no joke, just a tenuous link).

I think you'll agree, the issue shows a real breadth and variety to the education and learning projects with which archives around the country have been involved. All too often, this is the sort of thing that can be placed in the category of 'nice extras'; the fun stuff to be attempted when more serious business has been taken care of. Frequently, excuses are made as to why very good ideas cannot be developed - not enough time or not enough money probably the most common. I hope this issue will demonstrate that education work is not just an add-on but should be viewed as a core part of what we do. With a bit of thought, there is a project to suit all archives and available resources.

Elsewhere in the issue there's lots more to read, including tales of recent acquisitions to the collections at PRONI; a new archive centre for Cumbria; and plans for a very busy 2012 for the Section for New Professionals. Thank you to everybody who has contributed texts for the issue. Thanks in particular go to Alison Diamond for coordinating the ALES contribution.

Finally, in last month's issue, we included a mistake in the article about the Roy Waters Theatre Collection by Adele Allen. On page eight, the letter referred to from Oscar Wilde was written from, not to, Babbacombe Cliff. We apologise for any confusion caused.

Richard Wragg, Gary Collins, Ceri Forster, Sarah Norman, and Rose Roberto

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.



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Archives for Learning and Education Cover Images:

Left: Portrait of Robert Sterling.

Right from top to bottom: Papier mache dog. © Cumbria County Council.

The 'Shah' after extensive repair work (CRO reference AD1910/3).

County Archivist, Anne Rowe and Sir Chris Bonington celebrate the official opening ceremony on 11th January 2012. © Cumbria County Council.

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Opening Lines



Katy Goodrum – Chair of the ARA from 2009 to 2011 – reflects on transferrable skills and job satisfaction as she prepares for a move into the higher education sector from local government.

Twenty years ago I qualified as an archivist from UCL.

My training had been fairly “traditional” – we had “covered” computers – this was pre-internet when it was still ok to submit coursework in longhand and the secretary typed out your handwritten draft responses to enquiries on the single computer terminal in the building. Like so many of us, I had gone into the profession because of an interest in history. I had no concept of audience development, catalogue enhancement (this was also pre-ISAD(G)), or management skills and, thinking about it now, beyond the Northern Region of the Society of Archivists, very little concept of the international network of archive professionals.

Towards the end of the course I remember applying for 3 or 4 jobs – all local government, I think, and was eventually appointed by Cumbria County Council as assistant archivist at Carlisle.

I had no career plan. I simply took the job I was offered.

Since then, I have gained promotions within the local government context without really questioning these moves; working for Cheshire County Council and then West Yorkshire Joint Services. In the last few years I came to realise that I was

not finding working in local government fulfilling or engaging and I had no wish to move into more senior roles which would take me away from archives. I understood that what I enjoy about my work is the interesting collections and making them available to other people – sharing my enthusiasm and getting stuff out there. The realisation hit me that I could change the context in which I did this. This may seem obvious but it clarified a lot of things for me.

When I'd decided to look for a change of context, I began analysing what skills and experience I had that a different employer would value. The particular ones I identified were: developing services, particularly online; experience of different collections and the way people use them; generic management experience like staff supervision, budget control, business-planning and leadership – team building, motivation and performance management. I also identified a good track record in planning and seeing projects through from collections moves and database implementation to HLF-funded projects.

You'll notice that none of those are on the syllabus of our professional training courses (well, not 20 years ago, anyway!). However simply saying “I'm an archivist, get me out of here!” is not going to work. It's the other stuff that you develop in

the course of your work that constitutes the transferrable skills at a senior level. Actually they're so important at any level. As a fixed-term project archivist or records manager you're going to have to manage your own time, perhaps that of volunteers, sell your ideas to your boss to secure equipment and resources, develop a convincing project plan and sell it to senior staff, describe what you're doing to a variety of people keeping it relevant and interesting. In order to keep it relevant, you need to understand your organisation and what different people want. And possibly complete financial returns to funding bodies. You get the point.

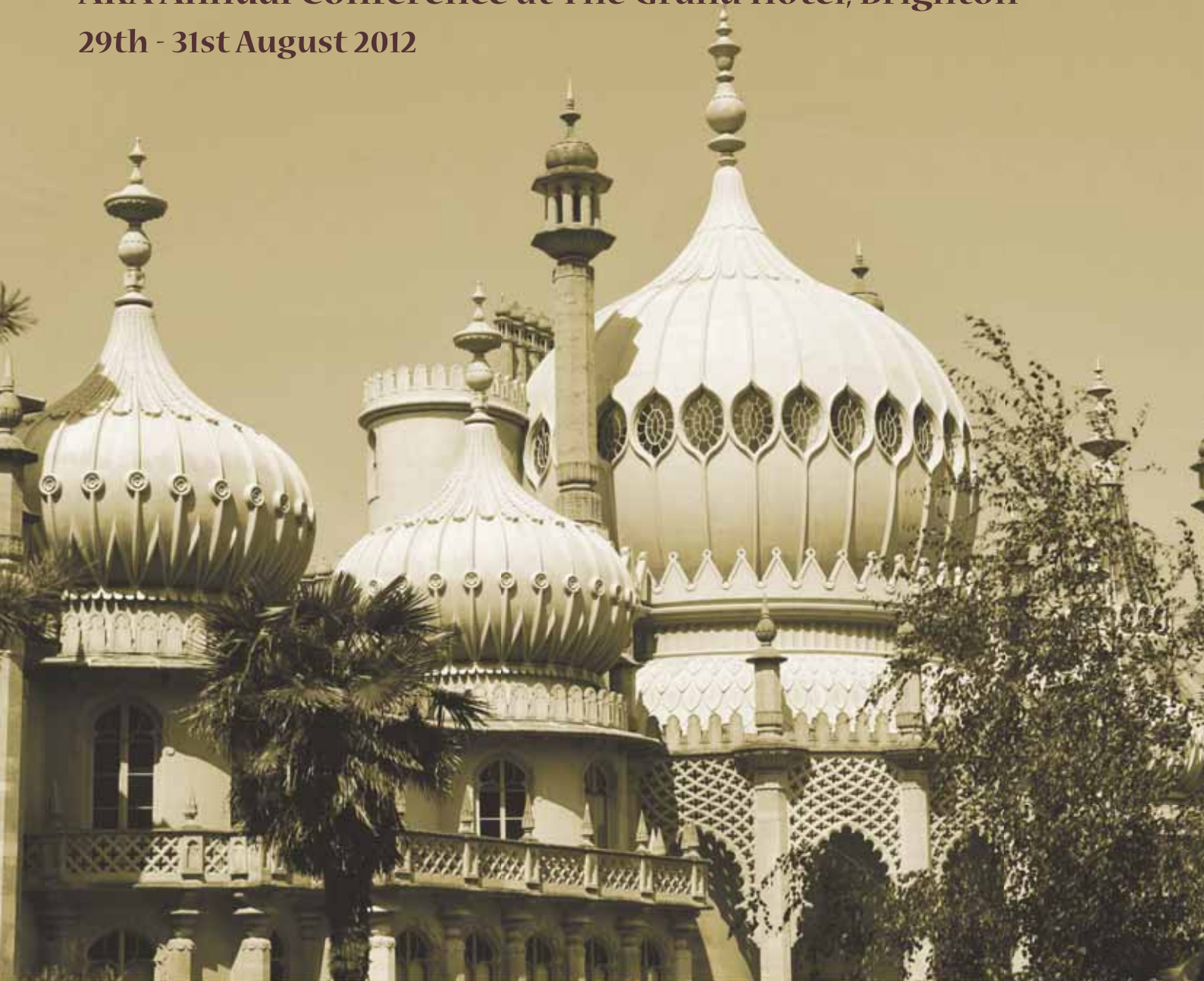
At Easter I take up a post as Head of Special Collections at Leeds University Library. This post fulfilled all the professional criteria I had identified; interesting collections, an organisation with a strategy I can contribute to achieving, a remit to widen access and, on a personal level, local. The Higher Education sector in the next few years is not going to be easy, but I feel refreshed by the prospect of the change and the chance to try something different. I still have no career plan, but I hope to spend the next 20 years working with interesting collections and enjoying the technological advances that mean I can help more and more people find out about them.



Archives & Records
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Brighton 2012: Progression, Innovation and New Landscapes

ARA Annual Conference at The Grand Hotel, Brighton
29th - 31st August 2012



To book visit www.archives.org.uk

Collecting Matters

So what do you know about The National Archives' Sales Monitoring Service?

The Historical Manuscripts Commission monitored auctions from its inception and fed melancholy information about dispersal of collections into The National Register of Archives from its foundation.

Today we are happily more often involved in supporting sustainable collecting than recording dispersal. First our market knowledge informs our advice on price to grant awarding bodies in relation to archival purchase applications. We also publish a checklist of issues for institutional purchasers of manuscripts to consider: <http://www.nationalarchives.gov.uk/documents/information-management/purchasing-archives-and-manuscripts-checklist.pdf>. In response to the growth of the online market and the rise of the amateur seller we are drafting guidance for owners and vendors on legal restrictions on the movement and sale of records including controlled classes of records.

Most conspicuously we support collecting by notifying repositories of lots for sale within their collecting remit. In the current sales year we monitored around 400 catalogues from over 100 sources resulting in nearly 600 lots being notified to more than 150 repositories. Responses to notifications give us detailed information about purchase and changes in collecting activity. This in turn informs our annual accessions survey and our advice on collecting strategies as well as helping us target future notifications more effectively.

Contacts:

sales@nationalarchives.gsi.gov.uk

nationalarchives.gov.uk/information-management/policies/collection-strategies.htm

.....
James Travers

Casework Manager, The National Archives
.....

Registration Scheme News

New Enrolments:

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

Kathryn Hannan,

Cataloguing Archivist, Institute of Education
Archives, Institute of Education, London

Gary Moyle,

Archivist, Hertfordshire Archives & Local Studies

Diane Hodgson,

Archivist, Hertfordshire Archives & Local Studies

Jonathan Cable,

Recently Qualified Student

The next Registration Scheme Workshop will take place at Ipswich Record Office on Monday 11 June, 1-4.30pm.

For further information, and to register for the workshop, please contact the Registration Events Coordinator.

CONTACTS:

General Registration Scheme Enquiries:

[<registrar@archives.org.uk>](mailto:registrar@archives.org.uk)

Registration Scheme Events Enquiries:

[<regschemeevents@archives.org.uk>](mailto:regschemeevents@archives.org.uk)

Registration Scheme Admin and Bursaries:

[<regschemeadmin@archives.org.uk>](mailto:regschemeadmin@archives.org.uk)

Registration Scheme Communications Officer:

[<regschemecomms@archives.org.uk>](mailto:regschemecomms@archives.org.uk)

Registration Scheme Mentor Queries and Advice:

[<regscheme Mentors@archives.org.uk>](mailto:regscheme Mentors@archives.org.uk)

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Richard Wragg

Communications Officer, Registration Sub-committee
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Section for New Professionals

Louise Williams writes of the exciting activities planned for 2012.

2012 promises to be busy for the Section for New Professionals, which represents the interests of those thinking about a career in the records' professions, those undertaking accredited training and newly qualified professionals. As a completely new Interest Group in 2010-2011, the Section established itself on the ARA website, developed the Section's social networking, visited students on accredited training courses and started an innovative e-mentoring programme. After the formation of the group in October 2010, a new committee took charge last winter, keen to build on the achievements of the Section's first year whilst taking it into new directions.

We have three main goals for the development of the Section. Firstly, we aim to provide more information for those researching a professional qualification, cementing the role of the ARA as the first port of call for information about training for a career in archives. From updating information on course content and opportunities for good quality pre-course experience to developing first-hand accounts of archive training, we want to help people to make informed decisions about their future. Debates around born-digital archives and heritage digitisation have dominated the past few years, and we will put these developments at the centre of what we do, looking at how new professionals can extend their knowledge of digital archives and digital curation. Finally, we'd like to reach out - to those unfamiliar with the work of the ARA, to other ARA sections, and to new professionals themselves, building a support network in what can potentially be an isolating and confusing time.

Reaching out is certainly the aim of the Section's E-Mentoring Scheme. The scheme aims to put those thinking about a career in records or studying on a Masters programme in touch with working professionals who have been qualified for a maximum of five years. After contacting the Section, we will match potential mentees with a suitable mentor, and the pair will correspond in order that those starting out feel that they have a 'lifeline' through key career and training decisions, from skills

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The committee is keen to build on the achievements of the Section's first year whilst taking it into new directions.

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to survive in a volatile job market to the problems of juggling work and study. If you'd like to be put in touch with a mentor, or indeed be a mentor yourself, just contact us on newprofessionals@archives.org.uk.

The Summer Seminar held last August in London was the first of what we hope will be an ongoing series of events for members. This successful (and free) event was organised by the first Section committee and brought together an archive tour, a career workshop, a discussion on the future of archive training and presentations from new professionals. The present committee have already started to plan the programme for this year's event, which we hope will be held in Manchester in mid-August. University visits to Liverpool and Glasgow are also coming up in 2012. In the meantime, you can keep up with the work of the Section in Off The Record, our e-magazine accessed through our section pages on the ARA website - there's a new issue out now - or get in touch through Facebook, Twitter or e-mail.

E mail: newprofessionals@archives.org.uk

Web: <http://www.archives.org.uk/si-new-professionals/section-for-new-professionals.html>

Facebook: <https://www.facebook.com/groups/160367173980264/>

Twitter: <https://twitter.com/#!/newarchivists>

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Louise Williams

Communications Officer, Section for New Professionals
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Introducing the ARA Professional Development Team

Three of the eight ARA Board members hold Professional Development portfolios; Education and Training, Continuing Professional Development and Professional Standards. The accompanying PD Family Tree shows the network of groups all working for members. PD also fields representatives on committees in related organisations who report relevant information back to PD. There's lots going on, get involved!

Shirley Jones

ARA Portfolio for Professional Development: Continuing Professional Development



Public Records (Scotland) Act 2011

Consultation on the Keeper of Records of Scotland's draft Model Records Management Plan and Guidance Document.

Introduction

The Public Records (Scotland) Act 2011 (the Act) is designed to improve the quality of record keeping in Scottish Public Authorities. It can be viewed at: <http://www.legislation.gov.uk/asp/2011/12/part/1/enacted>

The Act requires named authorities to submit a records management plan (RMP) for agreement by the Keeper of the Records of Scotland (the Keeper). The named authorities can be viewed at: <http://www.legislation.gov.uk/asp/2011/12/schedule/enacted>

The Act requires the Keeper to publish a model plan and guidance on the form and content of the plan and authorities to have regard to the model plan when preparing their RMPs.

Before publishing the model plan and guidance, the Act requires the Keeper to consult with those affected by the Act. The Keeper therefore set up a Stakeholder Forum which had representation from over 40 bodies. The Forum met over a 6 month period from June 2011 and helped produce the draft model plan and Guidance.

The Keeper is now consulting more widely on his draft model plan and accompanying Guidance document. The consultation can be accessed via the Scottish Government website at: <http://www.scotland.gov.uk/Publications/2012/02/1995>

What is the model plan and guidance?

The draft model plan describes 14 records management elements that the Forum agreed should be considered by an authority. It is not compulsory for an authority to copy the model plan, but certain key elements are required under the Act. An authority choosing not to use an element must explain this decision to the Keeper.

The Guidance explains the 14 elements in detail. It provides links to freely available best-practice guidance and sample records management solutions as submitted by Forum members.

The Keeper, mindful of the current economic circumstances, is keen to emphasise the benefits of employing solutions already in place and avoid duplication of effort.

The Guidance will be regularly updated to reflect the changes and current thinking in this specialist field, ensuring that it always remains fit for purpose.

The Keeper encourages everyone to examine the Guidance document and submit comments under the consultation.

What should you do?

Consider the draft Model Plan and Guidance and complete the short respondent information and response form. This form is opened from the Public Records (Scotland) Act 2011 - Consultation home page via the Scottish Government website: <http://www.scotland.gov.uk/Publications/2012/02/1995>

As well as specific questions about the draft model plan and Guidance, the response form offers space for general comments.

What's next?

The public consultation remains open until 18 May 2012. The Keeper will consider responses and may reconvene the Stakeholder Forum. The final model plan and guidance will then be published.

Where respondents give permission for their response to be made public these will be made available in the Scottish Government Library and on the Scottish Government consultation website. All responses, where

agreement to publish has been given, will be checked for any potentially defamatory material before logging them in the library or placing them on the website. You can make arrangements to view responses by contacting the Scottish Government Library on 0131 244 4552. Responses can be copied and sent to you, but a charge may be made for this service.

The Keeper is working towards full implementation of the Act by January 2013 and is currently considering a timetable for inviting sectoral submission of RMPs. The timetable will be published during the latter part of 2012.

Comments are encouraged through the on-line procedure. However, the Public Records (Scotland) Act implementation team also welcomes direct correspondence in any format:

Public Records (Scotland) Act 2011 - Implementation Team
National Records of Scotland
HM General Register House
2 Princes Street, Edinburgh
EH1 3YY
publicrecords@nas.gov.uk
Tel: 0131 535 1418

Keep up-to-date on the progress of the implementation of the Public Records (Scotland) Act 2011 follow the Latest Developments at:
<http://www.nas.gov.uk/recordKeeping/publicRecordsActLatest.asp>

Hugh Hagan and Pete Wadley

Government Records Branch,
National Records of Scotland



County Archivist, Anne Rowe and Sir Chris Bonington celebrate the official opening ceremony on 11th January 2012. © Cumbria County Council.

A New Archive Centre for Cumbria

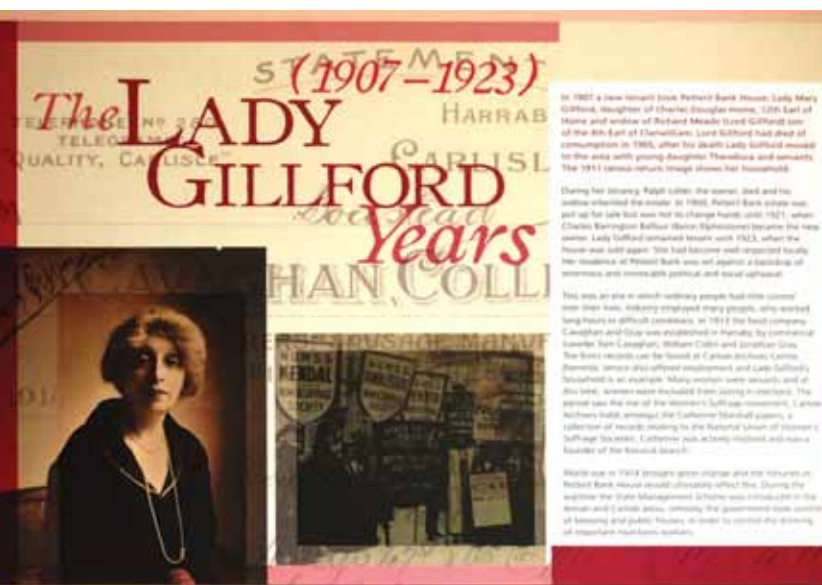
Cumbria County Council's new archive centre in Carlisle was officially opened on 11 January 2012 by the legendary Cumbrian-based mountaineer, Sir Chris Bonington. Inspiring architecture combines a restored 19th century Grade II* listed building (Lady Gillford's House) with an ultra-modern new extension. The new centre aspires to deliver much more than a traditional archive service. Built in one of the 10% most deprived wards in England, it is contributing to the educational and economic regeneration of the area, promoting community engagement and seeking to involve new audiences. People can even come to the new archive centre to get married!

The £8.5m project was supported by a £4.8m grant from The Heritage Lottery Fund. As you would expect with any new archive, we have been able to provide first class storage facilities for the archives in strongrooms which meet BS 5454, largely through thermal inertia. We have also provided specialist strongrooms for photographic collections and electronic media. We have built a state of the art Conservation Laboratory, and have been able to

provide spacious and comfortable public areas for research - and increasing research use of the archives is already evident in the few months since we re-opened.

However, it is the "add-ons" which are the most exciting outcomes of the scheme since they encourage different ways of exploring the educational and social relevance of archives. This project offered exciting opportunities to restore a fascinating historic building for the public and use it to develop meaningful links with the community living in the area. We undertook extensive consultation with local people to identify local needs the Archive Centre could support. The idea of an exhibition and cultural community centre emerged from those discussions. Lady Gillford's House also offers a base for our Friends group, the Family History Society, and other organisations in return for volunteering contributions and other help in running the site.

The exhibitions in Lady Gillford's House are designed to appeal to people who are not amongst the traditional



The opening exhibition in Lady Gillford's House focuses on the history of the house from its construction in 1829. © Cumbria County Council.

user base of archive services. We have used professional museum designers to create attractive semi-permanent exhibitions, which can be supplemented with a regularly refreshed programme of supporting displays. One key exhibition has been developed in partnership with the North West Film Archive in Manchester, and funded by North West Vision and Media. This offers the chance to view digitised films from NWFA about industry and leisure in Cumbria, in the context of documentary collections held in the centre. The idea of the exhibitions is to provide a "taster", draw people into the archive centre and excite them about the wealth of documents that are available for their learning and enjoyment.

It is really in the area of proactive outreach that the project to build the new archive centre in Carlisle is reaping dividends. Funding for a full time Outreach Officer was agreed as part of the Council's contribution to the scheme. This is the first time that we have ever been able to

“ This project offered exciting opportunities to restore a fascinating historic building for the public and use it to develop meaningful links with the community living in the area. ”

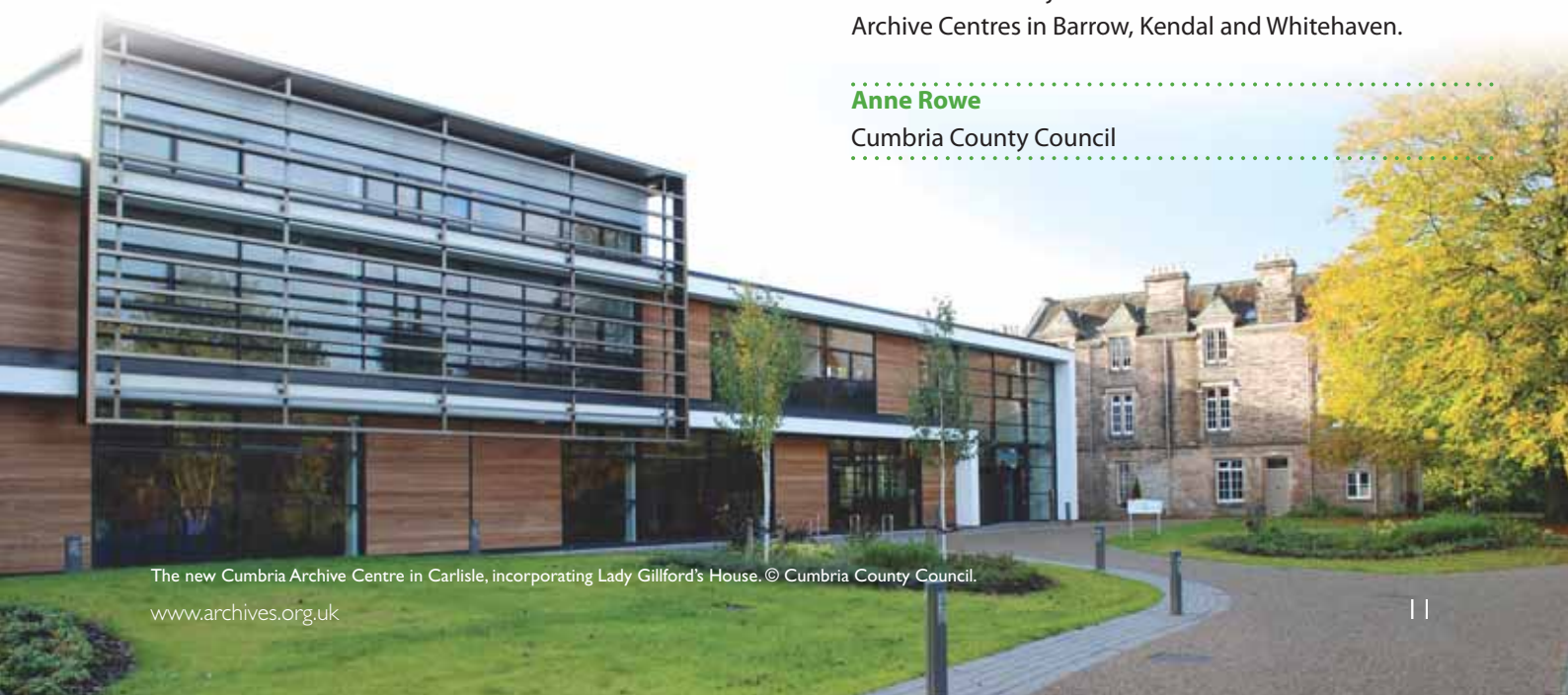
develop our work systematically with schools, adult and community groups. Even in a short time, the impact is clear with a 307% increase in participation within the last year. Teachers have commented on how the involvement with archives has helped develop the children's enthusiasm and confidence. It is exactly this kind of impact that we want to develop further with many more schools.

Since opening the new centre, the decision has been taken to move the Carlisle Register Office into the building too. This makes a lot of sense since we are able to provide better storage for the civil registers of births, marriages and deaths; we can share the family history enquiries, and we had already decided to license the beautiful, wooden-panelled billiard room of Lady Gillford's House for weddings. The additional footfall is an extra opportunity to showcase the archives to people who haven't encountered them before.

We have always believed in this project that a new archive centre is not just about the building you create - it is most importantly about the better services you can deliver in and from it. Early signs in Carlisle are that we will be able to develop the archive service in ways we never previously considered, and share our passion for archives with many more people. We look forward to developing this further in the future - not just in Carlisle but in the other Cumbria Archive Centres in Barrow, Kendal and Whitehaven.

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Anne Rowe

Cumbria County Council
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The new Cumbria Archive Centre in Carlisle, incorporating Lady Gillford's House. © Cumbria County Council.

Data Protection & Freedom of Information in the Specialist Repository

Tuesday 19 June at The Phoenix Centre, Phoenix Place, London.

Provided by the Section for Specialist Repositories, this training event is aimed at lone archivists, archivists and archive staff working in specialist repositories, especially those whose role incorporates records management responsibilities.

The training is intended to:

- improve delegates' understanding of the Acts and their responsibilities under them, and how the Acts affect their organisation;
- enable delegates to deal more confidently with enquiries, both internal and external;
- help delegates to draw up effective policies, to ensure that they and their organisation meet their responsibilities.

Speakers: Rosamund Cummings, Data Protection Officer for the ARA, and Sue Markey, Senior Policy Officer for the Information Commissioner's Office.

Cost: £55.00 ARA members, £65.00 non-members, including refreshments and lunch.

For further information and to book a place, please visit <http://www.archives.org.uk/events/events/training/>

Exploring the archive of artist Barry Flanagan

Meirian Jump highlights a new resource for exploring the artist's archive.

May 2012 sees the launch of an online catalogue of the archive of artist Barry Flanagan. Flanagan, well known for his large bronze hare sculptures, was a prolific and influential artist. A contemporary of John Latham, Phillip King and Gilbert and George, he carved, printed, drew and created innovative work using film, performance and soft sculpture. Flanagan was Welsh born and lived in Bristol, London, Ibiza and Dublin. The recent show at Tate Britain 'Barry Flanagan Early Works: 1965-1982' (September 2011-January 2012) promoted a renewed interest in his work. Flanagan's archive spans the whole of his career and comprises sketchbooks, diaries, photographs, professional correspondence and casting records.

www.barryflanagan.com features a standard-compliant archive catalogue and a database of Flanagan's works, exhibitions and related publications. The system uses Filemaker pro relational database software that allows archive file catalogue descriptions to be linked to each other, and to data entries for related works and exhibitions. This encourages different browsing patterns and highlights new relationships outside the archive catalogue's hierarchical structure. Data entries for exhibitions and works also ensure consistent referencing and support the archive catalogue

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Different browsing patterns are encouraged, highlighting new relationships outside the archive catalogue's hierarchical structure.

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Barry Flanagan (centre) with David Brown (left) at the Venice Biennale, 1982 (JBF/3/6/1/1.1).
Photographic credit: Heste, van Roijn.

with contextual information, as would an authority file. An exploration of the archive files linked to the data entry for the exhibition, 'Barry Flanagan, Stone and Bronze Sculptures' at the Venice Biennale in 1982, demonstrates the wealth of the artist's records as a research resource.

Photographs are very strongly represented in the archive. They range from professional studio and installation shots to informal photographs of research trips and work in progress. Photographs relating to the Venice Biennale include those taken in his studio at the foundry A&A Sculpture Casting in east London during an event prior to the exhibition (JBF/3/4/2.6). These show Flanagan's friends and colleagues socialising in his working environment. Works selected for Venice including *Soprano*, 1981, stand in amongst groups conversing. Days later, installation shots of the exhibition were taken by friend and collaborator Anthony Stokes (JBF/3/11/1.1). These help researchers to compile exhibition histories and to better understand how the exhibition was curated.

Visual material was used to promote the exhibition. Two biennale posters feature in the archive: one for the British Pavilion in Venice, the other for the exhibition when it toured to the Whitechapel Gallery in London. The first is illustrated by Flanagan's drawing of a hare, while the second shows work installed at Venice. These form part of a series of posters

(JBF/5/7) advertising exhibitions that feature Flanagan's work. Alongside private view cards and postcards, these posters tell us how his works and exhibitions were presented to the public.

Social event held at A&A Sculpture Casting, London, prior to the Venice Biennale showing 'Soprano', 1981 (JBF/3/4/2.6). Copyright credit: The Estate of Barry Flanagan, courtesy of Plubronze Ltd.



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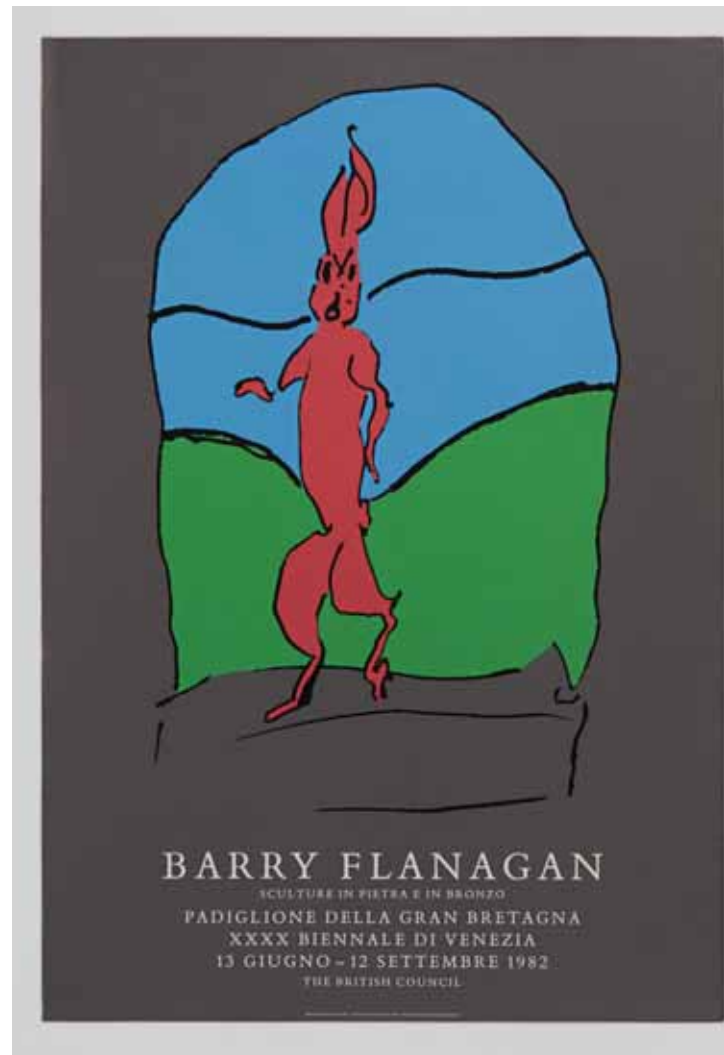
Barry Flanagan's archive provides an illuminating contextual backdrop to his works, projects and exhibitions.

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Press-cuttings provide an insight into the reception of Flanagan's work. The artist maintained scrapbooks of press spanning his early career and, from the late 1970s, gathered press-cuttings in large envelopes and folders. Flanagan obtained a copy of *Juliet rivista d'arte*, an Italian art magazine, featuring an article on the British Pavilion at the biennale (JBF/5/2.1). This piece, illustrative of the multi-lingual nature of the archive, is accompanied by an installation shot showing two stone works and two bronzes.

The archive also comprises working papers. These include stock lists of works, appointment diaries, proofs for publications and correspondence. A draft chronology of Flanagan's life 1941-1982 for publication in the biennale exhibition catalogue is linked to the data entry for the exhibition online (JBF/6/2/8.4). This tells us about Flanagan's early career, and also illuminates how such information was pieced together. Correspondence files cover subjects including commissioning work and the organisation of exhibitions. These reveal how the artist's business was administered behind the scenes. Series of files were maintained by Flanagan and his assistants, often organised by project or correspondent. In the case of the biennale the archive holds correspondence regarding the return of original photographs for the exhibition catalogue published by the British Council (JBF/6/3/1.4).

Archival audiovisual material includes documentary footage and audio recordings of interviews. As Flanagan seldom appeared in the public eye these sources are particularly significant. Lynne Cooke's interview with Flanagan was undertaken in 1982 and would form the basis of a slide show at the biennale exhibition when it toured to the Whitechapel Gallery, London (JBF/4/1.1). The interview covers a range of subjects including his time at St Martin's School of Art, London, his interest in performance and in 'pataphysics, Alfred Jarry's science of imaginary solutions. This provides invaluable insight from the artist on his influences, interests and formative years.



British Council exhibition poster for 'Barry Flanagan, stone and bronze sculptures' at the British Pavilion, Venice Biennale, 1982 (JBF/5/7.8). Photographic credit: The British Council. Copyright credit: The Estate of Barry Flanagan, courtesy of Plubronze Ltd.

Barry Flanagan's archive provides an illuminating contextual backdrop to his works, projects and exhibitions. www.barryflanagan.com encourages researchers to explore these relationships by enabling them to navigate across different kinds of data entry. A user might begin by looking up the sculpture *Soprano*, 1981 and then navigate to the 1983 Whitechapel exhibition poster that features the work (JBF/5/7.9). This poster is linked to the exhibition page from which the researcher can browse the related interview with Lynne Cooke (JBF/4/1.1), or skip to linked publications, including the exhibition catalogue.

Meirian Jump

The Estate of Barry Flanagan

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

ALES promotes the use of archives for lifelong learning, in schools and formal educational environments and for community learning. It provides a forum where members interested in the use of archives in education can share best practice and experience, provide mutual support and networking opportunities, and comment on new developments in education throughout the United Kingdom and Ireland. Our committee has worked particularly hard this year. By the time you read this ARC the training officers will have delivered our *Archives Go to School* training day in partnership with Langley Academy in late March 2012, following the successful 2011 conference *Engage, Share, Participate: Widening Learning and Access to Archives through Social Media*. Our web officer is working hard on updating our Section pages on the ARA site and our 'Comms' officer is getting our new blog into the ether.

Education is a constantly changing environment in which to work. How to better educate our young people remains a topic of much debate at the highest levels of government, as does how best to assess their learning. The current economic climate is enabling many adults to undertake further education to enhance their knowledge and learning, and to participate in projects to deepen their understanding of the communities in which they live and work. Archives continue to provide the essential source of evidence which enables us to understand our national history/histories and our place in the wider world, and enable us to develop skills which can be exploited in the workplace.

Many of our members incorporate education and outreach work alongside other responsibilities; some are lucky enough to have education and outreach as their sole remit. All struggle with restrictions imposed by limited resources, both

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These articles illustrate the incredible potential of our archive holdings to educate and inspire people of all ages and at all stages of their lives.

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staffing and financial. Despite these limitations, the following articles provide a glimpse of the incredibly diverse and innovative outreach projects that are being delivered throughout the country in schools, universities and communities. These articles illustrate the incredible potential of our archive holdings to educate and inspire people of all ages and at all stages of their lives.

I would also like to take this opportunity to forewarn you of the ALES conference and AGM which will be taking place on Monday 11 June 2012. The conference theme will be Community and Adult Education (catchy title yet to be devised!). Look out for the opportunity to book a place.

Read on - enjoy and be inspired!

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Alison Diamond

Chair, Archives for Learning and Education Section
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The Early Years Foundation Stage and Archives

Linda Bankier shows how archives can be used with young school children.

We often use the phrase 'Archives for All' about our services. As Archivists, we are comfortable working with older people and school children but what about those aged 5 and under? Is it possible to use Archives with them? This was the challenge the Berwick-upon-Tweed Record Office set itself near the end of 2009 thanks to a grant from MLA Strategic Commissioning. The project is still ongoing.

As part of the Early Years Foundation Stage, this age group is encouraged to distinguish between 'Then and Now'. Teachers said they found it difficult to get this across to children in a meaningful way. As Archives deal with the past, this seemed to be a perfect way in. Having talked to Nursery and Reception teachers about topics covered, the easiest ones for us to develop were 'At the Seaside' and 'Families'. Photographs were the obvious choice of source as visual records work best with this age group and encourage them to talk.

Finding suitable photographs in the archives was the easy bit but how could they be introduced in a fun way either with or without an Archivist? Very young children love activity and taking part and so that definitely was a challenge for me. Through trial and error, I came up with an introduction for families - pretending to be trees and then becoming part of my daughter's family tree, complete with cards and photos. They loved this. For 'At the Seaside', I had 'Guess what's in the Beach Bag?' - from sunglasses and swimming costume to cuddly toy! From there, we went on to look at the archive photographs, not

necessarily very old ones by our standards but ancient to them which encouraged them to talk about what they could see and compare with today.

Since this initial start, the project has continued to develop in various directions - a visit to the archives by a Reception class; an online resource for 'At the Seaside' with teacher lesson plans and how it fits into the objectives of the Early Years Foundation Stage; resource boxes; mentoring another archivist and work with Museum Staff and a Children's Centre on a 'Think Together, Talk Together' course.

The project was awarded Archive Pace Setter status in November 2009 (the first in the country) and has proved that archives can be used by this age group but you must tailor what you do to their capabilities and keep it short.

They can teach us all something as their skills of observation of detail are far superior to ours - they pick out the small details that we miss and which are often the most interesting.

For further details on the project, please contact lbankier@woodhorn.org.uk or view the web resource on <http://www.experiencewoodhorn.com/at-the-seaside/>

Linda Bankier

Berwick-upon-Tweed Record Office



Longridge Family Session. Reproduced by permission of Berwick-upon-Tweed Record Office. In the strongroom. Reproduced by permission of Berwick-upon-Tweed Record Office.



The 'Shah' after extensive repair work (CRO reference AD1910/3). Images courtesy of Cornwall Record Office.

Pilot Gig Clubs and Cornwall Record Office

Chloe Phillips explains how Cornish gig rowers recorded their activities.

At Cornwall Record Office we have been working with local pilot gig clubs to make a film about the history of their sport for the People's Record website (www.peoplesrecord.org.uk). The website aims to capture an audio and visual archive of sport and community in Britain on the eve of the London 2012 Olympics.

Pilot gig rowing is one of the fastest growing sports in the south west of England, and is particularly popular in Cornwall and the Isles of Scilly. The sport has deep roots in the maritime history of the region.

The term gig refers to various small craft used around the coast of Cornwall and the Isles of Scilly. One of their primary functions was to navigate the treacherous waters around the coast, delivering pilots to ships. As the first port of call for many ships heading to Europe, pilotage was a key occupation for many inhabitants of the Isles and, as it wasn't formally regulated and licensed until later, pilots competed with each other for work.

Gigs were also used for transporting everything from brides to doctors around the islands, as well as relieving lighthouse keepers and occasional smuggling trips too.

In the days before - and after - the creation of official lifeboats, gigs played a key role in life saving and salvage from shipwrecks. Before the 1950s, gig crews had launched themselves into dangerous seas to help with over 150 recorded rescue attempts.

As work was insecure, and gig crews needed to compete for it, the fastest, strongest and most seaworthy boats were highly in demand. From the late 1790s these were built by the Peters family of St Mawes. William Peters used Cornish elm for his 6-oared gigs, which were 32 foot long and had a 4'10" beam: the same specifications used in gig-building today. Throughout the nineteenth century it became popular for gig crews to compete with each other in regattas held around the Cornish coast.



Editing workshop. Images courtesy of Cornwall Record Office.



Film stills from the project. Images courtesy of Cornwall Record Office.

With the growth of steam travel and the formalisation of pilotage and lifesaving, the use of gigs declined in the early twentieth century and it wasn't until the 1950s that gig rowing as a sport picked up again after enthusiasts from Newquay Rowing Club went to the Isles of Scilly to rescue some of the old gigs which had deteriorated to a very poor state.

When racing was re-established, in the late 1950s in Cornwall and the 1960s in the Isles of Scilly, many of the old Peters gigs were still rowed. The Cornish Pilot Gig Association formed in 1987 to standardise the sport and in 1989 the World Pilot Gig Championships began in the Isles of Scilly, with more than 120 gig crews participating in 2011.

As part of the project, I visited the picturesque Helford River and worked with the gig club based there, and was even treated to a row up and down the river on a beautiful October day (although I refrained from doing any of the hard work!). While there, I interviewed junior rowers about their love of the sport and their hopes for its future: there was a lot of enthusiasm for pilot gig rowing becoming an Olympic sport!

The next step in the project was to invite the gig rowers to come to Cornwall Record Office (CRO) to see some of the documents held there that relate to gig rowing, including records of early fixtures and 19th century regattas. While there, I interviewed some rowers from Falmouth Gig Club, including Karen, who is eight times World Champion.

“This project gave us a great opportunity to look at sports in our locality.”

Following on from that, junior rowers were invited to come and help edit the film using Truro Community Library's fantastic Mac suite for editing. There, under guidance from lecturer Liz Waller, the juniors learnt how historical documentaries are made, and had the opportunity to make their own using scans of documents from the archives at CRO.

This project gave us a great opportunity to look at sports in our locality, particularly a sport that is so rooted in Cornwall's geography and history. It has proved to be a great starting point for the partnership 'History of Sport' project between the Cornish Archives Network and Cornwall Museums Group which involves over 30 different activities and events relating to sport in the county this coming year.

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Chloe Phillips

Cornwall Record Office
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The Lady Gillford Storytelling Project

Cumbria Archive Centre, Carlisle recently opened in the Grade II* listed Georgian house known as Lady Gillford's House. The Storytelling Project involved a range of activities working with pupils from Patteril Bank Primary School exploring the life and times of Lady Gillford.

The new centre is located in an area of high deprivation where there is still a strong identity with Lady Gillford who lived in the house until 1923. Everyday archival records were used creatively with storytelling and visual arts to bring the human existence behind the records to life. The project ran for a term and involved at least two half day sessions per week with a class of years 5-6 children who were able to walk to the centre.

In the first session, pupils were introduced to the archives and the strongrooms. They went on to look at records and newspapers from the period. They had a full tour of the house so that they could envisage the upstairs/downstairs layout with the kitchen at the bottom, servants' quarters in the roof and the rooms that Lady Gillford used.

Storyteller Dominic Kelly also spent time researching archival resources for details about Lady Gillford, her household and her community involvement. Using the historical information to fire their imaginations, the children developed stories based on household members named in the 1911 census return.

Pupils were taught voice control, variety of expression, use of movement and other storytelling techniques. They created story bones, put flesh on their stories and then brought their stories about life in the house during the Edwardian period to life as a performance. Two twilight CPD sessions on storytelling were attended by school staff, other Cumbrian archivists and library staff to build up skills.



Papier mache models. © Cumbria County Council.



Papier mache dog. © Cumbria County Council.



Children with the giant models. © Cumbria County Council.



Children with the giant models. © Cumbria County Council.

Alongside these sessions, Outreach Officer Dawn Hurton worked with the children to make giant papier mache puppets of Lady Gillford, her daughter, three hounds and props as well as individual clay portraits of Lady Gillford.

The activities laid the foundations for community participation in the future development of the service. The project culminated in several performances using the puppets and new storytelling skills. Ultimately, the aim was to welcome people of all ages, with no previous experience of archives into the new centre. The performances were well attended by parents and members of the community. The puppets are now being used to promote the new centre.

The project has been hugely successful for all partners involved. The class teacher was so pleased with the work that, instead of it being part of the curriculum, it actually became the curriculum. The children did numerous activities in school linked to the Edwardian period. The enthusiasm of the children for the project was mentioned in a recent Ofsted report and staff have become confident in working with story and storytelling and will continue with this in school.

The school feels that children's speaking skills have improved enormously. Class teacher Lucy Woods commented:

"Personally I've learnt a lot of skills for teaching: tips, activities and exercises that we can use for improving speaking and listening skills. Using primary resources: looking at the newspapers went better than I thought, the children loved it. Loads of potential."

"It was like a breath of fresh air. It's nice to take learning out of the classroom. The feel of the archives is lovely and we knew we'd get a lot out of it."

The performance element was challenging but through the opportunities, the children have grown in confidence.

Comments from children included:

"Now I can stand in front of our class and tell stuff like the story."

"I've learnt that telling stories is hard work but it is fun as well. It's hard because you've got to think what you're saying and put expression in it."

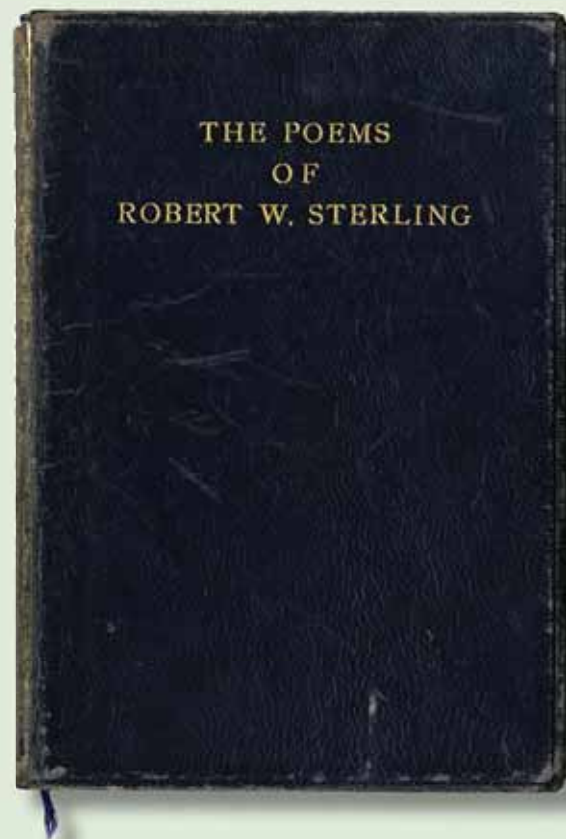
Remembering the war poet Robert Sterling

Katy Iliffe discusses the advantages of developing school wide projects.

The Archive and Heritage Centre linked to the 500 year old Sedbergh School is involved in a wide variety of education projects. By far the most successful and far reaching of these projects is the annual Robert Sterling project. This cross-curricular project was initiated four years ago in collaboration with subject teachers and focuses on former Sedbergh School pupil and War poet Robert Sterling.

Robert Sterling was a poet in the First World War during which he perished. Born in Glasgow he migrated south first to school in Cumbria and later to Pembroke College Oxford. During his time at Sedbergh he excelled at English and won the school's Rankin Shakespeare prize. His talent as a poet continued

A book of Robert Sterling's poetry. Reproduced with kind permission of Sedbergh School.



Top image: Children making the papier mache dog. © Cumbria County Council
Above: A selection of model heads. © Cumbria County Council.

The school now has a solid relationship with the archives which is already being deepened and extended. Pupils dressed in historical costume to take part in the official launch of the centre and the school has said that it can now see the potential for incorporating the archives into future curriculum planning. For example, the house was used in the World War II as an orphanage so they could look at evacuees.

The project has raised expectations and created an appetite amongst other local schools who would like to get involved. There are plans to set up an arts-based after school club supported by the school based on the theme of archives.

The project will act as a template for future work and the intention is to develop experimental work with puppets of all sizes. The project cost £2,500 with in-kind support from the Archive Centre. It was funded by Creative Futures with a donation from the school.

Dawn Hurton

Cumbria Archive Centre (Carlisle)

“Pupils can identify with many of the things Sterling describes in his letters.”

to develop while at University. Following the awarding of the Newdigate Prize Poem his reputation in literary circles blossomed and by the time he left university at the outbreak of the war he was recognised as a rising star of British poetry. He joined the Royal Scots Fusiliers but died within a year of enlisting.

The archive is fortunate to have a wide variety of documents relating to Sterling spanning from his admission to the school in 1908 to a copy of the telegram recording his death in 1915. As well as the usual pupil admission papers the archive holds a range of early twentieth century school magazines which include a variety of 'peer reviews'; articles written by Sterling's fellow students recording his performance in concerts, debating, sporting events and other school activities. The collection includes various copies of military records sent by his family after his death. Using these records, pupils can trace his progress both across Europe and through his early twenties. These are supplemented by letters he wrote to old school fellows back in Sedbergh telling of his life on the front. In this way his experience in the war is told in prose and poetry by himself as well as in official records.

This now school wide project has developed to supplement the curriculum for English, Geography and History and culminates with a trip to the WWI battlefields of France, Belgium and Germany. In the winter term of lower sixth Sterling's rich poetry of the War period is studied in English classes. Simultaneously the details of WWI are taught in History and the changing regions of 1914-1918 central Europe are studied. Also during the winter term the students visit the archive for 'handling and research' sessions which allow them to access the rich collection first hand.

In the archive sessions pupils have the opportunity to access many of the original documents that record Sterling's short life. Peer reviews of his performance in school events tend to be particularly evocative of the pupils own experiences. Like Robert Sterling current pupils pay considerable attention to the views of their peers. Although the practice of writing letters home is no longer common the pupils can identify with many of the things Sterling describes in his letters; the annual events in the school calendar, missing family and pets back home and relating events in the boarding houses are all things that current students pass on to their parents now through email and telephone. Sterling's later letters written during his time at war talk about many of the issues discussed in 'A' level History. The letters give a first hand account of the hardships of war; life in the trenches, the shortages of essential supplies on the front, dealing with the loss of friends. Reading through previously unseen Sterling poems as a group the pupils discuss the imagery, the realism used



Portrait of Robert Sterling. Reproduced with kind permission of Sedbergh School.

to convey the despair of what Sterling was experiencing. Using his military records and maps of the region pupils can plot where Sterling was at the time of writing various of his war poems. In their final archive session pupils look at the obituaries written by Sterling's friends from Sedbergh and Oxford. This is a poignant end to the archival aspect of the project.

The project reaches its climax with an annual 'battlefield tour' when pupils are accompanied by English and History masters as they visit the graves of old Sedberghians to lay a wreath and read war poetry and contemporary letters and diary entries on the graves of so many. This moving tour completes the powerful project.

Not all education projects can be on this scale - and it certainly isn't necessary that they are. But this school wide project, where each subject builds on and links with what is being taught in other classrooms, creates a powerful momentum. This process of overlapping layers of information helps pupils build a strong picture of life for young men during the First World War but the personal information about his time at school draws pupils back again and again to the similarities between Sterling and themselves.

Katy Iliffe

Sedbergh School



Chong Yang Festival,
© Manchester Chinese Centre.

Tales from a Chinese Laundry

The Manchester Chinese Archive afforded me, as Project Leader, and all those involved, a wonderful opportunity to create innovative, cross-cultural and cross-generational learning events, plus an exhibition, website and a publication.

This one year Heritage Lottery Fund project aimed to create an archive of the Chinese in Greater Manchester from 1900 onwards. The programme was led by the Manchester Chinese Centre (MCC), in partnership with Manchester Libraries, Information and Archives, and the Museum of Science and Industry (MOSI). The learning events were central to both marketing the project to the community and getting them on board.

Volunteer training

I managed a culturally diverse group of 44 volunteers and organised a total of 28 volunteer training events. For example, *Oral History Interviewing*, run by the North West Sound Archive, and *Introduction to Archives*, led by Manchester Libraries, Information and Archives. To everyone's excitement, the Manchester Chinese Archive won the Archives and Records Association Volunteering Award for 2011.

Exhibition

MOSI hosted an *Exhibition Development Day* for volunteers. This led to the creation of four main themes: *The Immigrant Story*; *Trade and Business*; *Culture and Tradition*; and *Creating*

the Chinese Archive. For visitors, the exhibition was a dynamic, interactive way to experience one of the UK's most fascinating cultures. It featured archive material, community objects, images of project work, an audio visual presentation, and an oral history booth. Other interpretive material included a wishing tree, a re-creation of a traditional Chinese kitchen, a life-sized Chinese dragon, and a rickshaw. All text panels and labels were dual language.

The volunteers produced an illustrated education sheet comprising games and finding exercises for families.

The exhibition opened at MOSI on 3 February 2011 (Chinese New Year of the rabbit) and ran until 16 January 2012. Visitor figures exceeded 100,000.

Learning events

Our 13 learning events attracted 579 people. Events utilised volunteer research and other information sourced via the 56 oral history interviews, and were designed to bring different

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Lots of people come up to me and tell me that this is the best thing that's ever happened in the Chinese community.

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Jenny Wong, Director, MCC



Storytelling at MOSI led by Dominick Fung (with wishing tree), © Jane Speller.

aspects of Chinese life and heritage in the UK to the widest possible audience. All events were free of charge, two are described here.

The Chong Yang Festival is an important event in the Chinese lunar calendar, little known outside the community. During the festival the dead are honoured, graves cleaned and paper offerings and incense burnt.

We held a series of Chong Yang paper-modelling workshops for adults and children at MCC, and a film-making workshop for disadvantaged young Chinese men. These activities culminated with a visit to the Chinese section of Southern Cemetery, Chorlton, Manchester, on a cold October day, where offerings were made for Loret Lee, one of the founding fathers of Chinatown. The event was filmed by volunteers who also edited and produced the film. It received a public screening at Manchester City Library alongside a Chinese themed documentary we selected from the North West Film Archive.

The Chinatown Walking Tour focussed on the rise of Manchester Chinatown, its heroes, ghosts and gangsters, culminating with a visit to a traditional Hong Kong-style bakery for tea and cakes.

The event was open to all, and Chinese participants seemed particularly fascinated to learn how Manchester's '100 Chinese laundry men', as reported by the Guardian of 1912, became established as the UK's largest and most thriving Chinese community outside London.

Website

A new dual language web site was created with information sourced and digitised by volunteers, www.mchinesearchive.org.uk. Oral history film footage, archive photographs and documents were used throughout. Additional digital material

“ When I came in 1965, the Manchester Chinatown area was non-existent and consisted of derelict buildings. There were several buildings in Chinatown bought by the Jewish people whom we rented from. They were eventually bought and made into restaurants ”

Charlie Chan JP, OBE

was made available via a link to Manchester City Archives Flickr, <http://www.flickr.com/photos/manchesterarchiveplus/sets/>. A Google mapping facility was incorporated into the Events Calendar and a simple Content Management System was created for the site. We produced a dual language *Website User Guide* and I trained volunteers in its use. MCC continues work on the website.

Publication

We produced a full colour dual language brochure to mark the findings of the project and bring them to a wider audience. This comprised expanded texts from the exhibition, images of archive objects, digitised items and oral history quotes. Free copies were distributed to local schools.

The year passed quickly and at the end everyone was left wanting more. Happily there are moves within the community, spearheaded by MCC, to open a Chinese Cultural Centre in Manchester Chinatown. Archives will of course be central to this venture!

Jane Speller

Special Collections and Archives, Liverpool John Moores University



Discovering that John La Rose participated in the Black Presence in Britain event, Leeds, 1982. © George Padmore Institute.

Dig My Archives!

North London schools explore black history at the George Padmore Institute.

The George Padmore Institute two-year *Dig My Archives!* school project began in October 2011 as a central part of our Heritage Lottery funded *Dream to Change the World Project*. Sessions were led by Education Facilitator Sarita Mamseri and ran as after-school history clubs at South Harringay Junior School (years 4-6) and Stroud Green Primary School (years 5-6) for a total of 12 weeks.

During the project, the children became 'history detectives'. Using archival material from the 1940s to the present, they searched for clues in photographs, correspondence, maps, posters and film to create a picture of our late founding Chair, John La Rose (1927-2006). Born in Trinidad, John was influential in founding New Beacon Books, Britain's first black publisher and bookshop. He helped lead the black supplementary school movement and was an important activist in Black British and Caribbean history. Children at South Harringay used the knowledge they acquired to create drawings and prints that illustrated

John's life and achievements. They presented their findings to years 4-6 and to their parents and teachers at an assembly on 15 November 2011, which was a great success. Several parents came up afterwards to congratulate the children and to find out more about the Institute.

At Stroud Green, 14 children visited the George Padmore Institute towards the end of their project, where they viewed posters extracted from the archives, were given a tour of the repository with Archivist Sarah Garrod and interviewed Trustee Sarah White about her involvement with the Institute and with our sister organisation New Beacon Books. It was a vibrant, fun visit which will hopefully inform their view of archives for the future. The end piece at Stroud Green was a film in which the children were interviewed about the project.

The comments from both groups were largely positive: "I love history and finding out about people"; "The club was too short"; "I will remember

“During the project, the children became 'history detectives'.”

that it was the first time I saw an archive"; "John La Rose liked carnivals and helped black children in their education". Feedback from staff at both schools is that children miss the history club.

We also ran a stimulating Adult Learning Workshop at Stroud Green Library on 18 November 2011, attended by the Deputy Head of South Harringay Juniors plus seven mothers and one grandmother from the school.

Phase 2 of the *Dig My Archives!* school project will commence in autumn 2012 with sessions taking place in secondary schools.

Sarah Garrod

George Padmore Institute

Durham Cathedral's Medieval Charters

Dana Durkee shows how postgraduate students at Durham University have benefitted from the creation of a digital calendar.



A charter from the collection (DUL, SC, DCD, Misc. Ch. 3741). © Durham University Library.

Durham Cathedral's medieval archive is arguably one of the best in the country, yet many of its finding aids still exist only on paper. Since December of 2010 I have been one of several postgraduate students working at Durham University Library's Special Collections to help create a new digital calendar for the 'Miscellaneous Charters' series. This series is a jumble of 7300 medieval receipts, letters, deeds, and other miscellanea relating to the monastic community in Durham. The bulk of the series was calendared in the mid-nineteenth century in several bound volumes handwritten entirely in Latin. Most people might say it falls a little short of user-friendly.

Initially a test run of 250 documents was digitized. The students work from these to create English summaries for an XML catalogue, which then finds its way onto the Durham University library website. Unlike the old calendar, our summaries aim to include all the names, locations, dates, and events mentioned in each document.

Projects such as ours provide an invaluable addition to the postgraduate curriculum. Research students who select topics in medieval history that require archival research face special challenges. Latin and palaeography are specialist skills, and essential to anyone wanting to work with medieval documents. Yet even for students who specialise in medieval history, training is usually limited to nothing at the undergraduate level, and one or two modules in a taught master's course at the postgraduate level. Comprehension often becomes a chicken-and-egg

problem. Medieval Latin vocabulary is rarely taught. If both the word is unfamiliar, and the handwriting is unreadable, how does one make progress? The task is daunting enough that only extensive practice will adequately supplement limited classroom exposure. Having help on hand from an experienced archivist has also been an immeasurable boon.

“Projects such as ours are a win-win for both sides.”

Many of the documents we are reading are extremely formulaic, but for learners this is an advantage. Repetition aids both vocabulary acquisition and paleographic recognition, and also allows us to enjoy such charming idiosyncrasies as one clerk's assurance that the debts owed him had been satisfied “from the beginning of the world up to the present day” in 1341.

Projects such as ours are a win-win for both sides. The university archivists get some (albeit slow) assistance with the task of producing digital finding aids. The students are developing valuable research skills by reading authentic medieval documents. We also can enjoy the personal satisfaction of knowing we are assisting future research.

Dana Durkee

Ph.D. candidate in History, Durham University



Archivists preparing for student session. Richard Burton Archives, Swansea University.

Profiting from Powering the World

Stacey Capner reports on how students have improved their skills through the use of business archives.

Archives and Records Council Wales was awarded funding by CyMAL: Museums, Libraries and Archive Wales for the *Profiting from Powering the World* project. This is a collaborative project promoting Welsh business archives, and their potential for learning and research.

The Richard Burton Archives, which holds Swansea University's archive collections, has particular strengths in the field of business records and was keen to see more use made of these within the University. The Archives developed and hosted a pilot project to try out ways of fitting business archives into various modules. Discussions with academic and careers staff revealed that there was potential for using these records as part of the University's strategy to improve the employability of its students. The idea of a short placement where students used a particular business collection and compiled a web guide which would 'sell' the collection to other students was decided upon for a pilot project.

The opportunity was advertised within the History and Classics and Health Science departments. It was designed to appeal to a wide range of students (not just those

wishing to become archivists) as a way to develop transferable skills such as time management, reflective analysis, critical thinking, and computer literacy. Due to the impressive amount of interest in the opportunity, it was necessary to introduce selection procedures. Interested students were asked to fill in an application form to briefly describe why they were interested in the opportunity and any ideas they had for promoting the use of archives to students. Eventually six students were interviewed for two positions; this gave the students valuable experience of the selection process.

The two students worked in the Archives for six half days over a six week period. Each chose a business collection based on its catalogue and collection level description. Although the archivists were available to advise, the students were encouraged to make their own decisions, and think creatively, about the content and the presentation. They also selected and scanned some material suitable for illustrating their web guide and, in doing so, enhanced their capability in another area. The results were very positive, with both students drawing out several different

themes from the collections such as the globalisation, economic conditions, industrial action and children in the workplace, the voluntary liquidation of a business, society, gender and finance and employment issues. These web guides will hopefully encourage more use of two under-used but particularly important business collections. It also brought fresh 'outsider' perspectives to collections which were relatively unexplored.

Initially both students were wary of using business archives, but ended up engaging with the documents really well, especially because we were able to sit down and talk through the more complicated records with them. Rachael Thomas, one of the students, was "pleasantly surprised" by how interesting the business records were, and found them "less daunting" than she thought she would. Leah Hewitt, in her final reflections describes how she initially imagined business archives to be a "pretty dry area of study" but actually found "a wealth of information" and "would definitely look to use them again at another opportunity".

A large part of the opportunity involved

Archives for Schools

Claire Harrington shows how a collaborative approach led to the development of online learning tools.

Flintshire Record Office is a small office with no staff specifically responsible for outreach and education but with plenty of enthusiasm. There have been ideas floating around the office for years along the lines of “there’s such a wealth of original source material here that could be invaluable learning tools, wouldn’t it be great to make it more accessible to schools?” Last year the opportunity came to make this happen.

The prime movers in this project have been two of our archive assistants, Sue Copp and Sue Millward, who both have a background in education. Their original idea was to produce a series of themed packs connected to the history national curriculum and containing paper copies of documents which would be offered for loan or sale to Flintshire schools; the next thought was that perhaps CDs would be preferable. Discussion with Paul Nolan, schools humanities adviser, resulted in a decision to produce a resource on-line. In Paul’s view this was the format most likely to be found and used by teachers – not just in Flintshire but potentially anywhere in the world. It had the added advantage that we wouldn’t have to produce multiple copies in order to get our resource into schools and would therefore be able to provide it free of charge. Flintshire teachers were consulted at an inset day for history teachers and were very positive.

The project took off with the arrival of Anna Logan, a student from the University of Chester, who spent a month with us on a work placement in May/June 2010, gathering material and creating in PowerPoint the beginnings of a website called ‘Archives for Schools’.

There were two major challenges the two Sues faced outside their own areas of expertise: firstly the techie side of building a website and secondly the huge amount of translation required to make the resource fully bilingual. Both these hurdles ceased to be issues when we teamed up with the National Grid for Learning (NGfL). NGfL Cymru took these

Old Castle Tinplate Company by Leah Hewitt, History and Politics

Pascoe Grenfell and Sons by Rachael Thomas, Economic and Social History

Screenshot of students' work. Richard Burton Archives, Swansea University.

producing a reflective portfolio on Pebblepad, a web-based personal learning space, in which the students reflected on their experience, and the skills developed and gained. Chris Cardew, E-learning Technologist and Personal Development Planning Coordinator at Swansea University, states that “it is vital that students have experiences where they will indeed learn and develop skills whilst they are studying, but also that they can articulate on skills developed”. They can use the whole experience to work towards the Swansea Employability Award, which appears on their Higher Education Achievement Record. The experience will boost the students’ CVs, and gives them positive examples to draw upon for future interviews.

It has been a mutually beneficial experience. It strengthens the archive service’s relationship with departments and adds value to our services to students and their research at their university. Engagement with students will also hopefully lead to increased use of the primary sources held on their doorstep.

We intend to build upon this pilot project in the future. There is widespread interest in applying the work of this pilot project both within the wider department of Information Services and Systems and the University as a whole. The students’ work will be available on the new webpages of the Richard Burton Archives.

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Stacey Capner

Richard Burton Archives, Swansea University
.....



Sue Copp and Sue Millward with student Anna Logan at an inset day for history teachers.
© Flintshire Record Office.

burdens off our shoulders and the task for the Record Office was to provide them with suitable images and information.

The two Sues worked energetically to identify the most appropriate source material to illustrate the various themes agreed with NGfL. They also enthused other members of staff and student volunteers to contribute in order to get a good range of material to NGfL to meet their deadlines. The resulting resource has recently gone live and can be seen on NGfL Cymru's website (ngfl-cymru.org.uk) or via a link from the Flintshire Record Office web pages (www.flintshire.gov.uk/archives). It covers Flintshire in the 19th and early 20th centuries and there are separate 'packs' for various aspects of everyday life, leisure and work, with activities for lessons and teachers' notes.

These are very early days - we are still ironing out proof-reading errors and it is too early for it to be possible to receive much feedback from teachers. However, initial reactions have been enthusiastic and the potential is there to bring Flintshire and its history to schools, teachers and pupils far beyond the boundaries of the county, beyond Wales, all over the world!

It doesn't end here. NGfL Cymru cannot at present commit to further work with us but there is a lot more to do with what we already have. Many images were provided to NGfL which were not used in the finished article but which teachers wanting to go into a particular topic in more depth might be very glad to have ready access to. We have plans to back up the existing resource with a 'document bank' of themed images which would help to broaden and deepen the study of each topic.

Further work with Paul Nolan and, through him, the history and geography teachers of Flintshire will, we hope, enable the resource to grow in the years to come.

Claire Harrington

Flintshire Record Office

WWII Day at Cumbria Archive Centre, Kendal

Margaret Owen tells how an historical re-enactor brings the past to life in Cumbria.

In November Kendal Archive Centre played host to over 200 local Key Stage 2 school children looking at aspects of life in Cumbria during WWII, including the Home Guard, prisoners of war and conscientious objectors. The project was made possible with the financial support of the MLA.

Professional actors brought the sessions to life and helped children explore aspects of life in Cumbria during WWII, including the Home Guard, prisoners of war and conscientious objectors. One took the form of a court room trial of a conscientious objector, the other was a re-enactment based around the topic of the Home Guard and POWs.

In the Home Guard and POW session 'Dotty Morton' (stage name for WWII re-enactor Janet Baron) commanded the attention of her Key Stage 2 audience from the moment she entered, powder puff and compact in hand, as she drew the children into her world as a land army girl turned wife of a

Below: Role play session, children from Rosley C of E School, Cumbria.

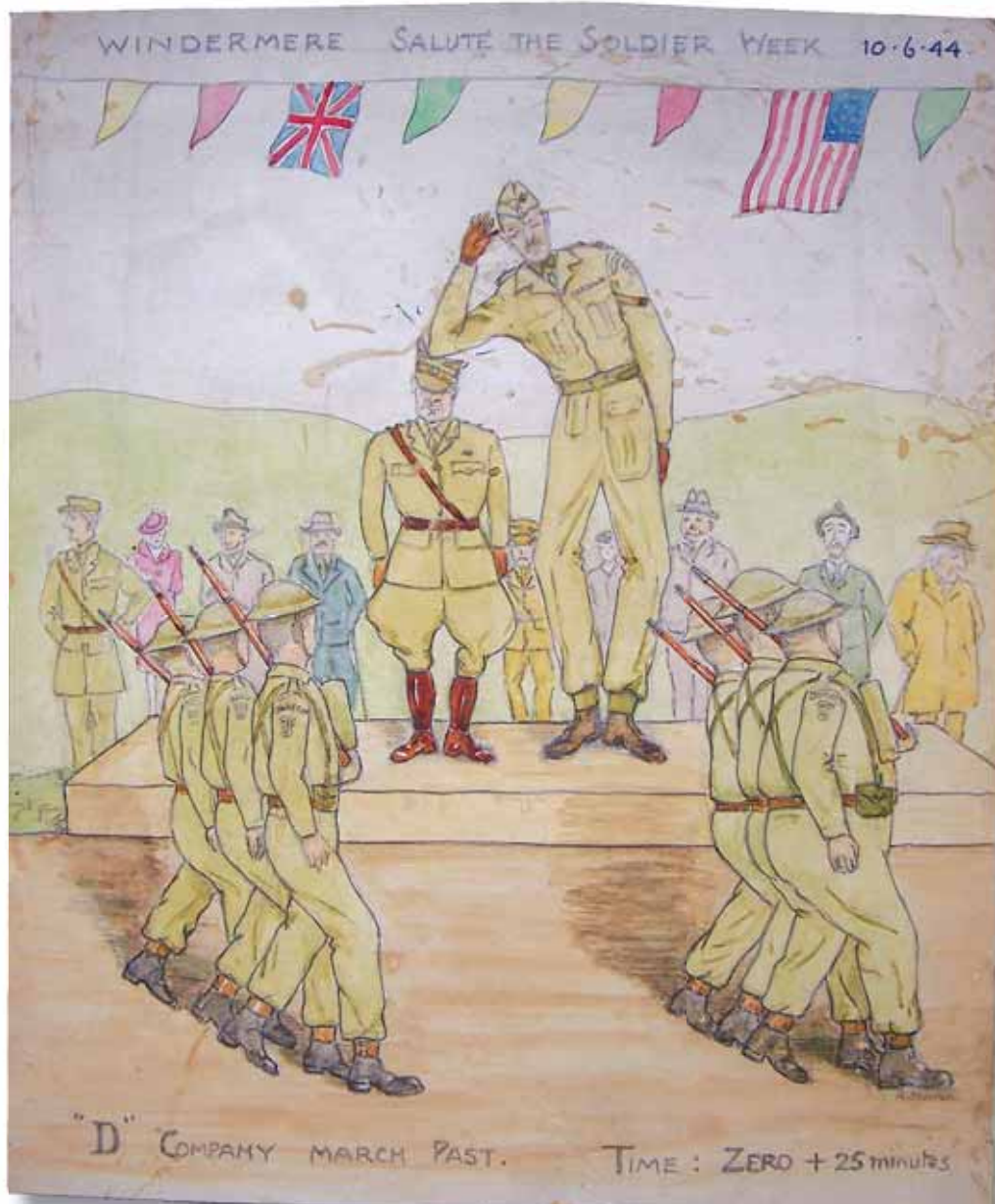


local Home Guard colonel. Her interaction with the children, moving in and out of character as appropriate, exploring aspects of life in a WWII village with a POW camp nearby, was an up-tempo introduction to the original local WWII documents on hand for the children to see. Amongst these the photograph album of German and Italian prisoners held at Cumbria's Shap Wells POW camp. Two of these prisoners had been involved in a daring escape bid which the children enjoyed learning about.

Other items on display included colour cartoon drawings of a Windermere Home Guard event by Colonel Ralph Morton (adopted by Dotty, for the purposes of the drama, as her husband); a hand drawn and coloured VE Day magazine produced in 1945 by pupils at Kendal's Castle Street School; and rare colour film of Kendal Home Guard performing various action packed training exercises.

The children were able to dress up in reproduction WWII outfits supplied by Kendal Library Local Studies Department for their own WWII role play sketches, during which they received tips and feedback from 'Dotty'.

In the second of the two sessions, the trial of a Conscientious Objector was recreated. Inspiration was drawn from a panel of Kendal's Quaker Tapestry which has its permanent home in Kendal and consists of 77 panels illustrating aspects of Quakerism from the 17th century up to the present day. In a session devised by the Lakeland Museum Education Network coordinator



Watercolour cartoon of Windermere Salute the Soldier Week parade, June 1944, by Col R Morton (Kendal Archive Centre ref.WDX 1193).

and the Quaker Tapestry, actors helped children explore the ethics of just war versus pacifism. Between the two sessions, the children visited our strong rooms to see how we look after the WWII documents with which they had interacted earlier.

The day was a great success. Having the use of a large County Council chamber which was easily transformed into a WWII court room and also large committee rooms on site meant we were able to accommodate over 200 pupils to take part in the day, providing a healthy boost to our figures without too much extra work. It was rewarding

to work with other organisations and benefit from the services of our LMEN (Lakeland Museums Education Network) cultural learning network coordinator. Seeing a professional re-enactor at work with the children was fascinating and it was helpful to see her set up and evaluate role plays for the children. This has led me to offer an element of role play in programmes for other visiting school groups and it has proved to be a useful way to add variety to school visits.

.....
Margaret Owen

Cumbria Archive Centre, Kendal
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Take One...

Isilda Almeida-Harvey reports on a successful initiative in the south east.

The National Gallery has been running the Take One Picture programme for the last 17 years as a way of engaging teachers and their learners with the museum's collections whilst supporting cross curricular learning.

In 2010 East Sussex Record Office (ESRO) secured funding from the Museums, Libraries and Archives Council (MLA) to champion and deliver Take One... projects (inspired by the Take One Picture model) in the South East, working collaboratively with the National Gallery.

The Take One... model uses one object, picture, document or even collection as a starting point for schools to develop projects or activities in the classroom. As part of this, the Regional Take One champions provide teacher training sessions that help explore the model and identify potential lines of enquiry. Subsequently teachers take a reproduction of the item back to school and explore it with their classes.

We delivered our first Take One... project in 2011. ESRO coordinated a partnership involving East Sussex County Council's Schools Libraries and Museum Service, the University of Sussex Special Collections, the National Trust (Batemans') and four schools in East Sussex and Brighton. Our Take One was Rudyard Kipling's illustration of the Elephant's child from the Just so stories. We adapted the concept as follows: project partners and a champion identified one item as the Take One resource and used the objects and documents in their collections relating to Rudyard Kipling, or those that could be associated with appropriate themes, to create a pool of resources to support the schools in following up further lines of enquiry.

The purpose of this was to inspire schools to draw on different heritage organisations and supplementary collections to deliver cross curricular learning suitable to the needs of their pupils.

Heritage organisations were supported to work together and operate as a partnering network and this made our project ground breaking.

“We showcased the Take One projects from each participating school and set up a Take One virtual network for the region.”

As part of this, teachers and pupils received support from ESRO in accessing collections and visiting the sites of the partner organisations to enrich the learning experience.

The project was completed with a dissemination day attended by teachers and heritage professionals at which we showcased the Take One projects from each participating school and set up a Take One virtual network for the region.

This was highly successful and significantly helped ESRO to widen its connections with schools and heritage organisations across the South East.

Take One... is creative, flexible and gives teachers and learners ownership of their experiences!

We are now in our second year as Take One... champions for the South East and we continue to offer support and mentoring to other heritage organisations interested in finding out how to use the model. We have also launched Take One... science and we hope this will be a successful way of showcasing the diversity of our collections and how archives bring everything to life!

If you are a school or heritage site interested in finding out more please email Isilda on Isilda.Almeida-Harvey@eastsussex.gov.uk or ring 07919298464

Useful links:

www.takeonepicture.org

www.eastsussex.gov.uk/useourarchives/

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Isilda Almeida-Harvey
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Robert Clarke's Crimean and Indian Mutiny war diary

Brett Irwin describes two manuscripts recently donated to the Public Record Office of Northern Ireland.

I received a phone call one afternoon regarding a potential donation to the Public Record Office of Northern Ireland. As this is a regular occurrence, I was surprised of the rarity of the documents on offer. They included a diary from the Crimean war and the Indian Mutiny and a Royal Artillery wages book from the same period. I talked to the depositor and she turned out to be Marie Clarke, the great granddaughter of Robert Clarke from Beragh, in County Tyrone. Robert served as a bombardier in the Royal Artillery in the 19th century. He fought in the Crimea and the Indian Mutiny.

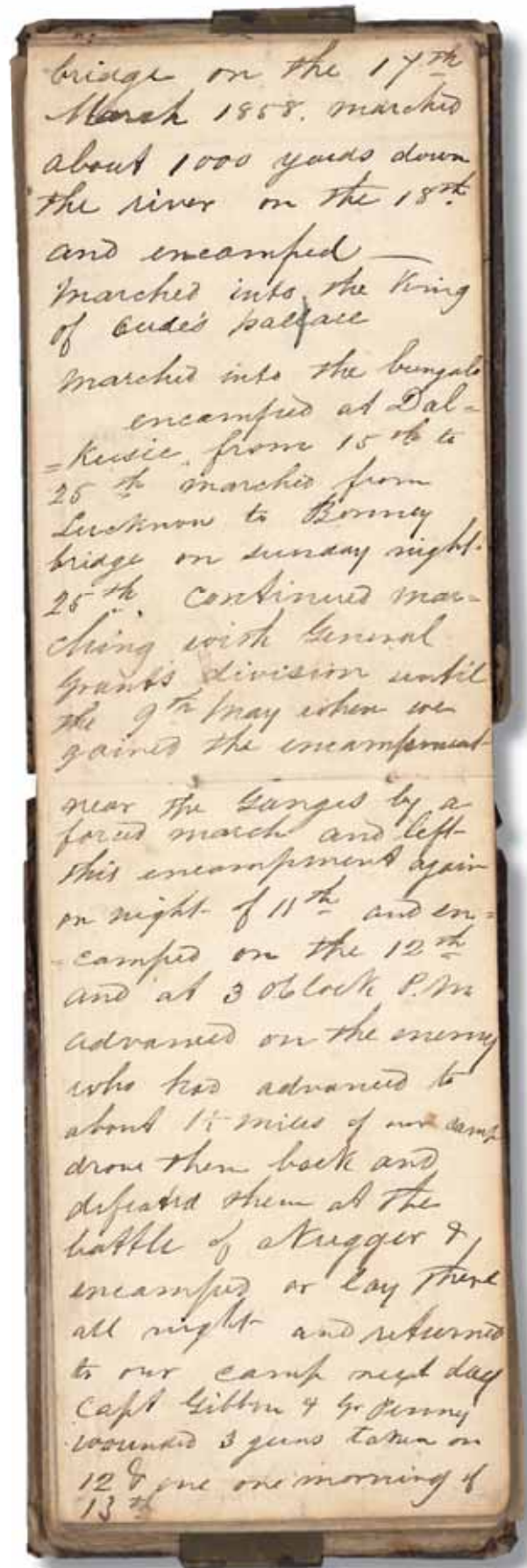
Crimean War Diary

The diary is a well-written, vivid account of these conflicts and a rare item indeed. It mentions the voyage from Norwich to Sevastopol and engaging in the major battles of the Crimean war. The diary also contains accounts of the mutiny in India in 1857 and unusual travelling arrangements in that vast country. The accession also includes Robert's Royal Regiment of Artillery wages book. This document mentions a soldier's expected conduct, monthly settlement of pay and articles of war.

The Crimean War 1853-56 is now a largely forgotten conflict but it once changed the balance of power in Europe. It collapsed the old post-Napoleonic treaty of Vienna and shattered the myth of Russian Power. The conflict brought about many innovations including war photography, the inter-continental electric telegraph, new weapons technology and the pioneering nursing work of Florence Nightingale. It is also regarded as the first media war, typified by the reporting of *The Times* correspondent William Howard Russell. The reports of the sick and wounded inspired Florence Nightingale and Mary Seacole to set out for the Crimea to improve the conditions of the soldiers.

Robert Clarke was born in Beragh in County Tyrone in 1830. He enlisted in the Royal Regiment of Artillery in 1847. Robert sailed for the Crimea on the 12th June 1854 on board the steamship *Taurus*. It would have been an exotic if arduous journey as he sailed through the Greek archipelago and into Constantinople. Robert mentions this part of the voyage:

"And in the afternoon entered the Dardanelles and anchored for the night, saluted on entering by a French warship".



Robert Clarke's diary (D3300/115/1). © The Deputy Keeper of Records, Public Record Office at Northern Ireland.

As the conflict began the British strategy was to assault the naval base at Sevastopol and destroy the Russian fleet and dockyards, this was expected to take a matter of weeks but the siege lasted for over a year. The battle of Alma on 20 September 1854 was the first in which new rifle muskets were used by the British and the French against the Russians. This advantage, allied with superior numbers, drove the Russians out of a good defensive position north of Sevastopol. On 5 November the Russians launched a major attack at Inkerman but were defeated. Robert refers to these battles and the human cost involved:

"The siege opened by the English on the 17th. Commander of the naval brigade killed. Major Hartfield killed and Captain Henry wounded on the 18th. The south side of Sevastopol stormed and taken on the 8th September. Fort Paul blown up during the night with several magazines and mines, the Russian line of battleships sunk and the town set on fire".

"The army of Sevastopol 5th October - 54 guns mounting 68 pounds- the night of the 11th action against Sevastopol. 17th October gunner Patterson killed the same evening and Tinsley the next day. 25th the battle of Balaclava, the Russians made a sortie from the garrison at Inkerman and after being engaged 3 hours retired with great loss. The 5th of November the battle of Inkerman was fought which lasted from 6 in the morning until 12 in the evening- General Cathcart killed and 5 other generals wounded".

When the war was over Robert set sail for Portsmouth on 10 June 1856. It was a long journey back taking in Constantinople, Malta and Gibraltar but Robert does not mention the wonders of these places as his last entry reads:

"Last day of ship rations 9th July 1856".

Indian Mutiny Diary

After the Crimea, Robert served in India for three years between 1857 and 1860. He

“It would have been an exotic if arduous journey as he sailed through the Greek archipelago and into Constantinople.”

Robert Clarke's Royal Regiment of Artillery account book (D3300/115/2). © The Deputy Keeper of Records, Public Record Office at Northern Ireland.

fought against the Indian Mutiny in 1858. In the diary, Robert mentions the vast logistics required in moving an army around India.

"On the 21st and 22nd employed in discharging the baggage of the 69th and the guns of the troop and taking about 700 tents destined for Calcutta. Left Madras about 9 o'clock on the evening of 22nd December 1857 - arrived in Calcutta 29th December".

Back on board ship, Robert comments on some of the dangers the British army faced in the sub-continent:

"Disembarked from the *Hydaspis* on the 31st after being 104 days on board. Left Calcutta on 4th January 1858 and marched to Dum Dum (a supply base), left Dum Dum on Thursday morning 14th January at 3 in the morning and marched to Calcutta. Crossed the water in steamers and came by railway to [?] and stopped there all night. Started at 3 o'clock pm on the 15th en route to Allahabad by bullock train. Men in the cart

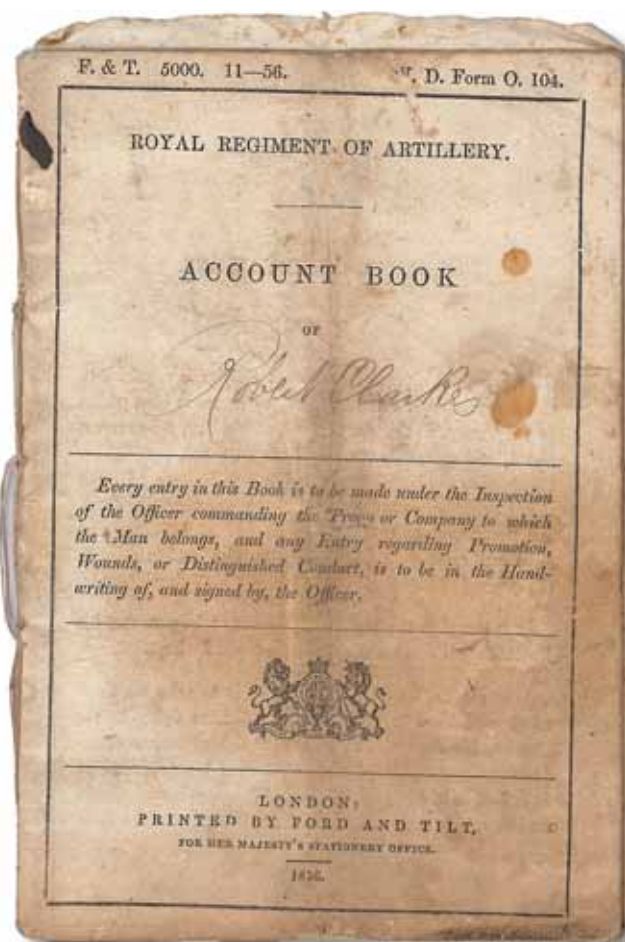
inc Collins, Bird, Elliot, Rumbold. Gunner James Masters died on the 23rd. Arrived in Allahabad at 9pm the 26th January. Left Allahabad in the morning of 8th February- travelling about 50 miles by railway. Sparks from the engine ignited luggage carriage 4 or 5 times and the last time was not extinguished until four of the carriages were partially consumed".

Robert was pensioned out of the army in 1869. He returned to Beragh and became a merchant and farmer. He married and had five children. Robert died in 1897.

In the Public Record Office of Northern Ireland there is Robert Clarke's Crimean war diary (D3300/115/1) - transcript available as diary closed to the public. Robert's army wages' book (D3300/115/2) and Robert's army pension certificate (D300/115/3) both open to the public.

Brett Irwin

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