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**Strong Rooms
Installation**



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**A new chapter
for Wellington
College archives**



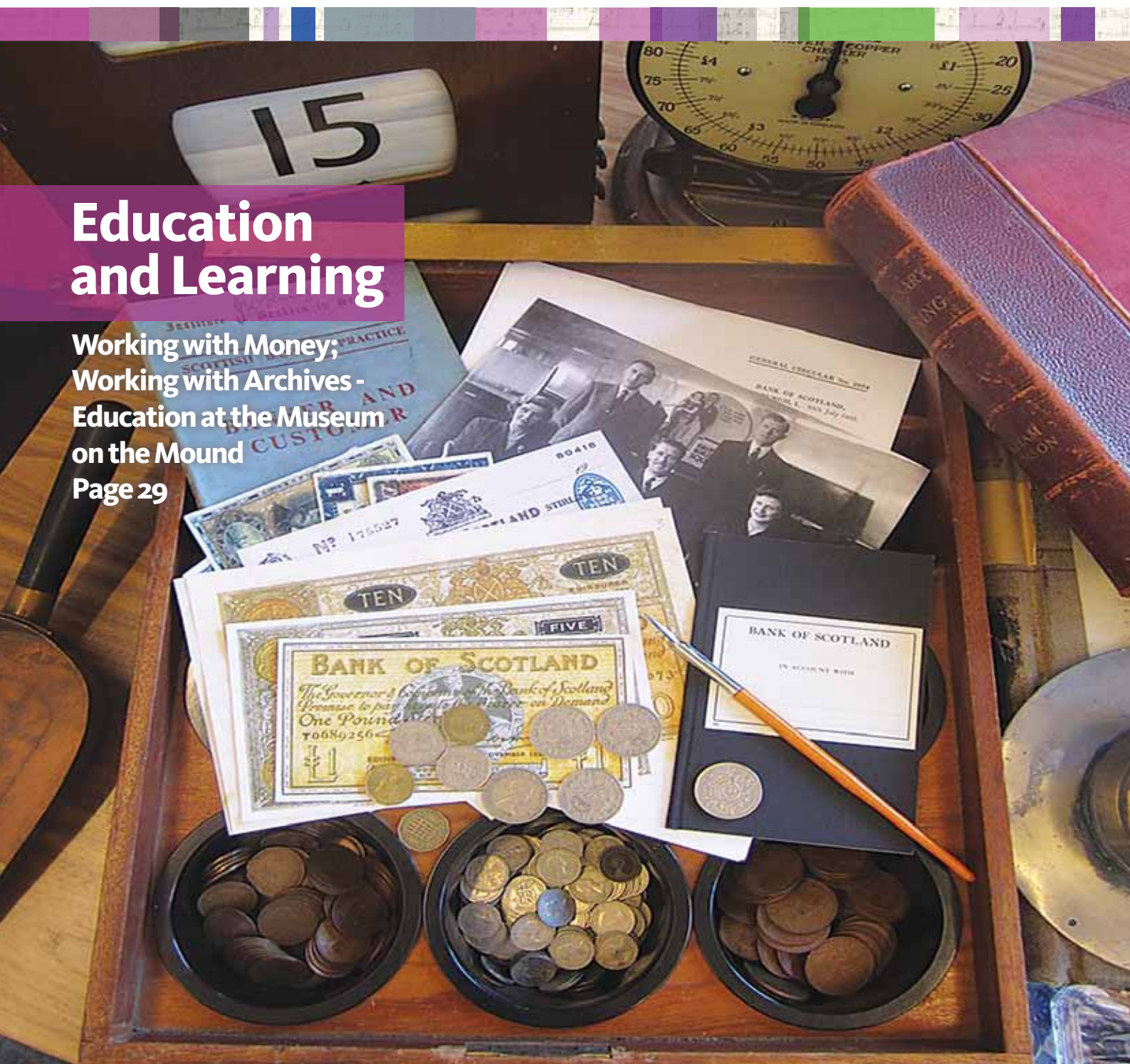
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**One Among
Millions**



Education and Learning

**Working with Money;
Working with Archives -
Education at the Museum
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Call for Core Training Co-ordinators

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

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

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

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

Lizzy Baker, ARA Training Group

Email: lizzy.aratraining@outlook.com

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



**Archives & Records
Association**
UK & Ireland

Welcome to ARC Magazine October 2016

Welcome to the Education and Learning issue of ARC. This editorial was written in late August, at a time when the news was punctuated with stories of university applications, A-Level and GCSE changes, results and other metrics. The tremendous wider interest in the education system is because it is a shared challenge affecting candidates, business, education centres, government and communities.

Many fortunate pupils, communities, and audiences of all ages have been visiting archive services and engaging with archive material. Key examples of such work can be found here in some positive reports.

- Trinity College offered information remotely with the Changed Utterly blog, and, later exhibition. Website Scran.ac.uk's team provide case studies for outreach activities;
- The University of Dundee reached out to younger audiences with its immersive 'Infectious Diseases' Day. Surrey Heritage did likewise with a project based on the author and playwright RC Sherriff. The Shakespeare Birthplace Trust has facilitated the introduction of a colossal number of children to the Bard of Avon and The Museum on the Mound has been busy with educating primary schoolchildren on the world of currency;
- West Yorkshire Joint Services has worked with college students to work with The Great War, fashion and textiles, with the University of Westminster primed to deliver Research Methods classes and courses to students;
- Archives West Midlands' first project has presented audiences with intriguing art exhibitions and Tate's outreach was combined with digitisation and publication. Bedfordshire Archives' 'Weaving Narratives' project involving textile pieces is underway;
- Durham County Record Office approached a local charity in order to engage with their project 'Durham at War', with great success. Meanwhile, the National Theatre Archive have introduced Archive Learning Days;
- East Sussex has delivered oral history project 'Shared Journeys' to community audiences, and Knowsley Archives are to deliver nine community projects after a programme of cataloguing. Gwent Archives have been working with a local learning and support group to interpret asylum records.



Learn more about Parliament's new Education Centre; work towards historic rediscovery through the Early Pestalozzi Children Project; the treasures held at Wellington College; and the UNESCO Memory of the World Registers.

Thanks to all the contributors and to co-ordinator Emma Peattie for their hard work in creating and submitting these accounts of achievement, with hopefully a lot more to follow.

Matt Naylor
ARC Co-Editor

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Front cover: Working with Money objects. Courtesy of Museum on the Mound

DISCLAIMER

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

www.archives.org.uk

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opening lines



Education, Advocacy and Digital Black Holes.

I was fortunate enough to attend this year's ARA Conference where, aside from 'Hello Wembley', the most repeated comments were those from Google boss Vint Cerf who, in 2015, warned that 'We are nonchalantly throwing all of our data into what could become an information black hole.'

What is perhaps surprising is not that these comments came from the Vice-President of the world's leading technology company, but that they came as news to so many people. 'Digital material including key historical documents could be lost forever because programs to view them will become defunct', screamed the headline in the Guardian, while we recordkeepers muttered in the background that we had been saying this for years. We have indeed been saying this, but have we been doing anything about it and has anyone taken any notice?

I am delighted that the conference demonstrated that we are doing things.

The digital sessions were packed with positive initiatives from archives of varying sizes, all of whom are determined to avoid Cerf's 'forgotten century'. This determination raises issues of technology and resources but also leads to the question of education and skills: what does it take to be an archivist in the 21st century?

As an archival educator (and practitioner) and member of FARMER (the Forum for Archives and Records Management Education and Research), this is something that I find myself considering frequently. The recent Heritage Lottery Funded Skills for the Future programme, rightly, implies that there is a lack of diversity in the profession, but it also suggests that there is a skills gap that could be filled by appropriately-trained (ie, not at postgraduate level) specialists. This raises several questions with me. If we are worried about diversity, is the current emphasis on a postgraduate qualification the best way to address the challenge? If we welcome variety in terms of background and skills, is the job market diverse enough or large enough to accommodate everyone? In other words, what kind of education and skills do we need?

There is not room here to discuss all of these questions. But I can at least address the benefits that the current degree programmes bring to the recordkeeping world. The degrees are developed with regard to the requirements of each university and accredited by ARA. Balancing these differing requirements can be tricky, but it should mean that the courses offered are academically rigorous and also fit for purpose in terms of content.

All programmes struggle to cover in a year (for full time degrees) the range of subjects which face today's recordkeepers and the

needs of tomorrow's. They do, for example, embed teaching about digital records as a matter of course. Some might argue that, given Cerf's comments and the pace of change in the digital environment, there is a question hanging over the relevance of a generalist education.

However, who except an archivist will have an understanding of decisions about what to keep, how it is described, who can access information, and how best to promote it? All of which is based on the grounding in theory, concepts, legislation and best practice that a degree course gives. Even if appraisal, description and sensitivity reviews will be more automated in the future, we will still require people with recordkeeping skills to oversee these processes. Indeed, the skills and knowledge we teach can, and should, be useful outside the traditional archival profession. We should be shouting as loudly as Cerf about the contributions we can make in a variety of environments.

I would argue for the continuing relevance of the UK courses for another, often overlooked, reason. There is remarkably little information out there about the profession, ie who we are, what we do and what impact we make. In order to advocate effectively, we need to understand better how we are perceived and how we relate to the 21st century landscape. To do that we need more research, and research that is cross-sectoral and well disseminated. This is something that FARMER students and academics can and do contribute.

If we can continue to build on work to date, perhaps recordkeepers – and not CEOs – will be the first port of call for Guardian writers concerned with 21st century 'bit rot'.

Caroline Brown
CAIS, University of Dundee

Registration **news**

This month, Lindsay Ince explains how she benefited from a Registration Bursary.

Last summer, I was entering the final stages of putting together my Registration portfolio and, after working on it for eighteen months, I had a fairly balanced set of credits, with - allowing for some chopping and changing - just a couple of gaps to fill. It was then that a range of oral history issues came up in both my day job and in a voluntary role, and as I've never formally studied oral history, it was an obvious gap in my knowledge (and potentially that elusive final credit!). Often, doing some reading up is all that time allows for, but as I started that process, the benefits of doing some formal learning became clearer. After some research I felt the Dundee Oral History module would enable me to gain a broad theoretical knowledge alongside a bit of badly needed practical experience.

Not being in a position to fund it myself, and unable to apply for funding through work as it wasn't an identified training need, I came across the Registration Scheme Bursaries in the candidate e-zine. After deciding to apply, I found the process very straightforward. The questions the application form asked helped me to ensure that not only was I applying for the right course, but that I understood exactly what I wanted to learn from it, and the benefits to me professionally both now and in the future. Great preparation for writing up a credit! As the committee meeting dates were posted on the ARA site, I was able to submit just before a deadline, so only had to wait a few weeks to find out I'd been successful!

Studying via distance learning was new for me and sometimes balancing it with work was a challenge, but I really enjoyed the course. I even had an opportunity to put some of my learning into practice before it ended, identifying some changes needed in our catalogue descriptions and advising research students on the content of their consent paperwork in order to archive their interviews. Ultimately, I was able to successfully submit my portfolio in April, and the way I'd been able to absorb and apply learning from the course was remarked on by the assessors, which I was really pleased about. So to anyone considering whether to apply to the bursary scheme or not, my advice is give it a go!

Lindsay Ince

Assistant Archivist & Records Manager,
University of Huddersfield

Further details about Registration Bursaries can be found on the ARA website. For more information relating to any aspect of Registration, you can also make use of the contact details below.

Contacts:

General Registration Scheme Enquiries:

registrar@archives.org.uk

Registration Scheme Events Enquiries:

regschemeevents@archives.org.uk

Registration Scheme Admin and Bursaries:

regschemeadmin@archives.org.uk

Registration Scheme Communication:

regschemecomms@archives.org.uk

Registration Scheme Mentor Queries and Advice:

regscheme Mentors@archives.org.uk

“Don't forget: Existing candidates have 12 months to submit their portfolio under the existing Registration Scheme.”

ARA app – a new addition to the family

As many members will know, ARA has launched an app for members. The app can be downloaded easily and works on Android and Apple devices as well as on Kindle Fire tablets.

We envisage that the app will soon become your main gateway to everything on the ARA website, giving you greater flexibility of access, so that you are not tied to a desktop or laptop. Initially, it will just contain major communications. Over time, more content will be added. Eventually, the app will develop into a mobile hub for members to access information and, hopefully, audio/video content and webinars. Our goal is to improve member experiences and deliver added value, including in terms of the immediacy and flexibility with which members can receive and share information.

What's on the app right now?

- ARC magazine
- ARC recruitment
- ARA today
- News from the website
- Conference details and handbook.

Why do we need an app?

There are a few good reasons why we need the app.

Firstly, like any membership organisation and professional body, we need to keep abreast of technology and enhance our offering to members. Mobile apps are also now commonplace, with many people now using them on their smart phones; so having an app is just part of the 'new-normal'. So we decided to do that alongside developing the app, which will bring resources like ARC Magazine, section news and other items to your

smartphone and (thereby) closer to your fingertips, as well as helping you share more information, more quickly, with each other.

Secondly, the app means better value for money. Putting more information into digital and reducing our print costs enables us to redirect resources to front-line priorities and keep your membership subscriptions as low as possible.

Additional benefits

The launch app is just the first step. Once we've got the basics right, the technology will allow incremental developments and benefits.

What's being considered for future development?

- An easy-to-use facility to renew your membership and update your contact details. This is due in 2017.
- A simple link to finding and booking training, and development opportunities – via the website.
- Recruitment opportunities – through job adverts and early notification for some interesting vacancies.
- Webinars and more audio/video content going forward.

We know that many members will choose not to use the app. That's fine: you'll still be able to access ARA publications and services as you do now.

Operating systems

The ARA app is available for three types of devices:

1. iOS – that's Apple devices, such as the iPhone and iPad. [Must be version iOS version 7 or above.]



2. Android – the Google operating system that runs just about every other smart phone and tablet. [Android software needs to be version 4.0.3 or above.] There's a huge range of Android-compatible products available, with phones and tablets starting from less than £50.
3. Kindle Fire – uses a custom version of the Android system.

How to download

If you are familiar with downloading apps, then the ARA app will be easy to find and install – go to the Google Play Store, Apple App Store or Amazon (for Kindle Fire) and search for "Archives and Records". A more detailed, step-by-step guide for the relatively (or totally) uninitiated is available via the Publications page on the ARA website.

You'll need your existing ARA website user name and password to log in to the app. If you have forgotten one or both, or have never had a user name and password, you'll need to reset/apply via the ARA website.

We will also ask members to revalidate their app details every three months – as a basic security precaution.

The benefits

Members that download the app will benefit from (or contribute to) greater:

- Efficiency – faster communication; you'll get (and be able to share) information more quickly.
- Mobility – information – eg, on job opportunities - will reach your device wherever it is (and you are).
- Convenience – you can keep in touch wherever and whenever it suits you, ie wherever there's a mobile connection.
- Web-enabled access – when we publish new documents and information with the app, it can be web enabled, with links taking you straight to the website or hyperlink connection being referenced.
- Engagement - the app enables ARA to better engage with members, and enables members to better engage with each other.
- Value for money – the app helps us reduce publication printing costs and offers another platform for possible advertisers: all this helps us redirect resources to front-line priorities and keep ARA membership subscriptions as low as possible.
- A better environment - by reducing the amount we print, we use less paper and materials associated with packaging and distribution, and emit fewer greenhouse gases.
- Professional development - we hope that the app will open up new opportunities to hold webinars and other video/audio content.
- Things we haven't thought of yet! - we'll welcome members' ideas on how the app can grow and develop in the coming years.

We need your feedback

We'd love to hear what you think, so please send us through your ideas on how we can improve the app, make it more user-friendly or develop new services. We might not be able to do everything at once, but we'll want to do as much as we can as often as we can. Please send your feedback to app@archives.org.uk

John Chambers

CEO, ARA

Collecting Matters

How often do we stand back and consider why we are acquiring all the stuff we do? It won't take us long to tie it into an acquisition policy – and to a collection development policy – established by us and approved by our organisation. However in our regular reviews of these policies do we ask the question 'How relevant - specifically - are our collecting drivers to our institution's wider policy objectives?'

Research Libraries UK (RLUK) and TNA, as part of their strategic relationship programme (see <http://bit.ly/2aO8BRE>) with support from TNA's Higher Education Archive Programme (HEAP) (more at <http://bit.ly/2b87rTC>), are undertaking a research project which is asking Higher Education Institutions (HEIs) precisely this question.

The purpose of the Research Study into Collecting Drivers for Higher Education is to investigate the degree to which universities' Special Collections and Archives' collecting drivers correspond with their institution's policy aims and objectives, for example in relation to research and teaching.

A sample of 41 HEIs completed an online survey asking about the relationship between their collections, policies and wider institutional objectives.

What are they saying? One respondent comments: 'As University Libraries increasingly subscribe to identical digital archives, their HEIs are looking to Special Collections to create a distinctive profile...our Special Collections & Archives is expected to have a high public profile and distinctive holdings.'

What next? The second phase involves interviewing Directors of HEI Library Services about their strategic aims. What do they see as the key role and contribution of their special collections and archives services?

The research findings, and the issues raised by contributors will be open for discussion at the DCDC16 Conference in Salford, 10-12 October

Caroline Williams

Independent Archival Consultant

The 2016 UNESCO Memory of the World UK Inscriptions

Yet again the biennial UNESCO Memory of the World UK (MoW UK) Awards has come around. It is one of the designations of UNESCO – the United Nations Educational, Scientific and Cultural Organisation. UNESCO is often described as the ‘intellectual agency’ of the United Nations. It was created in 1945 after two global war wars with the principle that just as war is born in the minds of men, so is peace through understanding and international cooperation facilitated by programmes such as Memory of the World (Mow). The MoW Programme states that the world’s documentary heritage belongs to all, should be fully preserved and protected for all and should be permanently accessible to all. Its mission is to facilitate preservation, access and awareness.

The awareness activity has taken the form of Registers at the international, regional and national level. Any individual or organisation can make an application to one of the Registers which is considered by a panel of experts in documentary heritage. The application must demonstrate that the documentary heritage has outstanding significance internationally, regionally or nationally (in the case of the UK Register) against one or more of the following six criteria: time, place, people, subject and theme, form and style, social/spiritual/community. If successful the documentary heritage is ‘Inscribed’ on the relevant Register.

This year’s crop included a wonderfully diverse range of collections:



Inscription holders with the Rt Hon Carwyn Jones AM, First Minister of Wales and Elizabeth Oxborrow-Cowan, MoW UK Chair - copyright The Welsh Government

1. The Medieval archive of Canterbury Cathedral (9th century -1540), held by Canterbury Cathedral, one of the most extensive monastic archives in the United Kingdom relating to the oldest cathedral foundation in the UK, having been founded in 597.

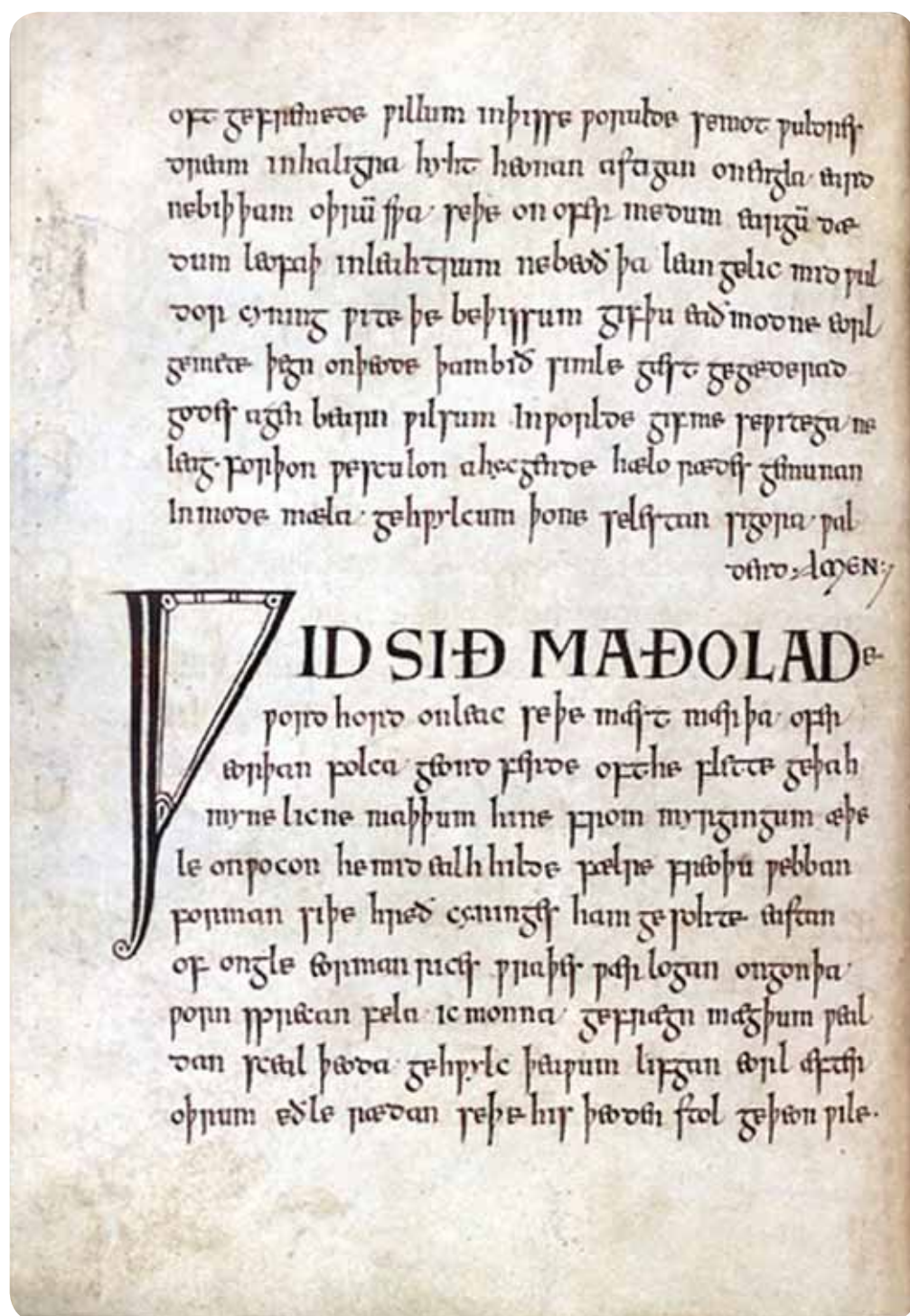
2. The Archive of Charles Booth’s Inquiry into the Life and Labour of the People in London, 1886-1903, held by the Library of the London School of Economics and Political Science (the LSE) - combining panoramic scope and scale with an extraordinary

“Any individual or organization can make an application to one of the Registers which is considered by a panel of experts in documentary heritage.”

level of detail, the archive of the Inquiry reveals the living and working conditions of the inhabitants of what was then the largest city in the world. It profoundly influenced the public debate around poverty and social policy in the decades that followed was a key milestone in the development of social research techniques.

3. The Exeter Book held by Exeter Cathedral is an anthology of poetry in Old English, written down around 970 CE, and is one of only four surviving major poetic manuscripts in that vernacular. Since it is the largest and probably the oldest of them, and since its contents are not found in any other manuscript, it can claim to be the foundation volume of English literature.

4. The Great Parchment Book of The Honourable The Irish Society, 1639 held by London Metropolitan Archives - a major survey, compiled in 1639 by a Commission instituted under the Great Seal by Charles I, of all the estates in Derry managed by the City of London Corporation through the Irish Society and City of London livery companies. It represents a hugely important source for James I's policy of settling or 'planting' Ulster with English and



The opening of the poem known as 'Widsith', The Exeter Book, Exeter Cathedral © Exeter Cathedral

Scottish Protestants. Given the paucity of archival records for early modern Ireland, the manuscript contains key data about landholding and population in Ulster at this time.

5. The Correspondence Collection of Robert Owen 1821-1858 held by the National Cooperative Archive - 3000 manuscript letters to and from Owen detailing his role in developing the ideas of co-operation, involvement

with Chartism and his pioneering ideas including fair working conditions, education for workers, reduction in working hours and sick pay.

6. Survey of the Manors of Crickhowell and Tretower, 1587 by Robert Johnson held by the National Library of Wales - this was produced ostensibly as a tool for managing part of the estates of the Earl of Worcester, but also as a manifestation of power.

This is the earliest example of a grand estate atlas designed as a coherent volume of decorative estate maps. The creation of maps as an integral part of an estate survey did not become common practice for another two centuries; as such this survey is ground-breaking in its approach and the precursor to all those later surveys.

7. The Laboratory Notebooks of Michael Faraday 1820-1862 held by the Royal Institution - Faraday radically transformed our understanding of the world. His discoveries of electro-magnetic rotations and induction paved the way for engineering applications of electricity, such as the motor, transformer and generator which fundamentally and permanently altered technological practice. Faraday recorded making these and many other discoveries, mostly in the basement laboratory of the Royal Institution, in a set of ten meticulously kept laboratory notebooks that are the subject of this nomination.

8. The Declaration of Arbroath 1320, held by the National Records of Scotland - widely seen as Scotland's most iconic document. It is regarded as the key Scottish document from the Wars of Independence when the Scots attempted to re-affirm the independence of the kingdom of Scotland against English claims to overlordship. The Declaration was an appeal for support from the pope and, while not bringing a swift resolution to the conflict between the two countries, it marked a clear turning point. Scottish independence was recognised as was Robert I as king of Scots. The Declaration's stirring language, and its evocative sentiments of nationhood and freedom, have given it a special distinction over the centuries since then, not just in Scotland but worldwide.

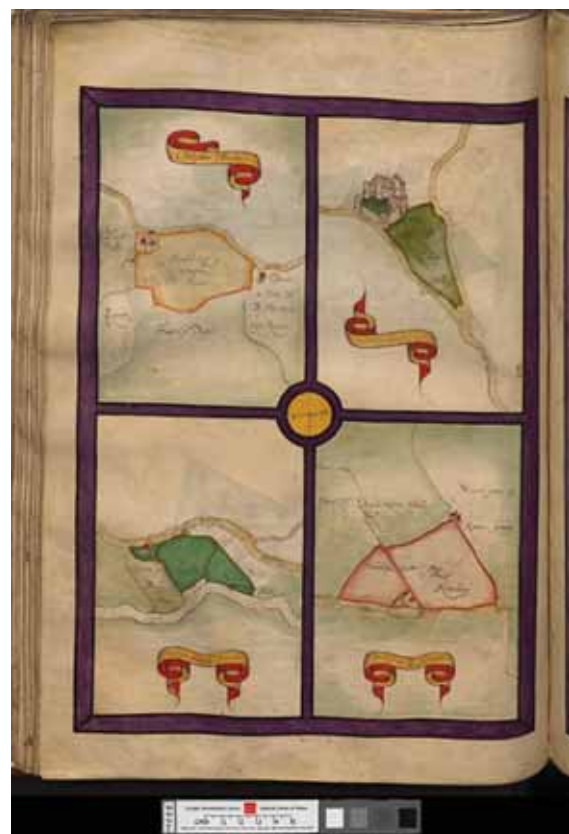
The Inscriptions were awarded at two separate events including a wonderful evening hosted by the Welsh Government at the beautiful Senedd building in the presence of First Minister Carwyn Jones, and at a major press event in Scotland at the National Records of Scotland.

It was also really pleasing to see that two Inscriptions on the UK Register were successfully inscribed onto the International Register in 2015. The International Register can be considered as the documentary heritage equivalent of World Heritage Site status. Thus it was a pleasure to be able to mark the International Inscriptions of The Churchill Papers held by The Churchill Archives Centre at the University of Cambridge and the autograph First World War diary of Field Marshal Sir Douglas Haig, 1914-1919 held by the National Library of Scotland.

The next call for nominations to the MoW UK Register will be later in 2017. To learn more about the UK programme and see all the Inscriptions go to <http://www.unesco.org.uk/designation/memory-of-the-world-inscriptions-in-the-uk-uk-register/>. To read about the International Register go to <http://www.unesco.org/new/en/communication-and-information/flagship-project-activities/memory-of-the-world/homepage/>

Elizabeth Oxborrow-Cowan

Chair, Memory of the World UK Committee



Page from the Survey of the Manors of Crickhowell and Tretower, 1587 © National Library of Wales

“ It was also really pleasing to see that two Inscriptions on the UK Register were successfully inscribed onto the International Register in 2015. The International Register can be considered as the documentary heritage equivalent of World Heritage Site status. ”



The Early Pestalozzi Children Project stores its archive with the Planned Environment Therapy Trust. Project organisers Len Clarke (2nd from left) and William Eiduks (far right) met with Trust Archivist and Development Officer Dr. Craig Fees (left) and Trust Executive Director, Rich Rollinson to sign a letter of understanding. Copyright of The Early Pestalozzi Children

The Early Pestalozzi Children Project Recovering a lost history

The Early Pestalozzi Children Project is an independent activity organised by William Eiduks and Leonard Clarke, former residents of the Pestalozzi Children's Village in Sedlescombe, East Sussex, during its earliest years.¹

The British Pestalozzi Children's Village Trust was named after the Swiss humanitarian and pedagogue, Johannes Heinrich Pestalozzi (1746 - 1827), whose philosophy was based on education of the head, heart and hands. This community was inspired by a similar organisation established in northern Switzerland to assist war-affected children from Europe and other parts of the world immediately following the Second World War.

The Pestalozzi Children's Village took in some 83 children from displaced persons camps in Germany along with a small number of British children and a group of Tibetan children whose families had fled their country to northern India following the Chinese invasion. The Village aimed to offer a surrogate home to these children where they could live in a secure refuge and sanctuary.

Sadly, as the aims of the charity changed and these children departed, all further contact with the Village ceased.

Almost half a century later, at a reunion in 2009, it was evident that the story of this early history was all but lost.

A chance contact, more than three years later, with the Planned Environment Therapy Trust (PETT) showed us that we could establish and manage a project ourselves to recover this important story. PETT has continued to generously inspire and support us, including agreeing to house our archive.

Because our story had languished for so long, there was potential for some initial distrust in seeking the help of "outsiders". There was also an understandable hesitation

“In April 2013, the Early Pestalozzi Children Project was created to gather, preserve and relate the story of the charity's original wards. This is being achieved through recording individual stories and collecting memorabilia, images and press cuttings as well as other information from a range of archives.”

within our existing community to undertake this task at all. As a result, two of us have initiated the project and are working to establish a foundation which can enable others to join us with confidence and in the secure knowledge that their story is being managed appropriately.

Since initiating this project, several changes have occurred in our aims.

- We now intend to produce an initial publication which will give a general picture of our lives at the Pestalozzi Children's Village. Eventually, we will produce a comprehensive publication which tells our Pestalozzi story as fully as possible.
- We are now reconnecting with more people who had a link with our early community - as well as descendants of these individuals who tell of the affection and pride which their relatives had held for the early Pestalozzi community.
- A closer relationship is now being forged with the current Pestalozzi organisation - the Pestalozzi International Village Trust (PIVT). We now present the early Pestalozzi history to new intakes of students annually and the charity's staff and trustees are taking active interest in our project. We hope this closer cooperation is enabling us to become a part of the community's fabric once again. We feel that this will help create a healing process for both ourselves

and the PIVT, as well as reinstating their own early history.

In closing, we have realised that there is a relevance between aspects of our story and that of the present refugee crisis facing Europe and beyond. Many of our group who experienced refugee life, following the Second World War, see a similarity in the events confronting today's refugees. We had the fortune to encounter the benevolence of the Pestalozzi Children's Village and the generosity of the British public. There is a need today to encourage the same humanity that we were lucky to receive.

William Eiduks and Leonard Clarke

Project Co-Organisers,
The Early Pestalozzi Children Project

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Archives for Learning and Education Section (ALES) Annual Conference 2017

Call for Papers

The specific challenges of creating document based exhibitions, onsite and online

Manchester Central Library, February 2017

The result of our recent survey highlighted that ALES members would like the next conference to focus on exhibitions. We would thus like to use our one-day conference to explore how archivists, education and outreach officers, conservators and other professionals working in the heritage sector are responding to the challenges and opportunities presented by document based exhibitions - both online and onsite.

Questions that we wish to cover on the day include:

- **Message:** how can we make documents / written evidence as attention gripping as possible to excite people about archives - make people relate to archives?
- **Platform:** onsite vs online or onsite and online? What are the different challenges and opportunities? (E.g. are online exhibitions a good way of reaching as many people as possible on a shoestring budget? Will an onsite exhibition embedded in a good support programme get the message across in the best possible way? Which platform do conservators prefer?)
- **Evaluation:** what are the best ways of evaluating an exhibition?
- **Sustainability:** how can we use material created effectively and efficiently for future events?

We are inviting 30 minute presentations focusing on practical experiences and case studies around these topics. If you are interested please email Maria Castrillo, ALES training officer (Maria.Castrillo@london.ac.uk), an abstract with an outline of your proposal.

The deadline for submissions is 1 November 2016. Once all submissions have been received a small committee will meet to review them and make a selection.

Maria Castrillo

ALES Training Officer

www.archives.org.uk/about/sections-interest-groups/archives-for-education-and-learning-group-afelg.html

Follow us on Twitter: @ARALearning

Teaching the National Theatre Archive

The National Theatre Archive (NT) is playing an increasingly important part in the NT's Learning programme. This means that the archive collections are being opened up to users who would never before have accessed the material perhaps due to distance, convenience or not knowing that they existed.

The NT Archive aims to document, make accessible and preserve the history and continuing activities of the Theatre. The National Theatre has recently come to the end of a Heritage Lottery Fund grant, which included learning and archive events, which has paved the way for more connected and collaborative thinking around archive outreach.

The Archive team works particularly closely with the NT's Secondary Schools programme in three main ways. Firstly, we have introduced Archive Learning Days, which are focused on set texts and key genres for A and AS Level students. These days comprise a screening of the production and then a session led



Clore Learning Centre, National Theatre. Photo by Philip Vile.

by a teacher or creative from the production using archive content. These are invaluable insights into how productions were put together and can be tailored for a Drama or English group.

Secondly, we have welcomed teachers into the Archive to explore our collections and come up with new ways of engaging with the materials. These teachers have a variety of interests and each creates resources either for their own classroom or for wider dissemination via the National Theatre website and work from these placements has fed into several of the Archive Learning days mentioned above. This is building on our current school and university engagement in the Archive, which is strong with around 100 school and university group visits per year.

Thirdly, the National Theatre is in its first year of the new On Demand service (nationaltheatre.org.uk/schools), which streams a selection of NT Live production recordings into classrooms and is available for free to all secondary schools in the UK. This autumn we are extending the reach to primary schools with the addition of the recording of *Treasure Island* (2014). This resource reaches those schools which can't make the trip to our screening rooms at the NT Archive and

we are augmenting production recordings with relevant learning resources to ensure that the students gain an understanding of the context of a play in production.

The Archive also works closely with the NT's Talks and Exhibitions team. This includes curating exhibitions in the Lyttelton Lounge, which give audiences physical and digital access to archive content front of house in the theatre. The current exhibition focuses on the five *Hamlet* productions staged at the National Theatre for the Shakespeare 400 celebrations earlier in the year and the next will look at adaptations and how audiences react to new versions of their treasured texts. Through our exhibitions we are focusing on opening up all aspects of production, promoting the idea that theatre isn't just about acting and that there are many different ways to get involved in theatre-making.

Through these Learning activities, the Archive is striving to open up theatre from the very start of a show's journey through its production on stage and then its preservation in the Archive in order to engage our audiences and inspire the theatre makers of the future.

Erin Lee

Archivist, The National Theatre

Tailored trench coat with hand knitted tank top and embroidered trench map detail. Reproduced with permission of West Yorkshire Archive Service.



Inspired by archives – fashion, textiles and the First World War

Take thirty-one college students (who had never set foot in an archive before), mix them with a huge variety of archival material from the First World War and throw in a visit to a mill archive and a working mill, and what do you get? A fashion exhibition to rival the Paris catwalk and a poignant interpretation of the struggles and sacrifices of the First World War.

From autumn 2015 to spring 2016 BTEC textile students from Wakefield College and Extended Diploma fashion students from Barnsley College worked to create garments inspired by our First World War archive collections as part of a wider HLF funded project which will see the Wakefield Archive move into the West Yorkshire History Centre, a brand new purpose-built repository in the city.

To meet the criteria of their courses West Yorkshire Archive Service (WYAS) acted as the client setting the students a 'live' brief. The students were asked to use archival collections for inspiration to research, design and print textiles or tailored garments that explored the stories of local women and their families whose lives were forever changed by the events of 1914-1918. A selection of garments would be chosen for display at the opening exhibition at West Yorkshire History Centre (from early 2017).

Students visited both Wakefield and Leeds Archive where staff helped them explore the wealth of collections on the First World War that we care for. They were also given basic training in document handling and how to use the archive service for further self-guided research. In addition, we were able to coordinate a visit to Sunnybank Mill Archive in Leeds (where the archive collections have been consulted by famous fashion designers from all over the world to inspire modern collections) and a visit to Hainsworth Mill in Leeds, a working mill in operation for over 230 years whose archive we care for and who played a vital role in producing military cloth for both world wars. These visits gave the whole project a relevant and meaningful context for the students.

From hospital and business records to personal diaries, photographs and scrapbooks; the students were immersed in wartime life through handling original



Students visit the Leeds Archive searchroom for inspiration. Reproduced with permission of West Yorkshire Archive Service.

material and gained a glimpse of what people faced both in the trenches and on the home front.

Many of the students were exploring a topic unfamiliar to them but it was clear during the project that some had been incredibly moved by their research and the documents that they had seen. The power of seeing, touching, even smelling original documents really influenced their design process. One student printed her final pattern onto Tyvek, a material we use for packaging collections and documents and then tailored this into a skirt. It was exciting to see how she had taken direct inspiration from the physical conservation materials that the service use to care for these precious collections.

At our Leeds office, a particular collection of love letters captured the student's imagination. These were sent from the front line to his family by Leonard Wragby, a soldier in the 12th Battalion, West Yorkshire Regiment, who sadly died only two days after writing his last letter in December 1917. One student took inspiration from a postcard Leonard embroidered for his daughter. Teaching herself hand embroidery, she developed an entire wedding dress covered in detailed hand sewn postcards. Another student printed stylised trench maps on her fabric then embroidered detailed red lines on top of the print to represent soldier's journeys through the trenches and bloodshed. Other students taught themselves to knit having been inspired by the stories in school log books about children helping with the war effort.



Wakefield students work on their final garments and sketchbooks. Reproduced with permission of West Yorkshire Archive Service.

“as this project was about history, a lot of resources were available to us, we were able to create more meaning within our work and I personally feel this increased our motivation and productivity”
(Wakefield student)

Detail of hand embroidered postcards on wedding dress



“ *[I was inspired by] how many memories were behind each document, each preserved letter, photograph and sentimental item. All of it was somebody's life or what led to it. Nothing could be more valuable than that.* ”
(Wakefield student)

The project saw the students undertake hours of personal research, creating sketchbooks that were themselves works of art. Several students did further research and developmental work by re-visiting the archive service independently. That they felt confident enough to visit again shows the benefits of this type of project work for improving collections access and providing opportunities for developing research skills. Witnessing the journey from their initial ideas to finished garment was exciting and inspiring for archive staff.

The project has been hugely successful in demonstrating how our collections can be used in innovative ways to develop and deliver a creative output which can in turn be used to help us interpret our collections in new ways making them more accessible to non-traditional archive audiences. None of these students had visited or even heard of the archive service before we began the project but all those we asked during our evaluation would now consider looking to archive, museum and gallery collections as a source of inspiration for future projects, and would feel more confident accessing these collections.

Anna Carter

Audience Engagement and Learning Coordinator
West Yorkshire History Centre

Being Present: Archive digitisation and the role of outreach

The social responsibilities embodied in archival holdings are long acknowledged: these resources provide audiences with access to the rich cultural histories they represent, whilst simultaneously exerting an agential force in shaping how culture is understood by the way decisions are taken around accession. Yet their guiding philosophy - to provide mediated access to information sources for both study and leisure - is at times obfuscated, with the vernacular use of the term ‘archive’ frequently operating contrary to their driving remit. How many people perceive archives as ‘old’, ‘obscure’ or ‘inaccessible’? Research undertaken for the AHRC by Bob Usherwood et al indicates that the “role and value” of archives in contemporary Britain are not widely recognised and that there is “a lack of understanding about the full range of services [archives] offer”, with restricted physical access (location and opening hours) cited as factors contributing to this perception.¹

This is of real social consequence, causing underuse of archival resources, which in turn imparts cultural bias by way of over- or under-representation of information held. Compounding this dynamic is the digital context, wherein online users increasingly expect information to be accessible immediately via desktop or tablet. If collections are not online, do they risk being overlooked? Further, whilst large-scale digitisation schemes can provide an enhanced resource provision, there will

remain significant hurdles to overcome when it comes to culturally repositioning archives and fostering an understanding of their fulsome role and value. This brings to the fore questions over the role of facilitation and outreach developed alongside online publication of archive collections.

Tate's Archives & Access project is an example of archive digitisation and publication delivered in concert with outreach. Funded by the Heritage Lottery Fund, Archives & Access has seen over 52,000 items from 76 collections from Tate's Archive of British art published online, resulting in the provision of a rich cultural resource freely accessible to a global audience. Drawing on this material, the Archives & Access Learning Outreach programme partnered with five UK institutions - Josef Herman Art Foundation Cymru, Tate Liverpool, Turner Contemporary, Tate Collective London, and Tyne and Wear Archives and Museums - to work closely with participants of all ages and backgrounds to introduce archives and foster dedicated engagements with the collections.

Indeed it was during these Learning Outreach engagements that the gap between the perception and purpose of archives was most clearly evidenced:

“*Anyone can visit the archive? Literally anyone? I don't have to be a historian or a university professor or a teacher? Literally Joe public with an interest in art, right off the street?*”

Khan Academy community question in response to Animating the Archives: What are Archives? 2015

The notion that archives are 'not for them' was echoed across participant groups, and was especially resonant amongst the younger demographic. Providing digital access to archives clearly has its benefits, but a telling outcome from this project is

that facilitation, guidance - or as one project artist described it, 'navigation' - proved pivotal in making archives relatable and, crucially, relevant.

Archives & Access Learning Outreach has to date garnered over 3,000 participations connecting audiences across the UK with local and national art, artists and heritage, via creative workshops, engagement with project artists, exhibitions, community events. The goal of embedding archives - accessible digitally or in person - as vibrant, germane, contextual resources, serves to engage participants with artistic practice whilst seeding new perceptions of archives and the content they hold.

“*Archives can be ongoing. It's a verb in the present, something that keeps on happening.*”

Comment from a participant in Tate's Archives & Access Learning Outreach programme, 2016

Drawing on the affordances of digital may be pivotal if the role and value of archival resources are to be repositioned and fully recognised in the contemporary cultural landscape. Yet a sea-change in perception will likely be contingent on outreach facilitation. This comprises a novel rubric for collection holders to negotiate, and questions over leadership, accountability and responsibility abound. Most keenly felt is the fact that large-scale digitisation is not cheap, and external funding is frequently necessary for many to make archive digitisation and publication a viable option. Provision for learning outreach infrastructure also has a cost. The involvement of volunteers too, who often make essential contributions to project successes whilst engaged in beneficial participation, is also determined by binary issues of funding and infrastructure.

Indeed, many archives will not have the option to digitise at scale, and to mitigate, strategic approaches will need to be sought, providing different entry points, experiences and journeys with archives. To this end Tate is committed to freely sharing learning outcomes of the scalable Archives & Access



Henry Gaudier-Brzeska (1891-1915), Five studies of male and female heads looking downward and a demonic figure, 21 April 1910, Ink on paper, 267 x 212mm - Digital image © Tate 2016; Image released under Creative Commons CC-BY-NC-ND (3.0 Unported)

approach, via guidance available online and the provision of round-table meetings, and remains dedicated to fostering joined-up conversations with colleagues as vital questions around engagement with archives are addressed.

Hannah Barton

Archives & Access Project Coordinator, Tate

¹ Usherwood, B., Wilson, K., & Bryson, J. (2005). Perceptions of archives, libraries, and museums in modern Britain. *Library and Information Research*, 29 (93), 50-57.

² www.tate.org.uk/about/projects/archives-access-learning-outreach-programme www.tate.org.uk/about/projects/transforming-tate-britain-archives-access

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Archive Fever: Infectious Diseases in the Archives

Archive Services at the University of Dundee have been looking at ways to expand our activities to reach more children and young people. Traditionally our focus has been on University students but, with the University's strategy focusing on transforming lives and, partly, on public engagement, we felt that it was time for our outreach activities to really reach 'out'.

Resources and staff time remain tight but by working with Museum services and academic departments we have been able to stage some very enjoyable and effective events.

Recently, we were asked by the School of Medicine to take part in their 'Infectious Diseases' day, aimed at 9-11 year olds. We're big believers in children experiencing original material rather than surrogates, so carefully packing volumes, drawings and a stuffed rat we set off for Ninewells Hospital to help teach about health and hygiene.

Dundee in the nineteenth century witnessed a huge population growth based around its burgeoning jute industry. Inevitably, overcrowding and the lack of sanitation meant the spread of disease. Divided into small groups and moving between the Archive and Museum staff, the children learned how different their lives were to that of a nineteenth-century child.

To understand the impact of overcrowding, the children discussed a major report on housing and sanitation, the class tracing out average room sizes and squashing into the space they created. Comparisons are useful in making the past relevant, so the children linked the number of taps, toilets and rooms in their own houses with thoughts of how 10 families might share one privy and a standpipe. The Museum contributed a stuffed rat, preserved insects and various



Guaranteed to provoke fascination are the beautifully gruesome pathology watercolours of diseased kidneys and livers while the hospital admission register showed how complete families and whole streets and tenements were admitted with 'fever', typhoid and even cholera. University of Dundee Archive Services



Maps and photographs help the children visualise the often dry statistics of health and housing reports. University of Dundee Archive Services

drugs and medicines which we used to discuss how diseases were spread as well as treatments to overcome them. This generated discussions about the differences in our understanding of diseases now and what we can do on a day-to-day basis to prevent spreading germs and diseases.

The 'Infectious Diseases' day was such a success that it is now part of a major academic public engagement funding application. Archives and Museums staff at the University have always reached out to local communities and, as academic departments are increasingly required to demonstrate the wider impact of their research, we are finding our expertise with outreach activities is being recognised throughout the institution. Events which bring children to the campus are also welcomed by those with an eye on broader student recruitment. We've found experiential learning deepens the children's understanding

while learning in an imaginative way with University staff can mean a University education is a more attractive option.

From our own perspective these events have been extremely rewarding, if a little exhausting. Our outreach ventures are proving to be a successful partnership that works as well with our undergraduates as with school children; our next project joins the two groups as we show Life Science students how they can successfully use our collections in the classroom. We'll let you know how that goes....

Caroline Brown

University Archivist

Jan Merchant

Senior Archivist

Trying my hand at WHiST: Durham County Record Office workshops in South Shields

“So, what about the women?”

This was the question from our latest Erasmus intern, Silvia from Bologna. It was a good question and one that I had asked myself.

In September 2014, Durham County Record Office launched its Heritage Lottery funded (HLF) First World War project: Durham at War. The main outcome of the project is a website to which members of the public can upload stories about People, Places, Events or Organisations related to County Durham during 1914-1918. These stories are “pinned” to historical maps of the county (the 1919/20 edition of the Ordnance Survey maps for county, many of which were actually surveyed during the war years.)

From very early on in the project it was decided that geographical reach and subject matter spread should be as wide as possible. In order to try and achieve this, our HLF



bid included a series of workshop modules focussing on different aspects of the war and based in various places across the county. Durham County Record Office holds the regimental collection of the Durham Light Infantry, so it was clear that documenting the military history of the period could be covered.

For one of these series of workshops I contacted Women’s Health in South Tyneside (WHiST). WHiST is a charity which is based in South Shields that identifies gaps in local provision for women and tries to fill those gaps. I knew from a little bit of research that the group had mounted a display on Women’s Suffrage in

Top left: Jo Vietzke arriving in London with Women’s Health in South Tyneside research group. Top right: Etta finding our way around London. Bottom: Reading about a Tyneside heroine on the train to London.



Donna and Jeanette getting down to some serious research at The National Archives. the area and I approached them to see if they would be interested in engaging with Durham at War by researching women in the South Shields area during the First World War. From the outset the group have been committed and enthusiastic.

When Silvia asked about the women, I determined to take her along with me to WHiST. There I introduced her to a diverse group of women who had thrown themselves into researching VAD nurses, women working in industry, the impact of conscientious objection on women and women football players. My part in the project had been

to provide support, lead training sessions on using the Internet for research and arranging research trips to local libraries.

As well as the session that Durham at War offered as part of its project it was decided to approach the Heritage Lottery Fund for a “Then and Now” grant. WHiST made a bid to fund a research trip to London, to visit TNA and the Women’s Library, and a series of creative writing sessions with local poet, Tracy Gillman. Tracy, whose creative writing doctorate at Newcastle University concentrates on munitionettes and their representation in the archives, led the women in writing poetry, prose and plays based on the historical research they had undertaken. She also encouraged them to record their personal reactions to the research and the creative process which have gone to make up a blog (once we had explained what a blog was!)

The work with WHiST is coming to a close. A display is being mounted for the organisation’s AGM including research, creative writing and a sound-scape which we recorded thanks to Judith Murphy, a colleague from the Workers’ Educational Association (WEA), who worked closely with us on the project (and who penned a song for us!) For Durham at War: a whole file of stories to be added to the website and, hopefully, a strong, enduring and mutually beneficial links created with WHiST and the WEA.

I think perhaps the last word should go to Silvia:

Finding women - some of them of the age of my grandmother - meeting to talk about things like gender or the condition of women during the First World War, things that my grandmother doesn’t even know, it’s really weird. She - my grandmother - is not even vaguely aware of this stuff because she left the school when she was 8 - or maybe 10, it doesn’t matter. Anyway, my opinion about these women and this meeting? What they do is amazing. This meeting is amazing.

P.s. I didn’t intend to be rude talking about age... Can you forgive me?

www.durhamatwar.org.uk
<http://whistww1.blogspot.co.uk>
www.whist.org.uk

Jo Vietzke

Durham at War Volunteer Co-Ordinator



www.scran.ac.uk - Off the screen

Scran archive images in the "All The Rage" fashion exhibition at Edinburgh's Open Door Centre © Scran, photographer Andrew James

Scran (www.scran.ac.uk) was set up nearly 20 years ago to aggregate and display digitised records from Scottish museums, galleries, archives, libraries and the media. Today it hosts nearly 500,000 records and our audience includes teachers, students, researchers, historians, academics and many more. However, because of its digital nature-i.e. the fact that it's a website- we're aware that non-computer users miss out on this valuable cultural resource. In the past year, therefore, we've increased our outreach work, and are determined to bring Scran off the screen and into the real world, using Scotland's archives as a starting point for innovative cultural activities. Three short case studies illustrate this approach.

In the last year, we worked with community groups and schools in Edinburgh, who helped us curate exhibitions featuring highlights from Scran's collections. One, entitled 'Morningside Memories', enlisted a local primary school, a community centre and a local library to discuss and select historic images of the local area, from the 1890s to the 1970s, from the Scran archive. The library provided a venue, and local residents gave the resulting exhibition a

resounding thumbs-up, with one visitor commenting "[a] fabulous exhibition of fascinating photos."

Meanwhile, elderly clients of the Open Door community centre in Edinburgh used Scran as a resource for their exhibition of fashion styles throughout the ages, entitled "All The Rage", using pictures sourced from the Scotsman, the Daily

Online research and investigation using Scran © Scran, photographer Jackie Sangster





Learners explore landscape and a sense of place through contemporary Scottish artist JoLoMo © Scran, photographer Jackie Sangster

Herald and more. The exhibition engendered lots of spin-off activities including reminiscence sessions, which were used to caption the exhibits. These client reminiscences were recorded by Scran and will be digitised and hosted as records for others to share and use.

During 2015/16 we also worked with a number of schools on cross-curricular, whole school projects. Two in particular, with Dunbarney and Abernethy Primary Schools, engaged many users of Scran in new activities and introduced them to using archives as part of the curriculum. The pupils wove tartan, constructed targes, explored Mary Queen of Scots through jewellery design and feltmaking, and made pop art portraits of Robbie Burns. These artistic endeavours, all of which were inspired by Scran records, were celebrated in an exhibition entitled *Inspired by*

Scotland, visited by family and friends over the course of several days. Pupils also performed song, dance & poetry in an expressive arts event, drawing the whole project to its conclusion.

We plan to extend our outreach programme in the coming year, reaching out to more potential Scran users, and those who may not engage with us online. You can see more of our recent outreach work with teachers, students, community groups and more at www.scran.ac.uk/scranalogue.

Andrew James
Education Officer (Scran)

Still from the 'Collections in the Classroom' videos, by permission of the Shakespeare Birthplace Trust 'Shakespeare Week resource'

Collections as a Catalyst for Creative Learning

The Shakespeare Birthplace Trust is the independent charity that cares for the world's greatest Shakespeare heritage sites in Stratford-upon-Avon, and promotes the enjoyment and understanding of Shakespeare's works, life and times all over the world. The Trust holds the world's largest collection of Shakespeare related material, including over 1 million documents and over 50,000 artefacts.

Through the historic houses and the collections, we are able to tell the story of Shakespeare's life and works to our visitors and Shakespeare enthusiasts across the globe. The Learning Team delivers formal and informal educational programmes for all ages and also runs Shakespeare Week, a national celebration which aims to give all primary school children a great first encounter with Shakespeare. In the first three years, more than half of primary schools across the UK have participated in


the Shakespeare Week programme, ensuring that 3.5 million children have had rich, enjoyable encounters with Shakespeare.

The next Shakespeare Week is 20-26 March 2017, and teachers can register to take part for free at www.shakespeareweek.org.uk. Once registered, they can access hundreds of cross-curricular resources designed to encourage hands-on learning in the classroom. All of

MATHS

The Stratford-upon-Avon plague, 1564

Oliver Gunn, a weaver's apprentice, was the first victim of the plague in Stratford-upon-Avon. He died and was buried on 11 July 1564. In the Burials Register, next to this entry, John Brechtgirdle, the Vicar of Holy Trinity Church, wrote "Hic inceptit pestis" - "The plague starts here". During the next few months the number of deaths from plague increased. September was by far the worst month.



September 1 st	0 deaths	September 16 th	2 deaths
September 2 nd	3 deaths	September 17 th	1 death
September 3 rd	3 deaths	September 18 th	3 deaths
September 4 th	3 deaths	September 19 th	1 death
September 5 th	2 deaths	September 20 th	9 deaths
September 6 th	2 deaths	September 21 st	2 deaths
September 7 th	0 deaths	September 22 nd	4 deaths
September 8 th	3 deaths	September 23 rd	5 deaths
September 9 th	2 deaths	September 24 th	5 deaths
September 10 th	5 deaths	September 25 th	2 deaths
September 11 th	5 deaths	September 26 th	2 deaths
September 12 th	2 deaths	September 27 th	5 deaths
September 13 th	2 deaths	September 28 th	3 deaths
September 14 th	2 deaths	September 29 th	3 deaths
September 15 th	1 death	September 30 th	2 deaths

Fleas liked living in cloth. Merchants who bought and sold cloth sent bales of woollens and linen throughout the country. If **infected** fleas travelled in these bundles, workers who handled the cloth, like weavers and tailors, were at a greater risk of infection than most other people.


William Shakespeare was born in April 1564. His parents must have been terrified that he would catch the plague so it is possible that Mary Shakespeare took her little baby boy to stay with her parents in the countryside until the threat of infection was over.

How many people died in Stratford-upon-Avon in September 1564?


Draw a **bar graph** for the months of September showing the number of deaths

Use this information to find the **mean, median and mode**.

Create a **pie chart** to show the number of deaths in September 1564.



For our full range of resources visit
shakespeareweek.org.uk



© 2013 Shakespeare Birthplace Trust Registered Charity Number 294800

Shakespeare Week Plague Resource, by permission of the Shakespeare Birthplace Trust

the resources are based on historical and archival research found in the Trust's collections.

One of our most popular Maths resources, real-life Maths Tudor-style, is based on the burials register which we hold in our archives. Oliver Gunn, a weaver's apprentice, was the first victim of the plague in Stratford-upon-Avon. He died and was buried on 11 July 1564, the same year Shakespeare was born. In the burials register, next to Oliver Gunn's entry, John Brechtgirdle, the Vicar of Holy Trinity Church, wrote: *Hic inceptit pestis* - the plague started here. During the next few months the number of deaths from plague increased. In this resource we share the records in the burial register from September with the children - September being by far the worst month. The children are asked to find how many people died in Stratford-upon-Avon in 1564, and draw a bar graph to show the number of deaths for the month of September. They are then asked to use this information to find the mean, median and mode. All of our information for the resources is taken from documents which we hold within our archives. Through the resources the children have access to primary evidence, covering History curriculum objectives through learning about life in Tudor England and the devastating effects of the plague, while putting their Maths skills to the test.

New for Shakespeare Week 2016 was a series of videos entitled *Collections in the Classroom*. The aim of this suite of resources was to provide children across the UK with access to the treasures in our Collections, allowing teachers to support learning in their classrooms with strong primary evidence. In addition, we provided a digital tour of Shakespeare's Birthplace, enabling children to follow in William's footsteps from their own classroom.

In the Art section of the website we have a number of activities relating to the Cobbe Portrait. The Cobbe portrait is the only portrait of William Shakespeare that we believe was painted in his lifetime and it is one that many other artists have copied. We hold one of the copies in our Collections at the Shakespeare Birthplace Trust. Our resource encourages children to examine a few of the many different copies, and challenges them to identify the similarities and differences. In another resource, the children learn about 'pouncing' - the Tudor technique for reproducing a portrait. By using a line drawing of the portrait, a needle, tracing paper and charcoal, the children follow the Tudor process of pouncing. We suggest that teachers might get half of the class to pounce pictures of William Shakespeare and the other half to copy Shakespeare directly from one of the portraits provided. Children are encouraged to reflect on the activity through questions such as: Which method produces a more accurate picture of Shakespeare? And which method shows the artist's individuality? We have many Tudor portraits in elaborate frames in our Collections. Teachers can use a further resource on the website to encourage children to create their own portrait frame using cardboard, glue, pasta shapes and gold paint. Children are always delighted with their finished masterpieces!

We strongly believe in the power of using artefacts, documents and archival research to bring the past to life and to enable children to make their own connections with history. We are lucky enough to witness this everyday in our schools workshops, our informal learning programme at the Shakespeare Houses and our conversations with teachers. Collections truly can be a catalyst for creative learning.

Sarah Fisher and Nicola Hawley

Education Officers, The Shakespeare Birthplace Trust

Curating with communities – Shared Journeys

For the last 8 years since hosting a dedicated Archives Outreach and Learning post, East Sussex Record Office (ESRO) has managed and delivered a varied range of projects involving audiences from across East Sussex and Brighton and Hove, exploring different themes and piloting diverse approaches to involvement and participation.

Shared Journeys is one example of how we have tried to do this. As an oral history project unlocking the hidden stories of East Sussex and Brighton and Hove residents from diverse backgrounds, it is, at first sight, the average, community engagement, contemporary collecting project. But on a closer look it stands out for:

- Being developed and delivered on a very limited internal budget;
- Involving a tailored and in depth approach to stakeholder engagement.

Project overview

The project evolved from the need to address underrepresentation of BME communities in our collections, following an invitation from Hastings Borough Council to contribute to the local Black History Month programme. We are physically at the west of the county (originally in Lewes, now in Brighton at The Keep) and engaging the communities in the east of the county is one of our strategic priorities for audience development and it was therefore important to be involved. As part of the project, oral historians interviewed participants about the journeys that they and their families had made from anywhere in the world into the county. The interviews informed a travelling exhibition exploring the themes of Identity, Departures, Arrivals, Belonging and Legacies. The exhibition was hosted by libraries, community centres and schools across the county. Activities included outreach visits to schools supported by a pack of resources combining classroom worksheets with teachers' notes and audio extracts from the interviews.

Funding

For this project we didn't have the opportunity to pursue external funding as the timescale was very limited. In

total, the project cost £3936 of which £2730 was funded by a grant from East Sussex County Council's Children's Services.

Stakeholder engagement

All projects following good practice in community engagement involve an element of consultation. In the case of Shared Journeys, the participants' involvement wasn't limited to contributing content and using it.

The exhibition was co-curated with each interviewee who shaped how their story was represented not only on the display but also in social media, resources for schools, and publicity. This did not mean censorship but rather a means of empowering participants as contributors with ownership of their story. Schools hosting the exhibition were given an opportunity to specify not only how they wanted to use it. This included working independently, with teaching support from us or with a combination of supported and self-directed use; addressing different areas of the curriculum such as Citizenship, Physical, Social and Health Education, Literacy, History, Art and Design; providing assembly visits over the course of a week or not visiting the schools at all; giving young people an opportunity to visit the archives and explore collections of personal interest or not visiting; and working on a one to one basis with children with severe multiple disabilities at Chailey Heritage School.

A fully tailored offer is what makes Shared Journeys unique. We wanted to accommodate the diversity of needs to have a better understanding of how we could continue to develop an offer that suited the different communities and groups of learners. This required time and availability to listen in less formal and sometimes unstructured ways (outside of evaluation tools such as questionnaires) and through exploring thoughts, interests and questions at a personal level.

Our current forward planning for Shared Journeys is more ambitious. We plan to apply for external funding to allow us to broaden the number and geographical reach of the communities engaged as well as how the stories are made accessible. Our current vision has been informed by the choices, decisions and ambitions communicated by stakeholders. Small in budget, but generous in time and good practice, Shared Journeys is a stepping stone. The pilot helped us evaluate the impact of a project of this

Chailey Heritage students with multiple disabilities explored identity through collage and maskmaking. East Sussex Record Office at The Keep

nature and open up the discussion on which resources best support learning, advocate for diversity and heritage and ask how we can develop a sustainable model to continue to reflect the communities we serve.

Isilda Almeida-Harvey

Archives Outreach and Learning Officer; East Sussex Record Office at The Keep

Lewes Priory Students visit East Sussex Record Office . East Sussex Record Office at The Keep



Cavendish school students exploring the exhibition in the classroom. East Sussex Record Office at The Keep

Working with Money; Working with Archives - Education at the Museum on the Mound

The Museum on the Mound opened its doors in September 2006 and quickly became a popular visitor attraction. It makes use of superb historical collections to present the history of Bank of Scotland, the Halifax Building Society and their constituent companies. The Museum also tells another story: that of money in all its shapes and forms.

Now part of Lloyd's Banking Group, the Museum is situated within the Company's Scottish headquarters. The building is an Edinburgh landmark, first constructed over 200 years ago as the head office for Bank of Scotland. Located in the heart of Edinburgh, the Museum has become a focus for school groups wishing to learn about money. As the need for financial education has become ever more pressing, demand for the schools' service has soared.

From the outset, our sessions for schools have been object-based, drawing upon historical artefacts and pooling the expertise of education consultant, curator,



archivists and teachers to create the most engaging and relevant activities possible. What is Money? explores extraordinary currencies from around the world; Heads and Tails offers a hands on history of coins; Making Notes examines the security features on banknotes; and Kists and Keys invites discussion about keeping money safe. Teachers and pupils leave with a fresh understanding of the cash they handle every day, an increased appreciation for the value of money and a greater understanding of the importance of saving. A visit also inspires the study of money across the curriculum; through numeracy, social studies, expressive arts, literacy, technologies...

In order to extend our choice of activities for upper primary pupils, we have developed three new sessions. As before, these take an interactive and interdisciplinary look at money but also make

Working with Money objects. Courtesy of Museum on the Mound



A Bank of Scotland branch in the 1950s

links to the world of work. Developing skills for tomorrow's workforce is another priority of the school curriculum. It is also one of the focuses of Lloyds Banking Group's 'Helping Britain Prosper' Plan. At the core of the new package is a session called Working with Money. Through role-play, pupils discover what it was like to work in a bank branch in the 1950s (pre-decimalisation and pre-technology). Two companion activities help provide a broader context for the pupils. Pounds, Shillings and Pence examines the history of British currency with an emphasis on pre-decimal coinage. Pupils learn about the spending power of money in the 1950s and discover just how much you could buy for £1. Safe and Sound investigates some of the methods used by banks and customers to deter crime, past and present.

Although Working with Money is set in the fifties, many of the skills the pupils develop are relevant today: handling money responsibly; carrying out transactions correctly and courteously; and keeping records diligently.

And the Bank's archives have been a treasure-trove... The activity draws on a wealth of material: ledgers, passbooks, instruction manuals, circulars, staff

magazines, photographs, period cheques, banknotes and interview transcripts. This repository of banking history has also yielded other tools of the trade; inkwells, inkbottles, ink pens, finger sponges, and circular rulers. As a result of considerable research, the re-purposing of surplus originals and the creation of faithful replicas, our 'Mound Branch' has come to life. The manager, juniors, ledger clerks and tellers stand ready to carry out transactions for the carefully prepared customers.

For children used to 'hole in the wall' withdrawals, instantaneous cash transactions and on-line payment, the paper and ink approach to banking is surprisingly fascinating... The activity provides a fantastic way to share the bank's archive with a young audience, and ultimately to show the value of keeping records.

Susanna Hastilow

Education Consultant, Museum on the Mound

Parliament's Education Centre and the Parliamentary Archives

On 15 July 2015, Professor Brian Cox officially opened Parliament's brand new Education Centre. Situated in Victoria Tower Gardens, the Education Centre is a world-class education facility built to inspire and connect young people with Parliament and democracy. It uses creative and immersive technology to create a unique learning experience distinct from a school environment. History plays an important part in explaining Parliamentary democracy, and the Parliamentary Archives worked with Education staff to provide stories, quotes and images from the Archives to support the historical aspects of the Centre's experiences.

Three of the Centre's learning spaces, 'Commons', 'Lords', and 'Monarchy', contain augmented reality experiences, enabling young visitors to interact with Winston Churchill in the Commons chamber, for example. The 'Discovery' space plunges students into an immersive environment via 360° projection technology. The experiences include a virtual tour through 800 years of Parliamentary history and recreations of historical events, including an attempt by women to gain access to the House of Lords chamber in 1739, narrated by one of the participants, Mrs Pendarves (artist and letter-writer Mary Delany). Away from the learning spaces, Education staff were keen to have animals from Parliamentary collections prowling the walls, and the lunch room is accordingly adorned with coats of arms from 18th century Peers' Pedigrees. As well as lions and unicorns, these include stags, leopards, dogs,



'Mrs Pendarves' green screen filming for the immersive spaces. Photograph copyright Parliamentary Archives



Peers' Pedigrees in the Education Centre lunch room. Photograph copyright Parliamentary Archives

'Violet Tillard' with the suffragette Grille Incident display. Photograph copyright Parliamentary Archives



Enough is enough!
The Grille Protest, 1908



On 28 October 1908, three female suffragettes from the Women's Freedom League visited the Ladies' Gallery to hear male MPs debate.

Mural Matters and Helen Fox chained themselves to the gates in protest.

what were they protesting about?

PROCLAMATION

Q10 *How do you ensure that the data is accurate and reliable?*

A10 I ensure that the data is accurate and reliable by using a variety of methods, including direct observation, interviews, and surveys. I also use a variety of data analysis techniques to ensure that the data is accurate and reliable.

Q11 *How do you ensure that the data is valid and reliable?*

A11 I ensure that the data is valid and reliable by using a variety of methods, including direct observation, interviews, and surveys. I also use a variety of data analysis techniques to ensure that the data is valid and reliable.

Q12 *How do you ensure that the data is accurate and reliable?*

A12 I ensure that the data is accurate and reliable by using a variety of methods, including direct observation, interviews, and surveys. I also use a variety of data analysis techniques to ensure that the data is accurate and reliable.

Q13 *How do you ensure that the data is valid and reliable?*

A13 I ensure that the data is valid and reliable by using a variety of methods, including direct observation, interviews, and surveys. I also use a variety of data analysis techniques to ensure that the data is valid and reliable.

Q14 *How do you ensure that the data is accurate and reliable?*

A14 I ensure that the data is accurate and reliable by using a variety of methods, including direct observation, interviews, and surveys. I also use a variety of data analysis techniques to ensure that the data is accurate and reliable.

Q15 *How do you ensure that the data is valid and reliable?*

A15 I ensure that the data is valid and reliable by using a variety of methods, including direct observation, interviews, and surveys. I also use a variety of data analysis techniques to ensure that the data is valid and reliable.

TV'S FREEDOM LEAGUE

DEMANDS

VOTES FOR WOMEN

THIS SESSION

4) Think these actions fool?

trial and Helen couldn't easily be unchained, as the grilles were set out of the windows with the women still attached. Their arms were cut off in Committee Room 15.

and many others, and also that, were sent to prison for various protest activities.

Would you have been a suffragette?

 EDUCATION SERVICE



Wallpaper in 'My Parliament' learning space. Photograph copyright Parliamentary Archives

eagles and even hedgehogs! Digitising these images was a major achievement for the Archives' Imaging team, as the original coats of arms are only a couple of inches wide, and they had to be blown up to a metre or so across. The Imaging team also rose to the challenge of digitising vibrant Pugin wallpaper samples to decorate the corridor walls.

Archives staff also co-curated a display on the 1908 'Grille incident', when suffragettes from the Women's Freedom League chained themselves to the grille covering the Ladies' Gallery windows, and had to be cut off in a committee room. The display includes an original grille. One of the suffragettes involved, Violet Tillard, turned up at the Centre's opening event to explain her role.

You can find out more about Parliament's Education Service at www.parliament.uk/education/

Mari Takayanagi

Parliamentary Archives

The Pen-Y-Fal Asylum Project at Gwent Archives

Gwent Archives currently houses the administration and medical records of the now defunct Pen-Y-Fal Joint Counties 'Lunatic Asylum' which was situated near Abergavenny. Pen-Y-Fal is one of many asylums in the UK whose records have the potential to offer an opportunity to interpret and analyse historical attitudes to mental health and in so doing inform current debates about mental illness. Since 2013 Gwent Archives has been involved in a project with a local learning and support group called WARM (Widening Access, Research and Mentoring) which has taken an unusual approach to the asylum records.

WARM, based in Chepstow, is an independently organised and managed, peer-led learning group. It aims to engage people in research and learning, enabling individuals to recognise their strengths, skills and abilities. This enables those affected by negative social issues such as mental ill health, drug and alcohol problems to re-engage with learning opportunities and local community activity, while at the same time contributing to identifying and interpreting historical texts related to mental health.

To achieve this, over the last two years, WARM has engaged approximately 15 participants who have been visiting Gwent Archives on a monthly basis to carry out research using the Pen-y-Fal Asylum records. During the first few visits a range of documents relating to the Asylum



The Widening Access, Research and Mentoring (WARM) Group with Education and Outreach Archivist, Rhiannon Phillips. Gwent Archives and WARM

was displayed and members were encouraged to examine these with a view to discussing their interpretations of the patient records from the Asylum. The group were given unrestricted access to the records and their own, supervised, learning environment within which to engage with the records. In addition, Gwent Archives supported this activity by releasing the Education and Outreach Archivist to work alongside the group.

The aim was to encourage each participant to find something of interest in the records and to use their discoveries to compare and contrast with the present. Thus, participants are guided towards a deeper study based around that item or subject. Thus the Pen-y-Fal Study Group was created. The group delivered the results of their individual research projects in September 2014 to a group of over 30 health professionals from across Gwent. Their presentations increased awareness of the impact historical documents such as patient records can have on our understanding of current attitudes to mental illness. The range of presentations included studies of historic treatments, a glossary of terms used in the treatment of mental health in the Victorian era and a case study of a patient at the Asylum.

The progress of this Study Group has influenced the establishment of a second group, in Pontypool. The Pen-Y-Fal group is preparing to deliver another seminar in November 2016 on 'Co-Building New "Service User" Identities Through Education', and it has developed a model for learning and research using archive sources. The model's particular value is its accessibility to adults who have become disengaged from mainstream education or who have difficulty with formal teaching situations. In this model, learning begins with the interest of the student in a particular record and from this develops a wider understanding of such records and their value for a community. The process of discovery through archives promotes a sense of wellbeing that is denied many in formal education. The success of the Pen-Y-Fal project suggests the model is well worth trying with other records.

Rhiannon Phillips

Education and Outreach Archivist
Gwent Archives

Strong Rooms Installation

Art installation uncovering stories from local archives

Strong Rooms has been a ground-breaking project in which two specially adapted shipping containers have been home to intriguing art exhibitions, inspired by local archives. The project coordinated by Archives West Midlands, which received Arts Council funding in January 2016, toured Rugby, Coventry, Dudley and Worcester throughout the summer. The tour brought over 3500 people into contact with archives, artists and archivists and at least a third of these visitors were children and young people.¹

The project was conceived by Birmingham artist Mohammed Ali, following an intensive creative planning process led by Orit Azaz, outdoor arts artistic director, and Susan Goodwin, Associate Director of Cultural Sector Partnerships at Arts



The Strong Rooms container in situ at University Square, Coventry painted by Mohammed Ali, Soul City Arts. Archives West Midlands.

Connect (the Bridge organisation for young people and the arts in the region). The creative planning process enabled members of Archives West Midlands to reflect on the priorities and strategic aims of the project, and develop skills in working with artists.

The strategic aims of the project were identified as the following:

- engage new audiences (especially young people)
- advocate for archive services, which are relatively unknown and used directly by a small number of people
- leave a strong and lasting impression in the communities of what archives are, how they are used and why they are relevant
- create a legacy.

With these aims in mind, the group met with a number of artists to discuss the different ways of approaching the project. The team decided on a tourable outdoor arts installation.

The exhibition was created in two shipping containers. In one space was a selection



Dorothy Feilding's writing desk, created by Melanie Tomlinson, inspired by Warwickshire County Record Office collections. Archives West Midlands.



A portrait of Samuel Cooke, Chartist, painted by Mohammed Ali, Soul City Arts, inspired by Dudley Archives collections. Archives West Midlands.

of historic portraits by artist Mohammed Ali. The individuals depicted in the works were chosen by Mohammed, who worked with archivists to discover the exceptional personal stories. The other space displayed artworks created by some of the region's most exciting young artists, who have been inspired by local archives.

Alongside the artwork on display, partners at the different venues have created activities for visitors to enjoy, based on the artists' work. Volunteers have stood alongside archivists and archive staff to engage with the public and enthuse about archives. The project has successfully brought the collections on to the streets, shedding light on the relevance of local archives, especially amongst non-users.

Further support for the project has come from The Grimmitt Trust, The Owen Family Trust, The Westham House Fund, the partners and Arts Connect, as well as from Archives West Midlands.

This has been Archives West Midlands first project. The four partners are: Warwickshire County Record Office, Culture Coventry, Dudley Archives and Worcestershire Archives and Archaeology.

For more information visit www.strongrooms.org.uk

Caroline Durbin

PR Consultant, Arts Connect

For press enquiries contact Caroline Durbin 07801 483 011 or caroline_durbin@hotmail.com

A new chapter for Wellington College archives

A 'brick from Ur of the Chaldees', a Russian icon of St George, and the first Duke of Wellington's desk blotter are just some of the more unusual items to be found in the archive and object collection of Wellington College in Berkshire. As the recently appointed Archivist, these and many other treasures are now in my care, along with the more expected archives of a school, such as governors' minutes, school magazines, House records, and photographs.

Founded in the 1850s, Wellington is a 'living memorial' to Arthur Wellesley, Duke of Wellington, the victor of Waterloo and the greatest national hero of his day. Upon his death, a public appeal raised the funds to start the school and every serving member of the Army donated a day's pay. Wellington was originally envisaged as a school for sons of deceased Army officers, and adopted the motto "Sons of Heroes." Rapidly, though, it expanded to accept also the sons of living officers and of civilians, and soon established itself as one of the country's leading public schools.

Reminders of this legacy are everywhere at Wellington. Portraits of the great Duke and depictions of the battle grace the walls. Many of the Houses are named after the commanders who served with Wellington, and their busts are arranged around the school. The collection also includes the Duke's cloak, worn at Waterloo, original letters and other memorabilia.

My early delvings into the school's history, contained in the archives, are fascinating. Albert, the Prince Consort, and the Prime Minister Lord Derby took great personal interest in the founding of the school, and the records provide a real insight into their characters and priorities. Old Wellingtonians have distinguished themselves in many fields; in particular, the school's longstanding connection with the Army means that it provided many of Britain's leading soldiers of the two World Wars. What I find most interesting, though, are the records of school life: conditions in the dormitories, the boys' own records of triumphs in sporting competitions, subjects discussed by the Debating Society, and much more.



Wellington College Fives Trophy and photograph of trophy winners 1929. Photograph by Caroline Jones, Wellington College.

Now, in the 21st Century, Wellington is a vibrant co-educational school with a modern outlook, but still has great regard for its history and traditions. Part of my role is of course to ensure that the present and future of the school are also represented and preserved in the archival record.

Until now, members of the teaching or library staff have been responsible for the historic collections. Cataloguing has been only partial and physical moves of the material have led to some disruption. In 2015, though, the Waterloo 200 celebrations brought an upsurge of interest in all things historical, leading to my appointment in July this year as the school's first qualified archivist.

My immediate task is to create a catalogue of all the school's historical objects, ranging from portraits and sculpture to sporting trophies, medals, and 'ancient artefacts' sent back by Old Boys all over the world. This will involve researching each item's provenance and significance, before advising on how they can best be displayed to a wider audience. As someone more used to 'traditional' archive material such as documents and photographs, this is a new challenge for me, but a stimulating one. Already I am starting to make connections: for instance, a 1930s photograph of the winners of the Fives trophy led me to recognise the very

“Now, in the 21st Century, Wellington is a vibrant co-educational school with a modern outlook, but still has great regard for its history and traditions.”

item, currently adorning the strongroom wall. The school magazine of 1871 revealed that it was the gift of E W Benson, the first Headmaster, and was praised by the boy Editor of the time as 'a real work of art'. Further research showed that it is identical to a plate in the V&A collection. Bringing information from the different sources together like this to tell stories is what I look forward to most as I embark upon my task.

Caroline Jones

Archivist, Wellington College

Weaving Narratives: An Evolving Community Project

Over the course of 2016, Bedfordshire Archives has been engaging with new users on an exciting community art project called 'Weaving Narratives'. Inspired by Hertfordshire Archives and Local Studies' Threads of Time project, we invited people with an interest in textile craft to create pieces in response to the archives. 'Threads of Time' involved creating textile pieces in response to a family estate collection. We invited participants to think about themes surrounding town growth and identity in keeping with our outreach programme for 2016 and the 850th anniversary of Bedford Borough's charter. The project's key aims are as follows:

- to foster a sense of community, whereby like-minded people gather at the archives and discuss shared interests;
- to raise the profile of the service amongst new audiences in our three funding authority areas;
- to demonstrate the interpretative scope of archives and how they can be used in a creative context;
- to familiarise project participants with the operations and remit of the archives;
- to encourage independent learning and exploration.

Over three two hour workshops between March and June, we:

- introduced the work of the archives service and showcased a range of archives to get the creative juices flowing;
- facilitated a dedicated searchroom session designed for participants to follow-up on their own strands of research;
- asked participants to bring in their work-in-progress and to share their techniques and inspiration with the rest of the group.

The project is ongoing, with a touring exhibition planned in September and October in each of our three funding authority areas. Here are the project outcomes so far:

- New audience: the service has made contact with 25 local crafters, 20 of whom have continued with the project. All are dedicated and enthusiastic advocates, and most have volunteered to help staff the exhibitions. Many have expressed surprise at the wealth of information available at the archives.
- Community: many people have made new friends and contacts, fostered by the face-to-face meetings at the archives and a secret Facebook group. Indeed, two participants, who had not met previously, opted to work together on a joint piece. Participants were comfortable sharing their work with each another and many learnt new craft techniques during the work-in-progress session.
- Archives as inspiration: participants have created an extraordinary range of pieces that demonstrate a variety of techniques. The works illustrate many aspects of the history of Bedfordshire including the granting of the Royal Charter to Bedford in 1166; prisoners in Bedford Gaol; conditions in Ampthill workhouse; the industrial heritage of Luton and Bedford; and hat manufacture in Dunstable.
- Learning and discovery: 11 participants have made repeat visits to the archives and 19 have utilised our enquiry service to conduct further research. Two of our participants have written blog posts charting their discoveries in the archives. One participant wrote the following testimonial about the project: 'I've found my exploration of Bedfordshire Archives, in relation to the Weaving Narratives project, fascinating, inspirational and totally addictive. For my piece I've been uncovering the history of Middle Row in Dunstable: a group of

shops with pre 14th-century origin. My research has led me to follow their development from market stalls through the allocation of 14ft wide plots to individual occupants during the 1600s, which were later lengthened and buildings of several stories added. I've had an introduction to the various individuals who plied their many trades from the front and back and different floors of the properties.'

An unexpected outcome of the project has been collaborating with local charity Carers in Bedfordshire, which supports family carers. A further two workshops were put on for a group of 13 carers, all of whom were new to archives. The finished work of the carers will be exhibited at the archives in November and at the AGM of the charity. We agreed to extend creative output to art and photography, in keeping with existing interests of the group. Not only has this collaboration widened the project's creative aims, it has given the carers a tangible focus and respite from their caring situations.

It has become clear from this evolving project that group visits made by people with mutual interests works very well. Project participants feel well supported upon entering a new environment and are able to share their findings with one another, gaining more from the visit than they otherwise would have done. What has also become apparent from working with both groups is the importance of personal connections. One carer was moved to tears by the archives of a country house, where she had worked as a nurse in the 1950s. Many of our textile artists have been motivated to produce work based upon poignant individual stories in the archives, whilst others have drawn upon their own links to Bedfordshire's commercial and industrial past. We hope to build on Weaving Narratives next year, using reminiscence as a theme for community work.

Rachel Bates

Archivist, Bedfordshire Archives and Records Service

Acknowledgements

A big thank you to Daphne Knott (Hertfordshire Archives and Local Studies) for sharing lessons from 'Threads of Time', and to Alexandra Healey (Hull History Centre) for getting Weaving Narratives off the ground.



Participant, Fran Wortley, holds up work showing the history of Silver Street (Bedford). Credit: Bedfordshire Archives and Records Service



Close-up of applique of Middle Row, Dunstable. Credit: Joanne Bowes

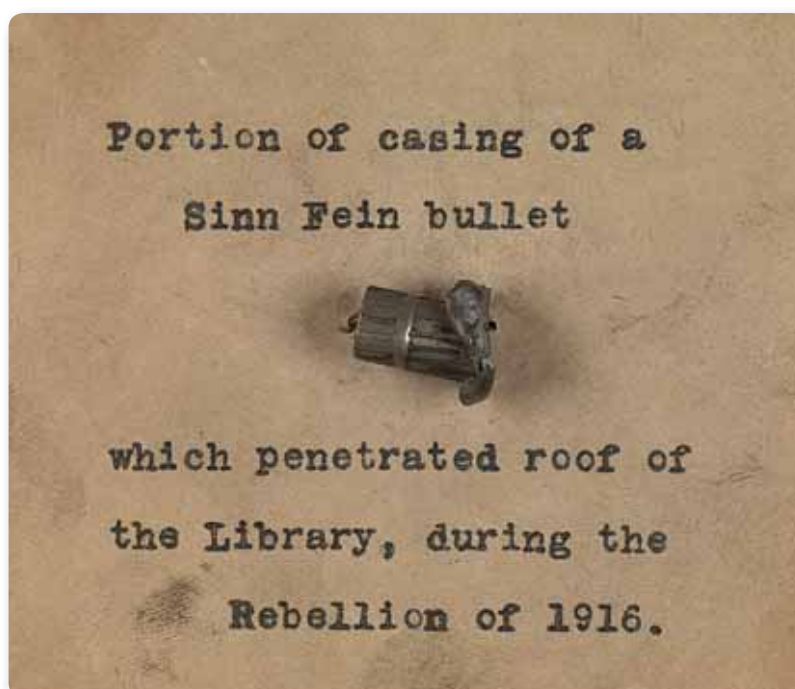
'All changed, changed utterly': Commemorating the 1916 Easter Rising at Trinity College Dublin

Throughout 2016, archival institutions in Ireland have been commemorating the 100th anniversary of the 1916 Easter Rising. The Library of Trinity College Dublin responded with a number of commemorative initiatives focussing on its diverse range of archival and contemporary printed material relating to the Rising.¹

The flagship project *Changed Utterly* was a year-long blog project, which ran from 24 April 2015 up to the centenary in April 2016. The design of the project took its cue from the 1916 collections themselves, which are numerous, small and disparate, and which lend themselves easily to an episodic project like a blog. A collaboration between a number of Library departments, it was started a year ahead of the anniversary deliberately to draw attention to the Library's resources and to act as a catalyst for research. Posts were written by Library staff, Trinity researchers and other experts. Subjects reflected both sides of the political divide, with



Screenshot of the *Changed Utterly* Blog



Bullet casing which pierced the roof of the Old Library at Trinity College Dublin (TCD MUN Obj Box 2)



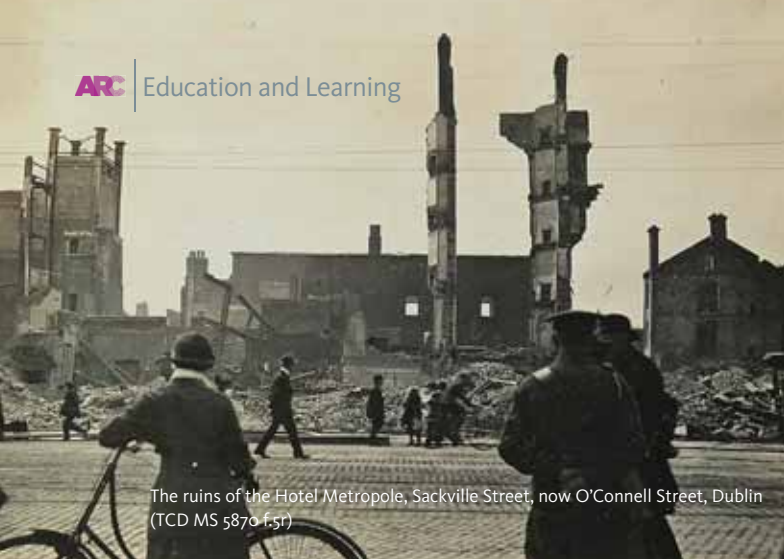
British troops in the Front Square of Trinity College Dublin during the Easter Rising May 1916 (TCD MUN MC 207)

diverse posts ranging from eye-witness accounts of the action, photographs of armoured cars, burnt souvenirs from the rebel headquarters at the General Post Office (GPO), through to poetry, rugby, stained glass, and television dramas. Each post gives a fresh insight into contemporary experience of 1916 and contains links to Library catalogues and the Digital Collections site for further resources. The central aim of *Changed Utterly* was to introduce the Library's unique and distinct collections on this period to a wider audience and to foster discussion on the contents. This was aided effectively by the busy Twitter account @TCDLib1916 and during the course of the project the blog was nominated for two Irish Blog Awards and received over 65,000 views.

The blog's popularity also led to other 'spin off' projects including a physical exhibition, *Changed Utterly: Recording and Reflecting on the Rising*



Helen Shenton, Librarian and College Archivist of Trinity College Dublin with project leads Estelle Gittins, Manuscripts & Archives Research Library and Shane Mawe, Department of Early Printed Books



The ruins of the Hotel Metropole, Sackville Street, now O'Connell Street, Dublin (TCD MS 5870 f.51)

1916-2016 - staged in the eighteenth-century Old Library - in the spring of 2016. The star exhibit was the Library's copy of the Proclamation of the Irish Republic which was torn from the walls of the GPO in the days following the Rising, and which was subsequently found to have eleven First World War recruiting posters pasted in layers on the back. An online exhibition was also produced to highlight a collection of photographs of the scenes of devastation in Dublin city centre. We also collaborated with the *Irish Examiner* in re-fashioning a selection of our blog posts into a regular feature in that newspaper.

Several outcomes of the project have taken us by surprise, not least an influx of donations of further archival collections relating to the period, and the media attention generated around certain items: the blog was featured in the main news on RTE and in the *Guardian*. We have also been delighted to see the content exploited in myriad different ways by our users. We have had constant interaction with the student newspapers and societies, as well as with other Irish cultural institutions, broadcasters and historical sites who have used images of some of our manuscripts in their own exhibitions, programmes and installations. We have had great engagement with second-level teachers via Twitter and found that one particular post (on how Dublin Zoo coped during the Rising) was used by primary schools as a way into the subject for their students. We also established links with international counterparts working on similar 1916 projects, and even helped to inspire an onsite theatre production, *Meeting Ghosts in College Park*, featuring a number of characters based on individuals covered in the blog.²

Estelle Gittins

Manuscripts & Archives Research Library, The Library of Trinity College Dublin

Images reproduced with thanks to the Board of Trinity College, University of Dublin.

¹ The online exhibition *The Ruins of Dublin 1916: A Photographic Record* by Thomas Johnson Westropp can be accessed via the Library's online exhibitions page <https://www.tcd.ie/Library/exhibitions/>

² The blog <https://www.tcd.ie/library/1916/>

Memories of the Huyton Internment and Prisoner of War Camps

The start of 2015 marked the beginning of three years of Heritage Lottery funding that Knowsley Archives secured to deliver two cross-cutting programmes of activity. The first has been to build an online catalogue of the repository's holdings, whilst digitising and promoting the collections. The second involves delivering a series of nine community projects that raise the profile of our collections, with a view to both enhancing them and increasing access.

Our most recent community project focussed on the Second World War internment and prisoner of war camps that were in Huyton. Our Huyton Camps project aimed to capture people's memories and to work with different groups to explore the archival records we hold on the camps and draw on responses and learning acquired from the documents and memories to create an exhibition.

Our volunteers' enthusiasm, skills and passion for their local areas have been an essential bridge to

communities and they have been an inspiration to the groups they have worked with. Having been inundated with people wanting to share their memories, including a surviving internee and PoW, the volunteers made use of their own oral history training to support history pupils at Lord Derby Academy, a local secondary school, to interview and record elderly people who wanted to share their memories. This was a powerful experience for both the young people and the interviewees, creating a shared understanding of the impact of events upon the people and landscapes of their community.

Alongside the interviews, drama students at Lord Derby Academy devised, performed and recorded video monologues to be used in the exhibition. Their dramatic interpretations help illustrate what life was like for people living in the camp and were based upon the records in our collections.

The project offered a brilliant opportunity to utilise the artistic skills of two of our volunteers. Artist/illustrator Chris Edwards mentored arts students at Knowsley Community College who were inspired by our archives to create beautiful and poignant pieces about the camps; whilst Chris himself produced remarkable artworks that fused memory and archive photographs. Another volunteer, photographer John Wakefield, accompanied students as they visited the locations of the camps and chronicled the changing environment. John's own photography has provided an invaluable record of the project's development which will make great additions to our archive and are also handy for promotional and monitoring purposes!

The exhibition was hugely popular and we have been delighted that it has also inspired local people to approach us with their memories and offers to deposit documents with us.

The project would never have been possible without the committed support of individuals sharing their memories; the teachers and pupils who were enthused by the history of the camps; and the devotion of our volunteers that inspired partnerships and the participants.

Daniel Copley

ARK Co-ordinator

Visitors looking around part of the Huyton Camps exhibition
Copyright: Knowsley Council



Former PoW Erich Kirste with students from Knowsley Community College. Photograph: John Wakefield. Copyright: Knowsley Archives



Former internee Dr. John Goldsmith and former PoW Erich Kirste with some of the volunteers Copyright: Knowsley Council



Creating a new role for the University Archive

The University of Westminster Archive has always been well-used for corporate history, but over the last 8 years we have sought to increase awareness of the collection as a teaching resource. From the initial starting point of a 2 hour Research Methods class for history undergraduates, in 2016/17 we expect to be teaching over 30 hours of classes to students across three faculties, including one dedicated MA module.

The key part of our strategy has been to focus on the skills and expertise of the Archive staff, rather than the content of our collection. We have sought to create a role for ourselves similar to that of the Academic Liaison Librarians, encouraging staff and students to come to us for advice on finding and using archives anywhere, not just within our own repository. By emphasising the Information Literacy and employability skills involved with archive research, we have persuaded academics from subjects such as Journalism, Photography, Architecture and Creative Writing that their students would benefit from an introduction to archival research.

In particular we have built up a strong relationship with staff in the Department of English Linguistics and Cultural Studies, who were previously discussing critical theory relating to archives but not using archives in their teaching. Since 2011 we have run a 2 hour class with the MA Visual Culture students, looking at how critical theory surrounding 'The Archive' (such as Derrida and Foucault) can be applied to actual paper-in-boxes archives and the role of the archivist.

Due to a new member of staff, and a re-design of the course, this year for the first time we will be co-teaching an MA module titled 'Engaging the Archive' with Dr Sara Dominici. Over 10 weeks, with regular hands on access to material, students will explore the management of and access to archives, and how these impact on research and curating, alongside theoretical issues relating to the politics of the archive and the construction of meaning and memory.

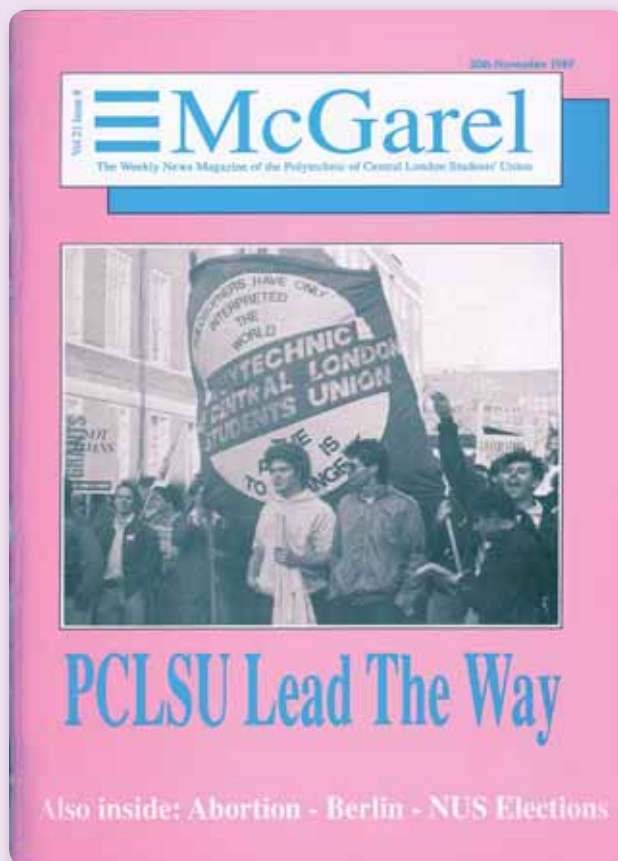
This is an exciting project for us and comes at a time when our increasingly student-focussed role has seen the University Archive team move into a new department of Library and Curriculum Support. We hope that this will provide more visibility to our teaching role and encourage other academics to propose more in-depth consideration of our collections. There are, however, obvious impacts for our staffing levels and resources. Aside from the time spent in the classroom, there is

time spent retrieving (and returning) materials used in handling sessions. Even where a class has been taught before and does not need to be devised from scratch, time is also required for revising slides and handouts, ensuring that any hyperlinks are correct and so forth. Time for these activities is having to be carefully planned. We are also building up a handling collection of duplicate archival materials where possible, especially for popular resources like student magazines, and these are stored separately to enable quicker retrieval.

With the proposed introduction of the Teaching Excellence Framework in the higher education sector, universities are now going to be assessed on their teaching as they are currently on their research. We feel that using archival materials created by their predecessors gives our students the chance for a unique learning opportunity, one we hope to provide for many more students in the future.

Anna McNally

Assistant Archivist, University of Westminster



Student magazines from the 1980s and 1990s have proved to be a particularly popular source when teaching undergraduates. Source: University of Westminster Archive
Acknowledgement: by permission of University of Westminster Archive.

One Among Millions

A creative project for schools based on the First World War letters of author and playwright, RC Sherriff

To Journey's End and Beyond

In 2013 Surrey Heritage received a grant of £56,900 from the Heritage Lottery Fund for a project to catalogue, preserve and promote the extensive archive of Surrey playwright R C Sherriff (1896-1975), held in Surrey History Centre on loan from Kingston Grammar School. To *Journey's End and Beyond: the Life and Legacy of R C Sherriff*, focused in particular on his play *Journey's End*, the action of which takes place in a British dugout on the eve of the German offensive of March 1918. Though chiefly now famous for this great work, still regularly performed and part of the National Curriculum, Sherriff was a prolific author and screenwriter, responsible for the scripts of such film classics as *The Dambusters* and *Goodbye Mr Chips*.

Sherriff served in Flanders as a junior officer in the 9th battalion, the East Surrey Regiment, and wrote vivid letters home to his parents, which he later drew on in writing *Journey's End*. Project archivist, Zoe Karens, catalogued Sherriff's letters in detail so that the content was fully accessible and could be used in the project's learning elements.

RC Sherriff, c.1918. Courtesy of Surrey History Centre and Kingston Grammar School; SHC ref 2332/6/4/2/2/1

One Among Millions learning workshops

As part of the project, and thanks to an additional grant by the R C Sherriff Trust, Surrey Heritage was able to offer an exciting opportunity for four secondary schools in Sherriff's home borough of Elmbridge to explore life on the Western Front in World War I and

create a film of their work, called *One Among Millions*. Working with filmmaker Grant Watson (Pursued by a Bear Productions), 34 young people, aged 12-15, took part. Each school received an initial workshop to investigate life in the trenches and students then used Sherriff's letters and extracts of *Journey's End* as a stimulus to write their own letters



home. They were asked to create their own characters and encouraged to research plausible background information to gain understanding of the thoughts and emotions their character might have expressed.

A period of independent research and writing followed, each student receiving two one-to-one sessions to help them draft their letter home to a loved one. They were given a series of questions to stimulate their research and undertook role-playing activities to help them create their characters. Topics explored included gas attacks, football and shell shock. Each letter was then read out by the author and recorded by a professional sound engineer and the audio edited with a film montage of original First World War footage and Sherriff's letters.

A film screening was held at the Surrey History Centre in January 2015 and was attended by all the participating young people and their guests. Each young person was given a printed booklet of the full versions of the letters with photographs taken from the RC Sherriff archive, as a memento of the project.

Student responses

The young people were selected to participate in the project because of their interest in history and creative writing. Some may initially have thought that it would be a good way to get out of lessons, but everyone soon became fully engaged and agreed that it exceeded their expectations. Their response to the opportunity to learn about a 'local hero' and life in the trenches and to formulate a creative response was very positive. Comments received included:

It made me think in general about the war, I knew things were bad but not to the extent I found out.

I learnt lots of writing skills that will be useful for the future and in my other subjects.

A hundred years ago that might have been me, it really brought it home.

We don't really write letters anymore as we have mobile phones, so it was interesting to write a letter.

It was interesting to learn about RC Sherriff because he was a local person.

Among the words used to describe taking part were: brilliant, creative, funny, fascinating, inspirational, amazing, exciting, enjoyable, educational, fun, interesting, useful, a new experience, eye opening, influential, enlightening, learning experience, deep.

The students' film can be viewed on the Exploring Surrey's Past website and on You Tube, along with a second short film looking at Sherriff's military career. <http://www.exploringsurreypast.org.uk/themes/subjects/military/surreys-first-world-war/sherriff/>. Both films form part of the RC Sherriff online learning resource <http://www.exploringsurreypast.org.uk/rcs-schools/>. The booklet containing the letters written by students can be downloaded as a pdf from the same web page.

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