

*ARCHIVES IN THE CLASSROOM:
REACHING OUT TO YOUNGER CANADIANS
THROUGH ARCHIVAL DOCUMENTS*

BY

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A Thesis
Submitted to the Faculty of Graduate Studies
in Partial Fulfillment of the Requirements
for the Degree of

MASTER OF ARTS

Department of History (Archival Studies)
Joint Masters Program
University of Manitoba/University of Winnipeg
Winnipeg, Manitoba

© August 2005



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**A Thesis/Practicum submitted to the Faculty of Graduate Studies of The University of
Manitoba in partial fulfillment of the requirement of the degree
Of
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ABSTRACT

Archivists and archives until very recently have ignored school classrooms – students and teachers – as a potential audience. History and Social Studies teachers in both elementary and high-school classrooms are constantly searching for ways to impart knowledge to their students in innovative ways and to make learning exciting. By examining the relationship between school teachers and the archive, two sets of needs can be met: teachers will have access to primary sources and the engaging stories that they tell, while archives will have the opportunity to connect with a new audience, thereby further justifying their existence to sponsors. This thesis explores the issues of public programming by archives for schools, and offers an example of a concrete solution by designing an original curriculum tool in Manitoba at the Hudson's Bay Company Archives.

After examining relevant archival and educational literature on the use of primary sources in the History or Social Studies classroom, the thesis traces the historical development of this practice in the twentieth century. The hard-copy resource kits that are still in use in many classrooms today had their origins in the use of textbook typescript in the early twentieth century. These textbooks brought primary sources to the classroom in transcript form without communicating context or material characteristics. The shift from rote learning of facts to inquiry-based learning in the history and social studies curriculum witnessed the appearance of the Jackdaw Kits of the 1960s and 1970s, and more recently, with the improvement of reproduction capabilities, the visually appealing resource kits of the 1990s. As computer technology emerged on the education scene, educational resources were produced in CD-ROM format, creating a self-

contained, portable tool that was readily available to computer-equipped classrooms. As the Internet gained popularity, “virtual” resources appeared as educational components on existing websites, or were established as independent sites.

The implementation of a new Social Studies curriculum in Manitoba calls for new classroom resources. The Hudson’s Bay Company Archives is answering that call with the development of a new educational kit based upon a selection of records that mesh with curriculum objectives, highlighting Aboriginal contributions to the fur trade and early development of Canada as a nation. Key to the successful development of this kit was teacher participation, evaluation and follow up. The positive response from educators indicates that teachers want these types of tools, and their evaluation provides valuable information on how archives can go about improving relationships with the education community.

ACKNOWLEDGEMENTS

I would like to thank Professors Tom Nesmith and Terry Cook for their support, advice and knowledge. Dr. Nesmith was my initial contact with the Archival Studies Program at the University of Manitoba, and his enthusiasm was indeed infectious. I am fortunate to have had Dr. Cook as my thesis advisor. His dedication, ready advice, and words of encouragement were greatly appreciated throughout the course of the thesis process.

To Marianne McLean at Library and Archives Canada, who provided me with my first “real life” archival experience, I offer my deep appreciation for her patience and for all that she taught me.

The staff at Hudson’s Bay Archives, especially Maureen Dolyniuk and Anne Morton, also have my gratitude; without them, the final chapter of this thesis would not exist. It was a great pleasure to work with such a dynamic team, and to be allowed the freedom to explore the possibilities for the “Edukit” without reserve. I would like to express my thanks to the entire staff at HBCA for their friendship, support and patience as the “Edukit” took form.

I am blessed to have had the unending support of family and friends during this, and past academic adventures. To my parents, Pat and Glenn Pitcher, and my sister Shannon: for your faith in me, for emotional and financial support, I am forever grateful. I couldn’t have done it without you.

To Colin Bidzinski, who has been there for me throughout the course of this degree, his love and support have been my strength, through all of the ups and downs, sharing in the excitement and enduring the stress. For this I offer my thanks and my love.

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INTRODUCTION

Archivists and archives until very recently have ignored school classrooms – students and teachers – as a potential audience. While the use of home and public libraries, and the existence of in-school libraries, facilitates a familiarity with library holdings from an early age, neither archivists nor teachers have encouraged a similar familiarity with the use of original documents or visits to archives as institutions. The relationship between the archive and the school classroom educator (i.e. up to Grade 12, but not for this study including university classrooms or university professors as teachers) is one that has not been explored to its full potential. School teachers in both elementary and high-school classrooms are constantly searching for ways to impart knowledge to their students in innovative ways and to make learning exciting and engaging. The archive houses a wealth of knowledge that can be used to accomplish this goal. By examining the relationship between school teachers and the archive, two sets of needs can be met: teachers will have access to primary sources and the engaging stories that they tell, while the archive will have the opportunity to connect with a new audience.

Archival institutions are an important part of our society, housing the collective memory of our communities. In the current environment of government budget restraint and expenditure reductions, these vital institutions are struggling to expand audiences, increase support (both financially and in public opinion), and thus justify their existence.¹

¹ While the practical limitations of this thesis did not allow for an empirical study of the financial benefits of public programming, logic suggests that increased visibility through successful public programs has the potential to increase financial support.

Public programming is becoming more accepted as an integral archival function in this effort to maintain visibility and viability through education, awareness, and outreach campaigns. Public programming has been defined as “reaching out” to new audiences and “reaching in” to existing users to further educate and promote awareness of archival institutions, and the nature of the invaluable documentary resources that are available to users, if they but knew of its existence. Yet such public programming activities are still viewed by many traditional archivists as a frill, or more kindly as a desirable rather than essential function of archives. There is a deeper issue here than public programming as “P.R.” to generate more external support so the “real” work can go on. There is the unspoken assumption that “serious” researchers will have or find the financial resources to make their way to the archive and have the time and training needed to exploit them. That *de facto* restricts access to archival holdings to academics, graduate students, lawyers, middle-class genealogists, and a few other select groups. Ardent public programmers assert that archives, or at least public taxpayer-funded archives, must be less elitist and reach out to all Canadians. Children in schools are one large group of such Canadians previously ignored by most archives. This potential audience are children in their own right and children who grow up perhaps to be adults as comfortable with archives as they now are with libraries and museums.

The issues of archival public programming for the schools and the use of primary documents in the classroom can be explored in terms of examining archival and educational thinking on the subject, some pioneering past work in public programming for schools, the democratizing possibilities of new technologies, and several case studies.

In addition, an analysis of the processes involved in constructing an original educational resource kit highlights the genuine need for these types of archives-based tools in schools and sets forth some of the challenges faced by teachers and archivists in the process of designing them.

Theoretical analysis of the work of Elsie Freeman Finch, Gabrielle Blais and David Enns, Gail Farr, Ann Pederson, Ian Wilson, Terry Cook and Ann ten Cate, among others, will provide the groundwork for a discussion of public programming, from a general archival perspective, and the various debates that have raged in the profession on this topic. The emergence of archival "advocacy" in the late 1970s and early 1980s will be examined and followed through towards the more recent development of consistent public programs and recognition of the importance of education, image, awareness and use.² In addition to the shifting trends of public programming as illustrated in the literature of the archival field, annual reports from the National Archives of Canada, read in terms of their public programming content, in a cross-section over time, will be used to demonstrate changing historical attitudes towards public programming in actual practice as a complement to the theoretical discussions in scholarly literature. This foundation thus offers a springboard for considering the specific issue of public programming aimed at educators.

While public programming generally has gained much attention in the literature since first emerging in the archival field some thirty years ago, very little has been written on the subject of archives and education. With the exception of such authors as Sharon

² These are the four pillars of public programming as articulated by Gabrielle Blais and David Enns, which will be discussed in more detail in Chapter One.

Anne Cook, Ann ten Cate, Ken Osborne, Anne Gilliland-Swetland, Ciaran Trace, and Esther Robinson, virtually no archival writing has explored the realm of archives in the classroom. Although the quantity of literature dealing with the topic of primary-source teaching from an archival perspective is relatively small, there are a few key issues that are consistently raised:

- Relationships between archives and educators are mutually beneficial, providing teachers with new materials and archives with new audiences;
- Teachers are enthusiastic about using primary sources in the classroom, but many do not have the time, nor the archival knowledge to sift through vast collections of primary-source material to select documents relevant to their teaching;
- Teachers want the educational tools that will help bring archives to the classroom;
- Archives should work with educators to develop these tools; and
- Archivists must learn to examine their roles and redefine themselves not merely as “gatekeepers,” but more importantly as educators.

Throughout this literature, there is support for the development of relationships between educators and archives, with an emphasis on sharing knowledge and experience, and the benefits to be gained by both parties.

A preliminary examination of non-archival, or interdisciplinary, literature reveals that the use of archival documents in the classroom has had a long pedigree. Literature that addresses education, the classroom environment, and new approaches to teaching promotes the use of archival documents and museum artefacts as an effective method of creative teaching in the history or social studies classroom. The earliest mention of this phenomenon (within the context of Manitoba to which the thesis is specifically limited in terms of primary curriculum research) is in the Manitoba curricula guides of the mid-1940s, but references in the literature mention the early twentieth century as the origin of

this concept.³ Renewed interest in recent decades in the expanded use of primary documents within the classroom is a reflection of a shift in curriculum emphasis generally from rote learning of facts, to an understanding of concepts through “inquiry learning.” By the mid-1960s, both the curriculum itself, and commentary upon the curriculum, was centred on this form of teaching and learning. The Manitoba curricula guides of 1968 and 1969 support the use of inquiry learning through a promotion of the use of primary documents in the classroom. Authors such as Ken Osborne, Harry Dhand, Penney Clark and Jim Parsons will provide an educator’s perspective on the topic of primary documents in the classroom and “source teaching.”

The use of primary sources in the classroom initially appeared in the form of document transcripts in textbooks during the early twentieth century. While laudable for their attempt to infuse the teaching of history with the excitement of primary-source research, these textbook transcripts lacked the appeal of the original documents themselves. As inquiry learning moved to the forefront, different methods for incorporating primary sources into the classroom emerged, the most recognizable being the Jackdaw kits of the early 1960s and 1970s. These hard-copy kits, consisting of primary-source facsimile reproductions, secondary-source reading and student questions, represented early efforts to offer students alternatives to mere textbook learning. Although these kits lacked archival and historical context, they assisted teachers in

³ Ken Osborne, “Primary Sources: A New Old Method of Teaching History,” *The Manitoba Social Sciences Teacher*, Vol. 26, Issue 3 (March 2000), p. 9. The popularity of using sourcebooks in conjunction with textbooks during the early stages of the twentieth century is a good example of the “conventional wisdom that good history teaching involved some use of primary sources and documents.” (p. 10).

bringing archives to the classroom by presenting a collection of primary sources, thereby eliminating much of the archival research legwork.

In addition to an analysis of these early educational tools, two more recent hard-copy kits, produced in Canada will be examined for comparison. These kits, one from Library and Archives Canada, and the other from the Association for Manitoba Archives, represent changing attitudes on the part of both educators and archivists towards the development of, and need for, archives-based educational resources. In exploring the contents and construction of these two kits, produced in the late 1990s, parallels can be drawn between the theoretical (ideas expressed in archival and education literature) and the practical (the manifestation of those ideas in the form of higher quality educational resource kits). Both of these hard-copy kits incorporate higher quality reproductions, extensive contextual materials, curriculum relevance and co-operation between educators and archivists. While the reliability of the hard-copy kit is still strong, the advent of computer technology and the Internet has encouraged archives to explore the development of "virtual" educational kits as well. Initially these kits were stored on CD-ROM (either as an independent kit, or as a supplement to a hard-copy kit), but as Internet technology gained prevalence, education components on existing archives websites began to appear with greater frequency.

Many non-archival institutions have established themselves as leaders in exploring opportunities within the educational realm for using archival documents, but existing archival literature seems to reflect limited development of this phenomenon. Online resources seem to further support this discrepancy, as reflected in comparisons between archival and non-archival websites. In a Canadian context, with the exception of

some larger institutions (Library and Archives Canada, BC Archives and the Archives of Ontario) beginning work in this area, most archival websites have yet to reflect a firm connection with educators and potential classroom applications. Websites from a multitude of cultural institutions such as museums, galleries, libraries and historical societies will be explored and analysed both on their own and in comparison with archive websites. These sites will be examined in terms of their appeal, function, educational content, and accessibility, and the possibilities for transferring these characteristics to the archival world and its websites.

The final chapter of this thesis explores the processes, challenges and outcomes of developing an archives-based educational resource. Using the Hudson's Bay Company Archives (Archives of Manitoba) Edukit as a case study, the progression from concept, through development and production will be examined. The author, being the primary archivist involved in the Edukit's development, will set forth the procedures in creating an educational resource geared to a specific curriculum, in consultation with education professionals, and aimed at a younger audience. The HBCA Edukit, focusing on the "Fur Trade" cluster of the upcoming Manitoba Grade Five Social Studies Curriculum, represents the application of much of the theoretical arguments outlined in Chapters One and Two. It also incorporates the knowledge, experience and needs of teachers, introductory information on the use of primary sources, contextual information, and full-colour primary-source reproductions in an attempt to bring to the classroom an easy-to-use, practical and engaging educational resource.

This thesis hopes to demonstrate the importance of promoting closer relationships between archives and the school classroom, and validate the advantages of collaborations

between archival advocates and educational theorists, curriculum designers, and the Education Faculties (i.e. those that teach teachers how to teach). In essence, the central goal of this thesis is to explore the use of primary sources as educational tools and raise awareness not only in the archival community, but also with the potential audience (the classroom teacher) and those that can facilitate the changes (the governing educational bodies and those that influence the teachers) of the value of this partnership for teaching History in schools.

CHAPTER ONE

ARCHIVAL PUBLIC PROGRAMMING

In an age of evolving technology and fast-paced lifestyles, when cultural heritage and national identity are prominent issues, an awareness of the potential value of information has cultivated an increased interest in history and the historical document. Increasingly, the general public is realizing the inherent value in archival institutions, the functions they perform, and the invaluable information they contain.¹ As the “discovery” of archives by the public increases, archivists find themselves faced with the challenges of dealing with a new generation of users that come with new expectations.

This chapter will explore the issues of public programming in contrast to those of reference through a review of the relevant archival literature. Analysis of select archival material from an historical perspective will follow to suggest certain related trends and how they reflect (or not) major schools of archival theory.² The development of public programming will be reflected in the literature from its stages of non-existence, through

¹ Danielle Lacasse and Antonio Lechasseur, *The National Archives of Canada 1872-1997* (Ottawa: The Canadian Historical Association Historical Booklet No. 59, 1997), p. 1. Lacasse and Lechasseur state that in a Canadian context, archives are experiencing increased use of their records and a diversification of users, although not yet to the levels desired by the profession.

² In the context of this thesis, I am examining public programming as a method of “reaching out” to new audiences, addressing new purposes, or providing new and more effective methods with which existing researchers can utilize archival resources. In contrast, reference is a method of assisting or addressing those existing users/researchers who “reach in” to the archives, whether it is in person, via phone, email, or direct mail. I am indebted to Dr. Terry Cook for planting the seed of this comparison and metaphor, upon and around which I have constructed the title and contents of this thesis.

early stages of growth, to its current prominence as a core archival function. This chapter will be accordingly divided into four major sections:

- Passive public programs (as outlined in early archival literature),
- Early developments of public programs (through the classic archival literature of the mid-twentieth century),
- Aggressive public programs (as illustrated in current archival literature), and
- Supporting case studies (through an examination of Annual Reports from the National Archives of Canada).

This examination of public programming through a review of archival literature will offer sufficient context to understand public programming in conjunction with major developments in archival theory and set the framework for the analysis of the chapters that follow.

If archival science and theory are considered relatively new in the context of historical discourse, then it can be said, without doubt, that public programming proper is most definitely in its infancy! In the Western world, interest in conscious preservation of documentary heritage emerged in the sixteenth century, marking also the beginnings of archival science. Most resulting archives were private repositories established to reinforce the power of the ruling class.³ Beginning in the late eighteenth century, archives made the remarkable shift from private, administrative institutions, existing to support the directives and prerogatives of the ruling authority, to public, cultural institutions, existing to protect the rights of citizens and preserve heritage and national identity. The catalyst for this evolution stemmed from the desire for democratization brought about by the French Revolution, realized in the archival realm as the “broadened creation and use of records,” and the establishment of a public, national archival

³ Arnaldo D’Addario, “The Development of Archival Science and its Present Trends,” in Oddo Bucci, ed., *Archival Science on the Threshold of the Year 2000: Proceedings of the International Conference* (Macerata: Publications of the University of Macerata, 1992), p. 168.

institution in France.⁴ Many European countries established similar publicly accessible archives in the following decades.

The Passive Approach to Public Programming

Although the concept of public programming did not gain significant recognition in archival literature until the last quarter of the twentieth century, attention to the different functions of reference begin to appear by the late nineteenth century.⁵ The Dutch trio of Muller, Feith and Fruin indirectly address aspects of reference in the pioneering archival treatise commonly referred to as “The Dutch Manual.”⁶ The manual describes rules and guidelines for the arrangement and description of archival documents in order to respect the context of their creation. In so doing, it implicitly speaks to the issue of reference – does not a higher quality of arrangement and description directly facilitate quality research?⁷

Although the rules set forth by the Dutch trio may be interpreted within the broader context of an examination of reference services, it should be noted that it is a manual dedicated first and foremost to the documents and their custodial treatment (i.e.

⁴ James O’Toole, *Understanding Archives and Manuscripts* (Chicago: Society of American Archivists Manual Series, 1990), p. 29. O’Toole describes this expanded use as protecting the rights of the people, preserving the evidence of the past, and supported by the underlying right to public access. See also Ernst Posner, *Archives and the Public Interest* (Washington: K. Munden, Ltd., 1967), pp. 25-26, and Janice Panitch, “Liberty, Equality, Posterity?: Some Archival Lessons from the Case of the French Revolution,” *American Archivist* 59 (Winter 1996).

⁵ Any references to public programming henceforth are to be read in terms of the definition set forth in the Introduction and in note 2 of this chapter.

⁶ This groundbreaking volume first appeared in 1898 as a collaborative effort of the Netherlands Association of Archives, and appeared in German, Italian and French translation between the years 1905 and 1910. This paper utilises the second edition English translation. S. Muller, J.A. Feith and R. Fruin, *Manual for the Arrangement and Description of Archives*,” Arthur H. Leavitt, trans. (New York: The H.W. Wilson Company, 1968).

⁷ In fact R.D.W. Connor, Archivist of the United States, in the foreword to the first printing of the Manual in English, states that arrangement and description *do* facilitate use by researchers. *Ibid.*, p.5.

the archival processes of arrangement and classification).⁸ However, within the pages of this manual, the researcher is mentioned frequently, and this consideration of the researcher's needs may be indicative of a desire for more accessible archives. In dealing with the subject of reference, however, it is in relation to the classic functions of an archivist (acquisition, arrangement, description, preservation). Reference is a mere assumed consequence of these actions, as opposed to a deliberate function designed to make archives better known.

The Early Development of Public Programming

Sir Hilary Jenkinson, an influential archivist in post-1918 Britain, approached archives in terms of guardianship, placing priority on the protection of the integrity of the record rather than the needs of the user. At the same time, he began to address more broadly than the Dutch the function of reference. His theories were summarized in *A Manual of Archive Administration Including the Problems of War Archives and Archive Making*, which was intended as a complete treatise on the creation and administration of archives. The manual does not address the researcher in general, but refers to him as an historian, marking a long-standing perception of the "scholarly" audience to which archives until recently directed itself.⁹ After setting forth a multi-faceted definition of archives (in terms of both the institution and its collections), which examines both the character and circumstance of records creation, Jenkinson outlines the duties of the

⁸ Ibid., pp. 119-123, 163-187. Clients are addressed in terms of access, accurate finding aids and making the collections available. Rules 23 and 48 address accessibility, while rules 64 and 72-78 address the need for accurate finding aids. Rule 83 instructs the archivist to make the most important documents well known.

⁹ It should be noted that the masculine reference is Jenkinson's, another reflection of an assumption that not only were users scholars, but they were also male. The "users" of the Dutch trio's archives were also assumed to be male historians or other "scholarly" professional people.

archivist.¹⁰ His description of the dual roles expected of an archivist opens the door to the gradual development of public programming.

Jenkinson delineates a primary and secondary role for the archivist – the first, dedicated to the archives themselves, is to safeguard the custodial integrity of the collections. The secondary role of the archivist is directed at the users of the archives: to provide for the needs of historians and other researchers.¹¹ Here the significance is twofold: not only is there distinct mention of a user-related function (albeit delineated as “secondary”), but also mention of “non-historian” users.¹² In his discussion of the “secondary” duties of the archivist, Jenkinson makes reference to publication, availability of documents to students, spatial requirements and environmental conditions of the reading room.¹³

All information regarding arrangement and description of archival documents, whether expressed by Jenkinson, or the Dutch trio, can of course be interpreted as having an indirect relationship to reference for the user, but how available are those documents, and how accessible and user friendly is the reading room? It is important to remember that Jenkinson has directed his guidance to the archivist, whom he views as a guardian of the documents zealously kept under watchful eye; any suggestions interpreted as

¹⁰ Hilary Jenkinson, *A Manual of Archive Administration Including the Problems of War Archives and Archive Making* (Oxford: Clarendon Press, 1922), pp. 4-10 for a detailed examination of his definitions.

¹¹ *Ibid.*, p. 15.

¹² *Ibid.*, p. 16. While it is evident, upon further examination of this manual, that the historian is the main user addressed in this context, the mention of “other researchers” is significant. It is a shame that examples of these “other researchers” are not given, as it would have been interesting to note the client demographics of the time. Jenkinson does, however, mention students as another class of users, but it is probably safe to assume that by student, he refers to the university student, or similar “serious” student of records.

¹³ As discussion of these duties unfolds, it is evident that Jenkinson views them truly as secondary duties. In the course of examining the spatial requirements of the reading room, it is to be the last

sympathetic to public programming should be read with those conditions in mind. Although Jenkinson focuses attention on reference issues, the comments relating to the reading room and the researcher appear to lend convenience to archival duties, and not those of the researcher. Jenkinson's tone clearly indicates the secondary priority attributed to the researcher:

We need do no more here than to draw the obvious inference that once Archives are in his keeping the Archivist must allow no access, or possibility of access, to them in any circumstances, except under the personal supervision of himself or his deputy... We will suppose then, that the completion, temporarily, of all essential Archive work leaves the Archivist free to produce work to meet the special requirements of his students.¹⁴

Jenkinson's approach to archival theory emphasizes the role of the archivist as neutral keeper, or objective guardian of the record. While it introduces some elements of reference, and perhaps even public programming as discussed above, he leaves very little room for a creative or active approach to either element.

The researcher becomes a significant player in the arena of archival processes with the dawning of the Schellenbergian approach to archival theory in the specific context of appraisal. T.R Schellenberg, the dominant American archivist from the 1930s to 1960s, is best known for first advocating archival appraisal as a critical function to be performed. He asserted that records have a primary and a secondary value: primary value to the creator for on-going administrative and legal needs, and secondary value to

spatial consideration, and directed more to the protection of records from frequent handling rather than to the accessibility of the records. *Ibid.*, p. 48.

¹⁴ *Ibid.*, pp. 66, 108. It is not a great leap to propose that these sentiments express greater devotion to the documents, as opposed to the document user. That being said, Jenkinson does state once primary duties are completed, some attention may be devoted to the user of the archives, and he examines four key components in lending aid to the researcher. Jenkinson outlines them as follows: the guide (a general outline of the contents of the archives), indexes and repertories, calendars, and printed transcripts. See pp. 108-113 for further details.

the researcher both in terms of evidence and information. The significant role assigned to researchers' needs in records assessment is a major step forward. Schellenberg also takes a step towards public programming by recognizing the significance of service to the public, as well as the integral role played by the public in the creation, continued use and funding of archival institutions.¹⁵ Although historians are still considered the core of archival user groups, Schellenberg has emphasized the interrelated nature of historical research and archival development; one stimulates the other in a co-dependent relationship.¹⁶

Schellenberg makes the first significant mention in archival literature of the "search room," or reading room, and incorporates a broader definition of archival users, recognizing as well the fundamental importance of service to the public, or the client, as is evident in the following:

The servicing activity is doubtless the most important of all activities performed by an archivist. It means furnishing archives, reproductions of archives, or information from or about archives to the government and the public. It may involve the archivist in his own research...*or to provide advice and assistance in the location, interpretation, and utilization of archives.*¹⁷

Not only is this evidence of shifting attitudes towards the users of archives as significant players, but it is also a definition of what types of activities will best provide that service.

¹⁵ T.R. Schellenberg, *Modern Archives: Principles and Techniques* (Chicago: University of Chicago Press, 1956), pp. 119, 215. Schellenberg not only provides evidence of shifting attitudes towards the users of archives as significant players, but also a definition of what types of activities will best provide that service. The seventeenth chapter of his book is dedicated entirely to reference service, clearly indicating its higher position and value in the structure of archival functions and activities. See pp. 224-236 for further details.

¹⁶ This statement may invariably lead to the chicken vs. the egg dilemma; however, we will avoid that within the context of this particular discussion if we accept that both archival institutions and researchers benefit from this symbiotic relationship.

¹⁷ *Ibid*, p. 119. Emphasis added.

It is unfortunate that in the shadow of this ground-breaking shift in attitudes, Schellenberg falls back on the rather outdated Jenkinsonian concept of archivists as guardians or keepers: "The archivist thus may be regarded as a hewer of wood and a drawer of water for the scholars... [and is] thus the guardian of the truth, or, at least, of the evidence on the basis of which truth can be established."¹⁸ This cursory review of early archival literature on public programming is most striking in revealing the *lack* of attention to the subject.

Towards More Aggressive Public Programming

By the 1970s and early 1980s, the seed planted by Schellenberg develops into the functions of reference and public programming proper, and shifts towards an aggressive expansion of programs dedicated to these functions. It is at this juncture that public programming and reference are seen evolving into archival functions in their own right. In this more modern context, public programming is conventionally understood as functions related to outreach, awareness, and education, whereas reference may be delineated as a separate function and service. The existence of publications such as *Enjoying Archives: What They Are, Where to Find Them, How To Use Them* (1973), illustrate the growing prominence of public programming initiatives, awareness of the need for client guidance, attempts to reach a wider audience (and, in fact, recognition of its existence), and once captured, the duty to properly educate it.¹⁹ Michael Cook, author of a similar guidebook directed at archives administration, devotes three entire chapters to the search room, services offered therein, and the possibility of incorporating education

¹⁸ Ibid, p. 236.

¹⁹ David Iredale, *Enjoying Archives: What They Are, Where to Find Them, How to Use Them* (Newton Abbot: David and Charles (Holdings) Limited, 1973).

into an archival context.²⁰ He outlines a definite change in user demographics, perhaps signalling a need for change in archivists' perceptions: the researcher is no longer limited to an academic pouring over old manuscripts!²¹

Perhaps the most significant indication of the emerging prominence of public programming issues was the publication in the 1970s of two volumes in the Society of American Archivists' *Basic Manual Series* dedicated solely to these topics: *Archives and Manuscripts: Exhibits* and *Archives and Manuscripts: Public Programs*.²² Ann Pederson and Gail Farr Casterline, two prominent American advocates for archival public programming, begin their manual on Public Programs by defining it as "any activity that contributes to a greater awareness of archives and what they do...or any tools that support and enhance other archival functions such as research, reference, publication and collecting such as exhibits, publications, tours, conferences, workshops and presentations."²³ They suggest that one of the key goals of public programming is to underscore the value of archival institutions, especially in times of economic stress, through better appreciation, awareness, support and communication. Public programming is presented in a new light, as a facilitator of the communication process,

²⁰ Michael Cook, *Archives Administration: A Manual for Intermediate and Smaller Organizations and for Local Government* (London: Headley Brothers Ltd, 1977), see pp. 144-171, 183-198.

²¹ *Ibid.*, p. 144. In his emphasis of this changing demographic, Michael Cook prompts the archivist to research his users and offer flexibility in addressing a wider variety of needs resulting in this expanded audience. He also addresses the relatively new (at the time) issues of access, in addition to emphasis on educational outreach as an integral portion of the archivist's duties. He views education as something significant enough to warrant its own programmes and resources, but recognizes the potential limitations of budget restraints. See pp.148-152, and 183 respectively.

²² Gail Farr Casterline, *Archives and Manuscripts: Exhibits* (Chicago: Society of American Archivists, 1980), and Ann E. Pederson and Gail Farr Casterline, *Archives and Manuscripts: Public Programs* (Chicago: Society of American Archivists, 1982). Casterline's manual dedicated to exhibits alone, explores them as a relatively new realm, but points out that as early as 1949, exhibiting was recognized as a valuable tool for the archivist.

with emphasis on the need to move away from the reference room and the traditional reference function, in order to communicate archival information that extends beyond guides, inventories, and personal face-to-face assistance.²⁴

Throughout the 1980s, an increased interest in history and (related) biography, diversification of many archives' users, and an explosion of records media and volume, led to the need for more education, awareness and visibility within the wider public realm beyond traditional clients of academics and genealogists. In the wake of budgetary constraint and downsizing trends evident during the 1980s, archival institutions also viewed public programming as a key to their survival.²⁵ The aggressive expansion of public programming into a *core function*, rather than a desirable optional activity, began in earnest during the late 1980s and early 1990s. As the changing face of public programming evolved, significant changes in the literature document this evolution.

In examining public programming in recent archival literature, one of the most significant changes is the sheer volume of writing covering the topic.²⁶ As well, there are changes within the content of the literature away from practical implementation manuals towards more theoretical investigations. The recent literature emphasizes six major themes:

²³ Ibid., pp. 7-8. Note that reference services are not addressed in this definition, consistent with the definition that the author has chosen for the purposes of this thesis.

²⁴ Ibid., p. 9.

²⁵ Note the formation of a Public Programs Branch in the National Archives of Canada in 1985-1986, amidst downsizing elsewhere within the institution, as an example of this phenomenon.

²⁶ The limited scope of this particular thesis deems it necessary to discuss only the most prominent and influential writers in the existing literature. In so doing an attempt has been made to present a balanced representation of different viewpoints for broad trends in public programming. Specialized archival literature about public programming for schools will be discussed in the next chapter.

- A definite *need* for archival public programming through explanation of the benefits it carries;
- *Support* for the integration of public programming perspectives into the core archival functions of appraisal, description, and preservation;
- An *increase* in user-centred services by archives to a significantly wider and new clientele;
- *Broader* postmodern perspectives encouraging archivists to view themselves not merely as keepers and curators, but as educators, mediators, and interpreters of the records in their care;
- Inter-institutional *cooperation* supporting shared resources and shared information to reach broader audiences than would be possible by acting alone; and
- *Encouraging* the archival profession to look to models of service standards and public programming initiatives in other information/cultural institutions such as museums, galleries and libraries.

These six themes collectively point towards a broadening of archival “horizons.” While the approaches of various advocates and institutions may differ, there appears to be a common driving force to recognize the value of public programming as a means to both ensure survival and promote appreciation of the archive as a cultural institution.

Perhaps it is most appropriate to begin with an overview of some contributions made by Elsie Freeman Finch, one of the first and still leading advocates of public programming. Throughout the course of her career, Freeman Finch has promoted public programming through both written and spoken word, and through her involvement on various committees, boards and task forces. This is in addition to the work she has done directly in public programming positions she has held within various archival institutions.²⁷ Freeman Finch led the way with a ground-breaking article in 1984 that examined archival administration from a user perspective, suggesting that archives

²⁷ Elsie Freeman Finch, “Making Sure They Want It: Managing Successful Public Programs,” *American Archivist* (Vol. 56: Winter 1993), p. 70. While cited here consistently as Elsie Freeman Finch to avoid confusion, it should be noted that she was known as Elsie Finch in her earlier work.

needed to shift their focus from record custodianship to user needs.²⁸ With an emphasis on advocacy through understanding of public programming and its integration into the core functions of archival work, Freeman Finch has made important contributions to the global recognition of public programming issues within the archival community.²⁹ As a staunch supporter of a user-centred approach to public programming, she focuses on increased levels of “customer” (or public) service in order to create support for, and appreciation and understanding of, archival institutions.

The core of Freeman Finch’s approach to public programming is that advocacy (outreach, awareness, education) is a *daily* occurrence, whether planned or otherwise. Especially in an era where society is so focused on customer service, first impressions do count, and archivists need to be constantly aware of this fact. Being user-based, this approach maintains that while public opinion of the archive and the archivist invariably exist, it is ultimately influenced by archivist’s daily interactions with users. In an attempt to preserve and broaden public programs, focus must shift from the records themselves to public relations.³⁰ In order to contextualize Freeman Finch’s approach to public programming, it is important to understand her definition of it:

Good public relations requires that we assess public attitudes towards our archives, keeping those views in mind as we make policy and procedural decisions. It requires that we seek to know how those decision effect public opinion and that we choose the best possible channels to make them

²⁸ Elsie Freeman Finch, “In the Eye of the Beholder: Archives Administration from the User’s Point of View,” *American Archivist* (Vol. 47: Spring 1984). Freeman Finch suggests that archivists have incorrectly assumed that they know their users, and understand their research adequately enough to meet their needs; to remedy this requires a systematic re-examination of users, thorough self-examination, and the development of *useful* finding aids. pp. 111, 115 and 121.

²⁹ Elsie Freeman Finch, “Archival Advocacy: Reflections on Myths and Realities,” *Archival Issues* (Vol. 20, No. 2: 1995), p. 115.

³⁰ *Ibid.*, pp. 116-117. The dangers of focusing excessively on users will be discussed at some length further on.

comprehensible to the public. Good public relations seeks advocates and intermediaries at all levels to speak for our programs, and it takes a long view, anticipating problems and searching out opportunities to preserve and advance the archival program.³¹

This broad-based definition of public programming (referred to here as public relations) is indicative not only of the need for the public to be made more aware of the archival institution (its functions, and the value of its holdings), but also for the *archivist* to be more aware of the public, and its needs.

Canadian contributions to the public programming resurgence have strongly emerged from Ann ten Cate (Outreach Co-ordinator for the BC Archives, and formerly of the Region of Peel Archives), Barbara Craig (Archivist at Archives of Ontario and York University, now a professor in the Archival Studies program at the University of Toronto), Gabrielle Blais and David Enns (Library and Archives Canada [LAC] archivists and managers), Ian Wilson (Archivist of Ontario, and now Librarian and Archivist of Canada), Tim Ericson (an American university archivist, and later archival educator), and Terry Cook (formerly an executive manager at LAC and now a professor of Archival Studies at the University of Manitoba). The major contributions of Blais and Enns on the theory of public programming perhaps best represent the “recent intensification of professional concern in the whole area [of] archival public services.”³² The theme of the 1990 Association of Canadian Archivists Annual Conference, “Facing Up, Facing Out: Reference, Access and Public Programming,” is another strong indication of the increasing appreciation of public programming within the Canadian archival profession.

³¹ Ibid., p. 117.

Ann ten Cate discusses the public programming experience from the perspective of a smaller institution, and importantly, about forging connections between archivists and educators (a topic that will be discussed in more detail in Chapter 2). Although public programming is increasingly recognized as an important function of archival work, there are some major challenges and issues, especially when attempting public programming initiatives within a smaller institution. Ten Cate identifies some of these issues as follows:

- Limited staffing and budgetary resources,
- Professional identity of archivists as “record-keepers” versus “record-givers,”
- Issues of preservation versus access, and
- Wariness of commercialized self-promotion.³³

These issues seem to be a common theme in literature dealing with the challenges of public programming, but that which appears most often is the issue of professional self-identity. Many advocates of public programming, as discussed below, emphasize the need for archivists to rethink and redefine their roles in order to approach the issues from new perspectives.

Ten Cate offers solutions to some of these issues by relating public programming experiences at the Region of Peel Archives. This institution approached public programming actively and treated their “public,” or users, as an audience, and as a result came up with the following strategies:

- Devise a program that demonstrates the value of an archives “in a very tangible way,”

³² Barbara L. Craig, “What are the Clients? Who are the Products? The Future of Archival Public Services in Perspective.” *Archivaria* 31 (Winter 1990-1991), p. 135. This particular issue of *Archivaria*, in fact, had an entire section devoted to public programming.

³³ Ann ten Cate, “Outreach in a Small Archives: A Case History,” *Archivaria* 28 (Spring 1989), pp. 28-29.

- Analyze user statistics to determine who are the neglected audiences,
- Involve as many staff members as possible in outreach activities,
- Create a mobile presentation to address wider audiences, and
- Develop relationships with other cultural institutions in order to learn from and collaborate with each other.³⁴

These strategies appear in different variations throughout the literature. They demonstrate solutions that can be undertaken by smaller institutions, but that can also be applied on a larger scale if need be.

Timothy Ericson begins his discussions of the outreach activities from an archival perspective with an account of a graduate student “discovering” some important documents that had been forgotten on “dusty” shelves in the archives. Ericson uses this familiar story to point out that archivists rarely promote the use of their holdings and their own role in developing them. Although it was archivists who acquired, preserved and described those “forgotten” documents, if their use is not promoted, this type of “bad publicity is better than no publicity” story will continue.³⁵ Ericson suggests that public programming should be founded on the principle that it is a basic archival function, an ongoing function and one that is balanced and integrated with other activities.³⁶ This article addresses three issues: the move towards public programming as a core archival function, consideration of archival users, and the ways in which public programming can address image, awareness, education and use.³⁷ Rather than articulate the common thread of redefining and re-examining the role of archivists in order to address the issue of public programming, Ericson goes a step further and states that archivists must change

³⁴ Ibid., pp. 29-31.

³⁵ Timothy Ericson, “‘Preoccupied with our own gardens’: Outreach and Archivists,” *Archivaria* 31 (Winter 1990-1991), p. 114.

³⁶ Ibid., p. 115.

the way that they communicate their mission.³⁸ In re-evaluating and restating the mission, or mandate of an archives, outreach can be shifted from an afterthought to a core archival function. Ericson writes from a use (and thereby user) centred perspective, suggesting that use is the ultimate goal of the archives, and public programming is a solid means of supporting and promoting that use, at the same time addressing image, awareness and education.

Ericson also addresses the aspects of public programming that may be perceived as negative by the archival community. Resistance to public programming from within an institution may arise in the form of budgetary constraints, lack of staff, or lack of resources. Related to the “lack of resources” argument is the perception that public programming will bring in too many users, users that the institution may not be able to handle properly because of the aforementioned lack of resources. Ericson argues that this potential problem should be viewed in a positive light, suggesting that public programming demands essential self-examination, bringing to light deficiencies in areas such as appraisal, description and preservation.³⁹ Rather than view this as negative, Ericson sees it as an opportunity for improvement. In his conclusion, Ericson nicely summarizes the need to shift from concentration on the means of public programming to its fundamental goals:

We need to concentrate more on the impact of our outreach activities, and the lesson we have learned from them – in other words, to evaluate our efforts. We need then to concentrate on applying these lessons in order to

³⁷ Ibid., p. 115. These four elements of image, awareness, education and use are the four pillars of the Blais and Enns argument for public programming which follows below.

³⁸ Ibid., p.116. By addressing the mission, rather than merely the role of the archivist, Ericson emphasizes the importance of starting public programming from the nucleus of the archival experience.

³⁹ Ibid., p. 117.

improve the effectiveness with which we are able to make archival materials available.⁴⁰

In order for public programming to become a core archival function, archivists need to become comfortable with it as a means to improve their work and the daily operations of their institution.

Gabrielle Blais and David Enns, two self-declared disciples of Freeman Finch and early managers of the public programming function at LAC, also favour a user-oriented approach, but with a broader perspective on what to include in public programming. The basis of the Blais and Enns argument that there is not a single level of public programming, but various levels that would address all Canadians: potential, interested and actual users. They codified this new formula for public programming with four main pillars:⁴¹

- Image - to promote a positive image that elicits and increases financial, public and intellectual support for archives;
- Awareness - to promote increased knowledge of the function of archives and the materials it holds, thereby encouraging participation in archival endeavours;
- Education - to provide users, and potential users with the basic tools to conduct their research by teaching the central principles of archival science so that relevant information and records may be located; and
- Use - to strive for a better understanding of archival users and use through more precise methods of evaluation.

This is an approach that promotes equal access through the implementation of these four components within the context of evolving public demand. They cite the changing interaction with the public as the impetus for transformation within the realm of public

⁴⁰ Ibid., p. 121.

⁴¹ Gabrielle Blais and David Enns, "From Paper Archives to People Archives: Public Programming in the Management of Archives," *Archivaria* 31 (Winter 1990-1991), pp. 101-102, 104-106 and 108-109. They define public programming as "those activities that result in direct interaction with the public to guarantee the participation and support necessary to achieve an archival repository's mission and fulfil its mandate." (103).

programming.⁴² In order to better serve our publics, Blais and Enns argue that public programming must emerge as a user-based entity that effectively addresses changing public awareness, demand and requirements. Mirroring Freeman Finch and the Schellenberg tradition, Blais and Enns suggest that even appraisal decisions of what become archives should reflect users' needs or wishes.

Ian Wilson approaches public programming from a communications perspective, citing it as an important archival function that suffers from a lack of attention.⁴³ His is a user-based approach that laments the low priority of use in the discussion of archival functions. Within his commentary on public programming, or communication functions, Wilson identifies some commonly reiterated challenges (such as new users, record volume and higher expectations) and argues for a restructuring of services in order to shake deeply entrenched stereotypes and "elitist" service.⁴⁴ To facilitate this restructuring towards client-based services, Wilson advocates honest self-examination and reminds archivists of the importance of first impressions.⁴⁵ Elsewhere, Wilson encourages archivists to compare their services and structures to those of the museum world and suggests that the archival profession must capitalize on archive-driven products, create museum-like, less staff-intensive experiences, extend reading room hours and create more precise, effective finding aids for researchers.⁴⁶

⁴² Ibid., pp.102-103, where this changing interaction is examined in detail by Blais and Enns.

⁴³ Ian Wilson, "Strategies for Communication," *Journal of the Society of Archivists* (Vol. 16, No. 1: Spring 1995), pp. 55-56.

⁴⁴ Ibid., pp. 60-61.

⁴⁵ Ibid., pp. 62-63. Notice the similarity between Wilson's stance, and that of Elsie Freeman Finch.

⁴⁶ Ian Wilson, "Towards a Vision of Archival Services," *Archivaria* 31 (Winter 1990-1991), pp. 95, 97-98.

In response to this strong advocacy of user-driven archives as the basis of public programming, Terry Cook advocates caution in shifting focus too much away from the records themselves, and the context of their creation. While he readily supports the need to promote education, awareness and accessibility, he states that it should not be at the cost of the contextual understanding of the records themselves. Instead public programming should be approached with a more balanced perspective. In taking this stance, Cook draws attention to the potential problems of an exclusively user-based approach:⁴⁷

- Undermining central tenets of archival theory based on the integrity of records, rather than the changing user whims and popularity,
- Reorienting and even undermining of the contextual premises of archival work, and
- Adopting cultural consumerism (and the danger of first presenting and then defining as ideal a superficial and “fast food” archives where body counts and web hits are more important than scholarship and excellence).

These arguments are fundamental to the premise that public programming is in danger of upsetting the balance between contextual research by archivists to understand records and providing better and broader access to those records to an expanding clientele. In order to sustain the credibility of the archival profession, care must be taken in appraisal to preserve records that are representative of collective society and its memory, and that are appropriately contextualized to ensure their reliability as evidence, rather than focusing merely on what is in demand or trendy research at the time. Cook argues that records should remain the driving force behind all archival functions, but at the same time archivists should move away from providing mere information about records and towards

⁴⁷ Terry Cook, “Viewing the World Upside Down: Reflections on the Theoretical Underpinnings of Archival Public Programming,” *Archivaria* 31 (Winter 1990-1991), pp. 123-127.

sharing deeper knowledge with users so they can explore more fully the “contextual richness” of the records.⁴⁸ Cook’s position is one that advocates an appreciation of the rich provenance or deeper contexts of value of archival records while leading the user to share the archivist’s passion and excitement for the journey of discovery. It is based on respecting all users, without compromising archival work or outreach.

At the 1990 Association of Canadian Archivist conference and again in *Archivaria*, Barbara Craig commented on these varying positions, but sought to find common ground.⁴⁹ Rather than enshrine the notion of user-centred programs (as supported by Americans Freeman Finch and Ericson, and Canadians Blais and Enns), or the “democratic right to access” (as argued by Wilson), Craig suggests that the key to effective public programming is equipping archives’ clients with the education and information to successfully utilize the collections.⁵⁰ In providing clear, precise and useable information, archivists can “remove the ‘mystery’ which cloaks archival research, [but at the same time must not] purge the unique character of archival information. For the novice user, [archivists] must replace the mystery of the finding aid with a delight in working with records; for the sophisticated client, mystery must be replaced by respect for the evidence that archival documents can provide.”⁵¹ This approach not only balances maintaining the contextual importance of the archival record with that of increased access and service, but also addresses both the “reaching in” (more deeply, to existing clients) and “reaching out” (more broadly, to new clients) that is

⁴⁸ Ibid., pp. 128, 131.

⁴⁹ Craig, “What are the Clients? Who are the Products?,” pp. 135-136. Craig cites Blais and Enns, Ericson and Wilson, and Cook within this article.

⁵⁰ Ibid., pp. 136-137. Craig states that while she is in full agreement with Cook that the focus must be the record, and not the public; she also argues for further discussion of related issues.

⁵¹ Ibid., p.138.

integral to successful public programs. Importantly, Craig points out that, while contextualization is key to all archival functions (including public programming), the archival profession, as a whole, lacks contextual information about its clients that would be provided by a more thorough understanding of our institutional and professional history, and by regular, in-depth (rather than show-piece) consultation with, and analysis of, various users.⁵²

Craig concludes with an eloquent expression of the ultimate goals of public programming:

[T]he challenge before us would seem to be how to expand the archivally literate public; how to communicate our excitement to researchers; how to infect them with this same excitement; and, in the end, how to create public programmes which do precisely that.⁵³

In a more recent commentary, Craig returns to these themes in terms of the impact of information computer technology and the Internet on the issues of public programming.⁵⁴ Craig sees new expectations by archives users, conditioned by increased use of and exposure to the Internet. She suggests that many users come to the archives (either virtually or in person) with raised expectations because of the "instant" availability of information through automation and the World Wide Web, and the perpetuation of information "myths" such as the totality of information availability through the Internet and thus the declining need for traditional libraries, archives, and walk-in clients.⁵⁵ Archivists will have to re-evaluate again their function within the context of an information economy, and to decide whether archives should be viewed as

⁵² Ibid.

⁵³ Ibid., p. 141.

⁵⁴ Barbara Craig, "Old Myths in New Clothes: Expectations of Archives Users," *Archivaria* 45 (Spring 1998), pp. 118-126.

⁵⁵ Ibid., p. 120.

“information commodities or as more durable social resources,” always considering their accessibility.⁵⁶

Craig views the Internet as an invaluable tool in the function of public programming, providing improved access and services to existing users, while potentially attracting newer ones as well. She reminds the reader that although the Internet can be used to improve traditional access and service, its use is not limited to serious research, but also includes browsing for its own sake. These “browsers” may be archives users of the future, and archival institutions have the opportunity to become something more than a signpost along the way. Rather, with well-managed sites that assist accessibility and provide adequate contextual information, archives can be a meaningful stop.

While the preceding review has only analysed the most important recent literature, several basic tenets of public programming in its still evolving incarnation are evident. Current approaches have advocated integration of public programming into all daily activities and functions of archives, stressed the benefits of these public programs in an era of reduced funding, and emphasized a broad perception of the archivist as not merely gatekeeper, but rather as educator and mediator.

While increasing the value and prominence of public programming within archival institutions is an important part of ensuring institutional and program survival, some of the advocacy literature displays an alarming trend towards devaluing the record by chasing current “hot topics” and fashionable trends in research. The profession is thus still struggling to achieve a broadening of services and clientele without diminishing the essence of what makes archives valuable in the first place.

⁵⁶ Ibid., p. 122.

The Changing Face of Public Programming: A Case Study

Public programming at Library and Archives Canada (formerly the National Archives of Canada, 1987-2004, and the Public Archives of Canada, 1872-1987) has been cultivated to varying degrees throughout the course of this institution's history.⁵⁷ Through a brief survey of a primary source, the LAC annual general reports as a case study from one institution, there emerges a microcosmic reflection "on the ground" of the evolution and trends discussed above from the past century of archival literature. The reports are, then, another barometer by which to read the changing climate of public programming within the archival community. Fifteen reports have been chosen in order to demonstrate the changes that occurred within the institution in terms of public programming.⁵⁸

In the reports of the earliest Dominion Archivists, public programming received little, if any attention at all: the overall emphasis was on acquiring and then describing the collections. Long lists of calendared documents were presented in a fairly tedious manner, over hundreds of pages. The "public" focus was almost exclusively on academic historians by creating an atmosphere conducive to access and use through continuation and expansion of records transcription overseas, establishment of publication programs, expansion of hours and publicizing the holdings.⁵⁹ The PAC also had an extensive

⁵⁷ Despite possible confusion for the reader, I will hereafter refer to PAC, NAC, or LAC for the appropriate time period.

⁵⁸ Reports have been chosen at ten-year intervals for the years 1872-1942, and 1950-1980, with the addition of the Annual Report of 1972 marking the centennial celebrations of the PAC. From 1985-2002, reports were chosen every two to five years, due to the rapid nature of change within the realm of public programming. By the mid-1980s, public programming had become a significant issue, and therefore received more attention within the pages of the annual reports. The chosen reports are intended to reflect the more significant changes and events that occurred as a reflection of the increasing prominence of public programming in Canada.

⁵⁹ Danielle Lacasse and Antonio Lechasseur, *The National Archives of Canada: 1872-1997* (Ottawa: The Canadian Historical Association Historical Booklet No. 59, 1997), pp. 3, 6-9; Ian

museum program of historical three-dimensional objects relating to Canadian history, and since 1918 to the Great War and the PAC's acquisition of war trophies.

Early public programming is noticeable in the report for 1932, which mentions activities stemming from the Research and Information Division, discussing the increasing usefulness of the Public Archives and the expansion of its user groups; and from the Historical Research and Publicity Division which had dealt with publications in the PAC-sponsored and well-received *Canada and its Provinces* volumes.⁶⁰ Gustave Lanctôt, Dominion Archivist from 1937 to 1948, had the unpleasant job of reporting the effects of the Second World War on the Public Archives of Canada, in the form of staff and resource reductions, and transferring part of the PAC museum to the new War Museum. Even though the PAC was faced with war-implemented restrictions, Lanctôt reports the contemplation of programs for the wider use of materials through courses, publications and microfilm, marking a major step towards true public programming initiatives for Canadians not able to visit the PAC in Ottawa.⁶¹

Throughout the 1950s and 1960s, the PAC started focusing more on the needs of its users. W. Kaye Lamb spearheaded very large-scale overseas microfilming projects in London and Paris that would enable greater and more remote use of the records. During this period there was significant expansion of clientele, both in terms of numbers and diversity.⁶² The report which covers the most time span, 1959–1969, offers an interesting perspective in that there is almost a ten-year period between reports, during which

Wilson, "Shortt and Doughty: The Cultural Role of the Public Archives of Canada, 1904-1935," *The Canadian Archivist*, Vol. 2, No. 4 (1972), pp. 14, 17-22.

⁶⁰ 1932 *Report of the Canadian Archives* (Ottawa: Department of Agriculture, 1933), pp. 9-11.

⁶¹ 1942 *Report of the Canadian Archives* (Ottawa: Department of Agriculture, 1943), pp. vii-xiv.

significant changes occurred, including, most significantly the establishment of the Publicity and Displays Services, a joint service for the Public Archives and the new (1953) National Library to make available and promote awareness of important items in their holdings.⁶³ Here public programming initiatives were embodied in a specific functional unit.

The annual report of 1972-1973 seizes the opportunities presented by the centenary celebrations of the PAC, in conjunction with the sixtieth anniversary of the Public Archives Act, to promote the institution and its value to Canadian society. An exhibition with a major book-length catalogue containing illustrations of PAC holdings with brief historical information, *Archives: Mirror of the Past*, was produced in conjunction with the celebrations. The 1972-1973 report also refers to the now established interlibrary loan of microfilm, greater emphasis on service, and the expansion of the "Diffusion Program."⁶⁴ This program included exhibitions (travelling and stationary), remote access through the deposit of PAC microfilm in Provincial Archives, publications of volumes aimed at "armchair historians" and an expanded program for publishing of holdings.⁶⁵

The changing perceptions of public programming in the pages of the annual reports illustrate a shift from mention of users and use of records in Ottawa, to ideas about wider accessibility, to the idea and creation of public programming service groups,

⁶² Public Archives of Canada, *Annual Report 1950*, p. 27. There are also notes regarding the staff's ongoing efforts to put on display exhibits which will be of interest to particular schools that tour the facilities (28).

⁶³ PAC *Annual Report 1959-1969*, pp. 1-2, 4.

⁶⁴ PAC *Annual Report 1972-1973* (Information Canada: Ottawa, 1974). The Report states that "this program is the response of the Branch to the declared policy of the Secretary of State to disseminate, where possible, the cultural resources of the nation," and goes on to qualify that this is not a new idea, but rather an extension of the "diffusion" programs already in place (13).

and finally to a clear statement of interest and initiative in the area of public programming and outreach in the report of 1979-1980. In the introduction to this report, three concepts guiding the Public Archives are stated, the final concept being that of "service to the researcher and the community...an objective to which priority was given."⁶⁶ Finally, in clear terms, there is a statement of the priority of the concept of public programming without having to infer it in passing among other archival functions. There is significant mention of educational outreach activities (and what more could, and should be done in this area), public relations services (it is important to note that such a service now even *exists* within the archival institution) and the various publications produced that year.

The mid-1980s mark a significant change in the presentation of reports under the direction of the then-new National Archivist, Jean-Pierre Wallot. Beginning with a major aesthetic makeover in 1985-1986, the annual report underwent significant changes through the early 1990s in form and content. As the annual reports evolved into a user-friendly, aesthetically pleasing and less "clinical" (in other words, less of a "governmental") publication, they became a public programming tool in and of themselves. Content and layout changes signal the awareness of a new audience or, at the very least, a desire to reach new audiences. Through these changes, the NAC was then proclaiming its mission – and value to Canadians – with pride, passion and excitement rather than producing a bureaucratic submission of statistics or lengthy list of sources.

⁶⁵ Ibid., p. 13

⁶⁶ PAC *Annual Report* 1979-1980, p. 1.

While Wallot was evidently bent on changing his institution, he was also careful to stress the importance of history and how archives plays therein a critical role: "A nation without archives is a nation without a history...a nation without a history is a nation without a culture; it is a nation without a memory...."⁶⁷ Here he was perhaps reflecting the "balance" in the professional literature enunciated by Craig and Cook of respecting both history and outreach, traditional and innovative public programming, depth as well as breadth. Of the events covered in this report, the most important is the substantial mandated downsizing that occurred within the NAC during that fiscal year. Despite this, Public Programs was created as its own branch, and was predicted to be a rapidly expanding division for the future.⁶⁸

As the awareness of the need for, and value of, public programming increased throughout the 1990s, more attention was devoted to these issues in the annual reports. The reports of the early 1990s deal with such issues as outreach technology, information explosion, service, awareness and education, while trying to instil a sense of value in its expanding audience. During this time, the reports also become significantly more reader-friendly and more oriented towards external communication, rather than internal bureaucratic accountability.⁶⁹ As society moved towards a wired world of information technology, the NAC advocated the use of such technology to facilitate the transmission of its "communications products," specifically through the design and launching of the

⁶⁷ PAC *Annual Report* 1985-1986 (Ottawa: Minister of Supply and Services, 1986), p. 6.

⁶⁸ *Ibid.*, p. 10. This monumental change is an important indicator of the increasing prominence and value of public programming. It was recognized that in order to create a wider understanding and greater appreciation of the Archive (and thereby increase support, funding and ensure survival), an active stance and separate senior administrative branch was required.

⁶⁹ *The Annual Review of the National Archives of Canada 1995-1996* (Ottawa: Minister of Public Works and Government Services, 1996), p. 76. It is interesting to note this reorientation towards

NAC website.⁷⁰ In addition to this public programming initiative, an education kit was developed for schools, a digitization project was undertaken, preparations were made for the 125th anniversary of the Archive in 1997, and an active exhibition program maintained.⁷¹

National Archives of Canada: 1 Discovery Leads to Another is the title of the *Annual Review* of 2000-2001, and reflects the long-standing priority of public programming of Ian Wilson, in his first full-year report as the new National Archivist. The inviting title, rather than “Annual Report,” and striking graphic “1” indicate the prominence of public programming now firmly embedded in the NAC. This volume is, in fact, a veritable cornucopia of public programming encapsulating many of the new directions discussed earlier. The graphics, the content and the layout communicate a definite marketing slant that leaves the reader with a “wow” factor. This publication oozes public appeal with its catchy “hook line” (1 Discovery Leads to Another...An infinite number of ways to begin your voyage of discovery), dazzling graphics and imaginative layout. This review says “history is fun, the Archive is fun, and EVERYONE is doing it!” and encourages the reader to become more aware of what goes on within the walls of this cultural institution.

This overview of the annual reports produced by the National Archives of Canada reinforces the broad trends in, and theoretical assertions concerning, public programming by Canadian archivists; and serves as an additional reflection of the changing attitudes exhibited by the archival community and the new (and raised) expectations of the public.

communication occurs at around the same time that Ian Wilson is writing about his “Strategies for Communication.”

⁷⁰ Ibid., p. 76. It should be noted that the NAC website was one of the first federal cultural institution sites to be launched, and a cross-government award winner.

As in the trends evident in the relevant archival literature, the early reports of the Dominion Archivists suggest little awareness of public programming, as recognized by modern definitions. As archival literature begins to reflect the changing attitudes and more positive perceptions of the archival community, so too do the annual reports parallel these developments, until most recently, when the reports themselves become public programming tools, demonstrating the aggressive expansion of public programming to promote, educate, make aware and make accessible Canada's documentary heritage.

There has been in the literature and in institutional policy, then, a recognition of the "democratization of clientele," facilitated through the development of policies and functions that enable the "reaching in" and "reaching out" of public programming to address the needs of an increasingly diverse audience.⁷² How such general themes of public programming are manifested in writing about, and programs for, school classrooms will now be investigated.

⁷¹ Ibid., p.76.

⁷² Danielle Lacasse and Antonio Lechasseur, *The National Archives of Canada: 1872-1997* (Ottawa: The Canadian Historical Association Historical Booklet No. 59, 1997), p.27. Lacasse and Lechasseur describe the development of the NAC in three major stages, stating that this "democratization" occurs in the third stage of development.

CHAPTER TWO
EDUCATION THEORY ON PRIMARY DOCUMENTS IN THE HISTORY/
SOCIAL STUDIES CLASSROOM

Archival institutions and archivists can provide a wealth of information to those who seek it. Archives house information in various media, leading researchers to knowledge. Educators impart information, passing knowledge on to their students. Why, then, is there not a stronger relationship between the schools and archives, archivists and educators? Teachers of the Social Sciences, Social Studies or History are faced with the challenge of making classes and curriculum material more interesting, while archival have been attempting to reach out to new audiences.¹ What better way to achieve both goals than to forge a connection between the educational system and the archival institution?

In establishing this relationship, teachers can more readily captivate students through use of the engaging story found in archival documents, while the archives has the potential to perform a valuable outreach service and build future clientele. Other cultural institutions, such as museums, libraries, and galleries, already have well-established educational programs or services. Would archival institutions benefit from, or be able to undertake, similar types of programs? In exploring existing educational literature on the

¹ The term "social sciences" will be used interchangeably with "social studies" within the context of this thesis. The concept of social studies was introduced in the early twentieth century integrating the social sciences, history and geography. Some provinces mandate the teaching of social studies; some teach history and geography as separate subjects. See Alan Sears, "Social Studies in Canada," *Trends and Issues in Canadian Social Studies*, Ian Wright and Alan Sears,

topic of using primary documents in the classroom, this chapter will investigate these issues. From an archival perspective, such pedagogical thinking is an important *primary* source itself for studying this potential new user group. In addition to considering the existing literature, the issue of computer-based information technology in the classroom, and its effects on both the use of and access to primary documents, will be considered.

Primary Documents in the Classroom: A Brief History

The idea of using primary documents in the classroom is not a new one, but it is currently experiencing growing attention.² Perhaps the recent accessibility to primary sources through digitized format, the popularity of “inquiry learning,” or the constant search for new and more stimulating ways to bring information to students have encouraged this increased interest in the classroom use of primary documents.³ Whatever the reason may be, primary sources are gaining recognition as a useful tool in the classroom. One only has to peruse the education journals or the Internet to note this resurgence.⁴

ed., Pacific Educational Press: Vancouver, 1997, pp. 18-38 for a detailed examination of the subject.

² Ken Osborne, “Primary Sources: A New Old Method of Teaching History,” *The Manitoba Social Sciences Teacher*, Vol. 26, Issue 3 (March 2000), p. 9. The popularity of using sourcebooks in conjunction with textbooks during the early stages of the twentieth century is a good example of the “conventional wisdom that good history teaching involved some use of primary sources and documents” (10).

³ Inquiry learning is the understanding of history versus the memorization of facts and figures.

⁴ Many cultural institutions such as the Library of Congress (U.S.), The National Galleries of Scotland, The Natural History Museum (UK), the State Library of Queensland, and many Historical Societies have online resources deliberately targeting teachers that not only enable remote, or “virtual” access to their collections, but also provide curriculum guides and suggested activities for using these collections in the classroom. In addition, sites such as *History Matters* (<http://historymatters.gmu.edu>) and *The Virtual Museum of Canada* (<http://virtualmuseum.ca>) provide information on how to use their collections in the classroom, as well as how to use primary documents in general. Journals such as *The Manitoba Social Science Teacher*, *The Canadian Social Science Teacher*, and *The History and Social Science Teacher* regularly contain articles on primary document use in the classroom (sometimes referred to as “The Source Method” of teaching).

The renewed interest in the use of primary documents within the classroom is a reflection of a shift in curriculum emphasis from rote learning of memorizing facts, to the understanding of concepts through "inquiry learning." By the mid-1960s, both the curriculum itself, and commentary upon the curriculum, focused on this form of teaching and learning. The Manitoba Curriculum for Social Studies in Grade 5 issued in 1968 describes the main teaching technique to be implemented as "inquiry" teaching, using both induction and generalization to impart this understanding of concepts. In addition, the main goal of the curriculum, "the understanding of the broad general concepts which apply to all disciplines in the social sciences," was reflected in the shift in emphasis from "meaningless repetition of dates, facts and names [towards]...a desire for the development of the child's awareness and understanding of the world about him."⁵ The curriculum guide for 1969 contains the first mention by the province of original documents as a means to stimulate learning in the Social Studies classroom.⁶

Ken Osborne, a Professor in the Faculty of Education at the University of Manitoba, is a prominent advocate of the teaching of history as integral to the thinking and learning process. He states that "[t]he strongest argument for the teaching of history is that, taught properly, it can help people think for themselves about important issues and it can do so to a greater extent than most other subjects with the possible exception of literature."⁷ Osborne cites the teaching of history as a breeding ground for the

⁵ *Grade Five Social Studies Curriculum*, Department of Education: Manitoba, 1968, p.2.

⁶ *Grade Six Social Studies Curriculum*, Department of Education: Manitoba, 1969, p.1. While this thesis in terms of school curriculum is focused only on Manitoba examples, the trend in the literature suggests these developments were also occurring in other provinces, but further research projects would be necessary to confirm that.

⁷ Ken Osborne, "In Defense of History," in *A Canadian Social Studies*, Jim Parsons, et. al., eds., University of Alberta Printing Services: Edmonton, 1983, p.55. Osborne is a former editor of *The*

development of directed thinking, critical thinking, understanding, objectivity, new perspectives and self-knowledge; it does so by the appealing means of telling a story and the synthesis of information from other disciplines.⁸ History is not comprised of mere facts, but rather, a contextualized dialogue of stories and information that promotes investigative learning. In this framework, teachers are meant to impart knowledge in a creative manner, providing students with the tools to discover the information, rather than to memorize a mere compendium of facts. This process may involve numerous approaches to teaching, including the use of field trips, audio-visual materials, dramatic acting-out presentations, or primary documents.

Harry Dhand, a Professor in Curriculum Studies at the College of Education, University of Saskatchewan, defines source method teaching as “teaching and learning with the raw materials of history and current events” involving analysis, questioning, investigation, interpretation, synthesis and evaluation.⁹ All of these processes are integral to the inquiry method of teaching and learning currently advocated in the Canadian education system.

While Dhand supports the introduction of the source method for teaching history as early as the elementary grades, he recognizes that this particular method of teaching demands extra commitment on the part of the teacher, but emphasizes the benefits that

History and social Science Teacher and author of numerous history textbooks for use in the public school classroom.

⁸ Ibid., pp. 55-57. For additional resources on critical thinking, see Roland Case, “Beyond Inert Facts and Concepts,” pp. 141-152; Alan Sears and Jim Parsons, “Taking Seriously the Teaching of Critical Thinking,” pp. 179-194, both in *The Canadian Anthology of Social Studies: Issues and Strategies for Teachers*, Roland Case and Penney Clarke, eds., Faculty of Education, Simon Fraser University: British Columbia, 1997.

⁹ Harry Dhand, “The Source Method to Teach Social Studies,” in Case and Clarke, eds., p. 207.

will be achieved for the time spent. Dhand recommends proper preparation, including the following:

- Possess knowledge and thorough understanding of the documents being used: choose primary documents carefully in order that they may excite interest from the students while conveying the information;
- Understand how and why primary documents should be implemented within the curriculum;
- Use a variety of sources in a variety of ways: utilize textual, visual and multi-media examples; and
- Integrate the use of primary documents with other devices such as textbooks, audio-visual material, etc., in order to contextualize the material; and
- Use group work in the examination and analysis of primary documents in order to initiate familiarity with the material.¹⁰

In addition to extolling the benefits of using primary documents, and the related teaching strategies, Dhand also provides sample activities, as well as sources and their potential use.

One of the most compelling arguments for the use of primary documents in the classroom comes in the form of an anecdote communicated by John Fines, a leading British commentator on the teaching of history. Fines relates a story from his early teaching days, when corporal punishment was an accepted part of the education system. Fines found himself unable to master the “art of a good follow through,” so instead developed a cerebral version of punishment: unruly students were directed to complete “hard, unremitting and boring work – that is they would help me with my Ph.D. thesis which was on the heresy trials in the fifteenth century.”¹¹ Much to his surprise, the students not only accepted their punishment, but also enjoyed it and continued to attend after-school sessions. Fines’ use of primary document research as an alternative to

¹⁰ Ibid., p. 208.

corporal punishment only produced a desire to do more and to learn more. Fines theorized that this desire to “do” was the reason for the interest; in other words, “the boys were interested in the process of the subject – they wanted to see someone who was doing history, not just telling them about it.”¹²

Canadian Social Studies, an education journal published from a Canadian perspective, is a valuable resource for those wishing to learn more about the use of primary resources in the classroom. While it does not boast a large quantity of commentary, theory or past practices regarding usage, it does feature a regular segment on the practical implementation of teaching with primary documents, entitled “Documents in the Classroom.” This feature provides examples of primary sources, and activities that can be used to engage students in the examination of these documents.

“Documents in the Classroom” is a useful tool for teachers new to the “source method,” as each segment provides historical context, relevant primary documents (reproductions, as well as sources for locating these documents), related resources, main activities and follow-up activities in which the class can participate. Most segments also create links to the activities that make them relevant to today’s world, as well as demonstrating possible connections between the documents with their related activities, and the curriculum. Many of the suggested activities are interdisciplinary, allowing the teacher to demonstrate “real-life” application of skills learned in other subject areas.

The perceived value of using primary documents is illustrated in the following statement taken from the Summer 1997 issue:

¹¹ John Fines, “Teaching with Documents: A Personal View,” in *The Manitoba Social Sciences Teacher*, Vol. 23, Issue 2 (November 1996), p. 35.

¹² *Ibid.*

Despite the increasing use of film, questionnaire and interview as sources of historical information, the archival document remains an indispensable entryway for studying historical issues in the social studies. Functioning as a text in context, the document is a primary source that provides an opportunity to examine the meaning of words and ideas, and in the process, gain some insight into the social and cultural setting in which they emerged...this twofold objective can be translated into a better understanding not only of the past in and for itself, but of the interdependence of the past with the present and perhaps the future.¹³

This particular article, while not as focused on the actual presentation of a document (or set of documents) itself, explains at length the benefits of using primary documents and some of the skills that can be developed in the process. Some of the skills discussed will ring true to those involved in the archival profession; analysis, assessment and authentication are all processes with which archivists must also be familiar in dealing with the collections of their institutions.

The Role of the Archivist

In the literature designed for the Social Studies or History teacher, there exists a wealth of documentation on the subject of using archives in the classroom, but very little about the role of the archivist in its activity. Many of the articles outline the role of the documents, the role of the classroom teacher, and the benefits of using the source method, but there is relative silence about the expectations of the educational community about possible and necessary contributions from archives and archivists.

Two exceptions are Ken Osborne, whose observations regarding the important role of primary sources in the Social Studies classroom have already been discussed, and Sharon Anne Cook, formerly a high-school teacher, now with a doctorate of history, and currently a Professor in the Faculty of Education at the University of Ottawa. Both

¹³ Henry Hodysh, "Documents in the Classroom," *Canadian Social Studies*, Vol. 31, No. 4 (Summer 1997), p. 189.

suggest an active and integral role for the archivist in order to bring archives to the classroom in an effective, exciting and successful manner. Arguments made by both writers suggest the pressing need for archivists to re-examine their roles and their institutions from a new perspective. Esther Robinson, an Education and Events Manager at the National Archives of Australia, adds commentary on that institution's practical experience interacting with the education community. Robinson, a former teacher herself, lends "double agent" perspective to the mix. Cook suggests that in order for the use of primary sources in the classroom to flourish, archivists must redefine their function. She sees the archivist not merely as record keeper, policing access, and dealing with traditional university-based scholars, but rather envisions the archivist as an educator, providing structured access to, and consistent information regarding usage of, primary sources. Not only does Cook suggest a rebirth of the archival outreach function, but she also encourages archivists to consider the benefits of a connection with the education world:

- Promotion of a positive image,
- The opportunity to educate the public on the value of archives,
- The potential for developing financial support,
- Limitation of the misuse and misunderstanding of archives (through dissemination of information and education), and
- Increases in the general interest in archives.¹⁴

The development of a relationship between archival institutions and the education world, including faculties of education training future Social Studies and History teachers, would be mutually beneficial, providing teachers – current and future – with new

¹⁴ Sharon Anne Cook, "Connecting Archives and the Classroom," *Archivaria* 44 (Fall 1997), p. 107.

channels of information, and providing archives with an educated, appreciative and supportive public.

In Cook's estimation, archival institutions are well equipped to support the "new history" now being brought actively to the classroom. By providing the location of primary sources, and provision of structured access to these documents through collation or publication of relevant sources, and teacher guides linked to curriculum requirements, archivists can assist educators without having to provide pedagogical strategies.¹⁵

Ken Osborne points out that in the great debate over the professional identity of archivists, which typically emerges as "the archivist as historian versus the archivist as records manager," the archival community has largely ignored a third possibility: the archivist as educator.¹⁶ Osborne and Cook both agree that a relationship between educators and archives would be a beneficial one, but Osborne frames it in a slightly different manner, viewing the archivist as both educator and networker who can support the new history by preparing and educating teachers and their students in the understanding of primary sources. This mutually beneficial arrangement would accomplish two major goals: provide teachers with resources that could improve the quality of teaching, and create an opportunity for a greater understanding and appreciation of primary sources. By expanding upon their potential as networkers, archivists have the opportunity to establish connections with schools and educators, thus

¹⁵ Ibid., p. 108. One of the main arguments against the implementation of educational programs in archival institutions is lack of relevant pedagogical expertise on the part of archival professionals. Cook argues that this expertise is not required if adequate access and context is provided by the archivist, and archivists are working in partnership with teachers in schools and professors and students in faculties of education.

¹⁶ Ken Osborne, "Archives in the Classroom," *Archivaria* 23 (Winter 1986-87), p. 17. Osborne expands upon this argument by exploring the issue of archivist's traditional perception of

enabling the above possibilities. In the wake of the new ways of teaching and viewing history, educators are searching for ways to enliven their classrooms, and present the material in an interesting fashion, and archivists have the tools to assist in this search.

Osborne provides a summary of the new history agenda, and lists four major priorities that have emerged as a result of changing trends in curriculum development:

- Teaching history to make an impact on students,
- Development of research, investigation and analysis skills,
- Introduction of historiography and historical interpretation, and
- Inquiry-based learning and teaching methods.¹⁷

Osborne supports his argument for the connection between archives and educators by stating that primary sources, and thereby the archivists who work with them, are the means to meet the priorities of the new history. Changes in classroom materials were made to meet the needs of the new curricula, and Osborne cites the publication, and subsequent use, of primary source collections in facsimile form as one of the more popular responses by publishers to the new history.¹⁸ As the use of primary sources in the classroom increases, archivists are in a better position to support their use and appreciation by becoming involved in the professional development and education of teachers. By participating at the ground level, archivists have the opportunity to cultivate “converts” to what Osborne describes as “documentary approaches” to the new history, to say nothing of winning at an early age life-long supporters of archives in society.¹⁹

themselves as “support workers” in terms of education, serving academics, universities and independent researchers.

¹⁷ Ibid., p. 21

¹⁸ Ibid., pp. 24-25. Osborne discusses the changing responses of publishers to the new history from revision of textbooks, to publication of document collections, to the production of facsimiles in collections such as the “Jackdaw” kits. Osborne argues that the main problems with initial efforts were lack of context for the documents and lack of preparation, or willingness to change, on the part of the teachers.

¹⁹ Ibid., p. 25.

Esther Robinson describes her experience at the National Archives of Australia (NAA) in the development and evaluation of teacher resources. From the onset, she emphasizes the importance of connecting with teachers in order to reach wider audiences. She states that this important connection will enable archivists to facilitate understanding, appreciation and passion for the archives. The goal of the NAA's project was to reach teachers of specific subjects in order to help them "understand what archives are; to feel the excitement of using archives and to understand that history is based on the interpretation of evidence such as archives."²⁰

Robinson supports an active role by archivists in the development of awareness throughout the education profession, and outlines some of the steps that an institution might take in order to foster this awareness. Her suggestions are reminiscent of Osborne's "networkers," and remind archivists that reaching out to new audiences requires an active presence in the relevant circles and media of other professions. Robinson states that efforts on the part of the NAA include presenting lectures, conferences and professional development sessions to teachers, submitting articles to teachers' professional publications, providing useful resources, and soliciting advice and evaluation from teachers in the production of resource kits.²¹

Anne Gilliland-Swetland, Director of Archival Studies, University of California at Los Angeles (UCLA), is another archivist that supports the development of relationships with the education community. In a case study conducted through the UCLA Digital Portfolio Archives project, Gilliland-Swetland, Yasmin Kafai and William Landis investigated the integration of primary sources into the elementary school classroom,

²⁰ Esther Robinson, "Archives in the Classroom: The Development and Evaluation of National Archives Teachers' Resources," *Archives and Manuscripts* (Vol. 30, No.1, May 2002), p. 18.

taking into consideration the teacher's perspective.²² Their experiences supported the need for partnerships between archivists and teachers in order to facilitate the successful integration of primary sources into the classroom.

Gilliland-Swetland and her colleagues briefly examine past efforts from the archival community to instigate educational programming and outreach to the educational community, but state that these initial efforts have all lacked the structures and methodologies required for effectively "employing primary sources as a central focus in formal classroom activities."²³ In this case study, both teachers and archivists expressed concerns about the integration of primary sources in the classroom. Archivists want to know how to encourage classroom use of primary sources, how to identify possible cooperating teachers, how to identify appropriate archival staff to assist the teachers to articulate needs, select content, facilitate integration and document lessons for reuse. Teachers, for their part, are concerned with their own time constraints, lack of archival literacy, and fears over venturing into new territory, and the physical distance from the archives.²⁴ In the course of identifying some of these issues, Gilliland-Swetland suggests, first and foremost, cooperation between archivists and teachers in order to produce effective solutions to these problems. Four simple steps, that do not necessarily have to be incorporated on a large scale, are suggested for the incorporation of primary sources into the classroom:

- Identify teachers with prior working knowledge of primary sources,

²¹ Ibid., pp. 20, 22-24.

²² Anne J. Gilliland Swetland, Yasmin B. Kafai and William E. Landis, "Integrating Primary Sources into the Elementary Classroom: A Case Study of Teachers' Perspectives," *Archivaria* 48 (Fall 1999), pp. 89-115.

²³ Ibid., p. 90.

²⁴ Ibid., pp. 90, 93.

- Pre-select and re-describe high-impact archival materials,
- Conduct field trips to sites similar to those where selected materials were created, and
- Digitize original materials and incorporate digitized versions (with enhanced descriptions), into classroom use websites.

The case study concludes that the most effective education initiatives will be those that utilize teacher-archivist collaboration. By consulting with the audience they are trying to reach and assist, archives are better equipped to accomplish these goals.

Ciaran Trace (Assistant Professor of Archival Studies at the University of Wisconsin-Madison, and former Associate Director of the UCLA Institute on Primary Resources) demonstrates how the Institute on Primary Resources is promoting teacher-archivist relationships in a methodical and consistent manner. In a 1999 paper, she discusses the model used by the Institute for connecting teachers and students with primary-source material in an effective manner.²⁵ The Institute for Primary Resources is handled through the University Elementary School, and hosts a program for teachers throughout the year in order to help them become more knowledgeable about and comfortable with the use of primary sources in the classroom.

The Institute supports a “hands-on” approach to primary sources that has teachers examining material for use in a teachable unit that will be developed and produced during the course of the program. The format of the program includes orientation, mentors, daily group meetings, and evaluative follow up.²⁶ Trace lists benefits of the program including continuing resources, new relationships, deepened historical knowledge, and professional pride. She states, “one of the most exciting aspects of working with teachers

²⁵ Ciaran Trace, “The Democratization of Special collections: using Primary Resources in the K-12 Classroom,” Paper presented to the Society of California Archivists Annual Meeting: April 30, 1999.

²⁶ *Ibid.*, pp. 2-3.

is their wonder at the discovery of material and the unique and creative ways they utilize primary sources to enhance their teaching."²⁷ Teachers are interested in the archives, and the archives are interested in teachers. The Institute for Primary Resources is an excellent example of how thoroughly this relationship can be explored to the benefit of both parties.

These commentaries from either educational theorists or rare trial projects provide a basic understanding of what is required from archivists in order to encourage use, understanding and appreciation of archives by a new, younger audience. By taking an active, visible stance, making a concerted effort to understand teachers' needs, and involving themselves in the education and professional development of teachers, archivists create an opportunity to bring archives successfully to the classroom. These writings and trials offer just a few of the possibilities for establishing good archival working relationships with the educational community, and help the archival community to understand better why past efforts may not have been successful. What they do not delve into, however, is the role of information technology in the classroom, and the opportunities this offers to archives wishing to create a new presence for a new audience.²⁸

Case Study: Identifying Primary Sources for Use in Educational Tools

In order for educational tools of any sort to be successful, whether hard-copy kits or digital media, they need to appeal and have relevance to the students who are going to use them. The question that both archivists and teachers face is how to make history

²⁷ Ibid., p. 8.

²⁸ It should be noted that Robinson does, in fact, mention technology, but only briefly, and in the context of the NAA's educational kits only, rather than in a broader sense.

personal, and therefore exciting to Canadian children? Library and Archives Canada (LAC), in the continual process of developing more educational tools, thought that the answer to that question rested in the subject themes of the primary sources included in these tools, and not just in having imaginative, interactive website designs. By seeking out and using documents created by (or about) children themselves, LAC hopes to create new educational material that will appeal to children because of a personal relevance. This section documents the identification process and the potential challenges faced by institutions in having to select the “raw data” to include in educational projects from among vast archival holdings.

In May 2004, the Client Services and Access Branch of LAC undertook an internship project to:

identify, within the collections of Library and Archives Canada, primary sources created *by* and *about* children. Upon identification, these holdings will be assessed for their content and their potential for use in online educational content and in the general Making Known program. In addition, the research will identify some twenty ‘high impact’ items to serve as a focus for future product development.²⁹

This project entails the location, evaluation and description of both published (library) and non-published (archival) materials in the LAC collections materials for possible use in future public programming initiatives, which might well include more than educational school-focused resources, but also virtual exhibitions, publications and so on. Items that were located included diaries, journals, letters, photographs, film, and artwork.

Once identified and their possible educational applications described, these sources were amalgamated into a database with the hope that this particular selection of

²⁹ Heather Pitcher, “Archives Created By and About Children: A Preliminary Proposal for Research and Analysis,” (unpublished report, Library and Archives Canada, May 2004), p. 2.

items could be accessed through the online tool, "Evidence Web." This virtual "collection" would be, in theory, searchable by subject (major themes that emerged were "wartime," "home children and evacuees," and "daily activities") so that teachers could create their own flexible document profiles, suitable for application to curriculum-relevant lesson plans. LAC envisioned multiple applications for these documents such as:

- Awareness (making known the collections of the LAC);
- Education (through the creation of educational tools such as teacher kits, web products, or interactive exhibits);
- Accessibility (through the possible publication of the database in the form of an addition to an existing thematic index); and
- Expansion of audience ("speaking to" younger generations to increase interest in and use of primary sources).³⁰

Although this project uncovered only a small group of records created by or about children (45 textual sources, 28 photographic or graphic art sources and 6 moving images and sound sources), it is a significant and well-focused one. Given the limited time frame in which this project was conducted and the immense size of LAC's collections, it is certain that a great deal more of these types of records exist. One hard reality is that research for public programming and educational projects is not the same as multi-year intensive scholarly research for a doctorate or academic book. There are constraints of time and calculations of the number of hours that can be justified to produce a "product." The search is designed to produce a rich, evocative set of documents in many media to illustrate a theme, not an exhaustive listing to explore it thoroughly or comprehensively.

Perhaps the greatest challenge for this type of project is the description of the

³⁰ Ibid., p. 3.

collections themselves. In the education literature reviewed in this chapter, a common thread was the desire by teachers to use primary sources, but also the frustration over lack of time to investigate and collect appropriate items. There is a steep learning curve to consider when researchers of any type begin using archival collections, and a time factor in learning *how* to locate specific kinds of records. Because archival descriptions are not subject based, locating subject-specific items for lessons may pose a significant challenge to teachers.³¹

Before discussion of the project challenges is set forth, it is relevant to examine the methods used to conduct the research to identify relevant documents. Two main paths of research were embarked upon: general inventory research using the online finding aids for both the archival and library collections (*ArchiviaNet* and *Amicus*), and consultation with specialist archivists and librarians very familiar with relevant collections. Using *ArchiviaNet*, key-word searches were initiated, and based on successful "hits," similar item second-level searches were conducted. This initial research produced over one hundred items of potential value.³² Once this general investigation determined what types of resources would be relevant to this project, the knowledge and experience of those who work most closely with the collections provided many sources that would have otherwise gone unnoticed. It is precisely this type of research that teachers often say they do not have the time, nor the expertise to conduct, in

³¹ In the organization of archival collections, *provenance*, or the origins of the records as the creation of an individual or corporate entity, is the major determining factor in first arranging and then later describing the collections. In order to locate records, researchers in the first instance therefore, must learn to think in terms of who would/might have created the records, as opposed to what types of subject information the records contain.

³² Heather Pitcher, "Archives Created By and About Children: Final Report and Findings based upon research and analysis of Library and Archives Canada Collections," (unpublished report, Library and Archives Canada, July 2004), p. 4.

order to penetrate the many layers of archival description to locate items of interest and relevance. Without perseverance, further digging, on-site personal contacts, and the element of chance, many sources simply would not have been located.

The problem of access just outlined should concern archival institutions, especially if partnerships with the education community are to flourish. Teachers do not have the time, the experience, nor the personal contacts to do the type of investigative work that is often required. In order to facilitate the classroom use of primary sources, archives must certainly actively engage in improving access by offering more nuanced descriptions to make the information contained in the collections more readily available, or be prepared (as LAC was in this case) to do the research itself for teachers.

Only rarely will teachers have the time or inclination, even with improved descriptive finding aids, to do the archival research to find, from among hundreds of millions of documents, the twenty-five or fifty suitable for building a classroom-teachable unit. As part of archives' public programming mandates, archivists should work with teachers to identify themes, subjects, or individuals that would appeal in the classroom and be relevant to ever-changing school curricula. Then archivists should research their collections to identify relevant documents in all media that illustrate these themes in the most appealing and informative ways. Archivists should have these documents scanned in good resolution, and mounted on the archives website with rich contextual information about each document, an historical introduction to this virtual "collection" tying it together and explaining the criteria used in its selection, and a clear link to this collection from relevant "education" or "for teachers/schools" buttons on the home page. With such a "package" in place, archivists working with educators, or

teachers themselves, can take this digested selection and add lesson plans, student projects, interactive dimensions, and so on. Equipping teachers with such compilations of contextualized documents offers them the opportunity to create their own resources, customized to the needs of their students, their classrooms and themselves.

Information Technology and Archives in the Classroom

In the literature surveyed above, it is assumed by the authors that the primary documents being used in the classroom are being presented in a conventional matter. That is to say, any exposures to primary documents in schools is accomplished through the use of source books containing either transcriptions of documents or reproduced facsimiles, separate copies (whether in paper or film/filmstrip versions), or actual visits to the archives. While nothing compares to the experience of holding an original document and examining it first hand with all of the senses, the advent of information technology, and specifically digitization, has greatly increased the accessibility to archival documents. Archives, museums, libraries, galleries and historical societies of all sizes and from around the world are moving rapidly towards the digitization of select parts of their holdings and the mounting of "online exhibitions" through the Internet. How has technology changed the use of primary documents, and has it improved their visibility in the classroom?

In an ongoing feature of *Canadian Social Studies*, Jack Dale and other contributors examine the use of technology and how it has affected the teaching environment. With the Internet bringing the world to the desktops of students, many online activities take students and their work from what was the relatively private realm of the classroom to the very public realm of the Internet. Dale discusses websites that

allow students to “publish” their work, and the positive effect this has on the quality of students’ work.³³ If the Internet and employing online assignments have a positive effect on work produced in one area of study, could these positive effects not also be transferred to social studies?

“Teaching and Learning in the Digital Age,” a project undertaken in 1998 by the American Historical Association, attempted to examine some of the issues of using technology to teach history and their impact on the classroom.³⁴ Linda Pomerantz, a leader for the Southern California cluster of historians involved in the project, examines some of its conclusions. The purpose of this undertaking was to “reflect upon the implications of the new technologies for the teaching enterprise in general, and for their own teaching in particular,” as well as to “focus on using primary sources in the teaching of survey courses so as to increase engagement and active learning by [the] students.”³⁵ As part of the project, participants designed and evaluated web-based lessons and related primary-source materials for use in survey history courses. Pomerantz examines some of the challenges of implementing web-based classroom activities, such as mastering the technology itself, access problems to technology, lack of computer literacy amongst staff, costs, and relevancy of materials.³⁶

While each of these factors poses its own issues for reflection, Pomerantz also addresses the ways in which technology can manage certain classroom challenges such as covering a broad spectrum of material in a short span of time, and creating more student-

³³ Ibid., p. 52.

³⁴ Linda Pomerantz, “Bridging the Digital Divide: Reflections on ‘Teaching and Learning in the Digital Age,’” in *The History Teacher*, Vol. 34, No. 4 (August 2001), pp. 509-522.

³⁵ Ibid., p. 509.

³⁶ These challenges were presented in the context of group input, and may not be representative of general consensus.

centered learning. This particular article examines some of the broad issues associated with bringing primary documents and assignments to the classroom using new technology, but it fails to develop detailed prescriptions.

Two articles found in an earlier volume of the same journal, however, do analyze the actual process of using online resources to bring primary documents to the classroom. Both articles focus on the online historical resource, *History Matters*, and how it can be implemented in the classroom.³⁷ Tracey Weiss of Millersville University in Pennsylvania presents a summary of an evaluative graduate seminar taught using *History Matters* as its focus.³⁸ This seminar examined issues of technology in the classroom, as well as archival issues such as expanded access to primary documents and its effect on teaching practice and theory. As a starting point for the seminar, students were asked to explore the archives (virtual, or online archives) and assess “possibilities and perils” of using this avenue in the classroom.³⁹

Students identified both advantages (expanded access, and increasing the level of student accountability for learning, and the potential for better interpretation of history) and the disadvantages (extensive collections were time consuming and sometimes frustrating to navigate) of using web-based resources. Amongst the positive observations from the students themselves were the following:

- Students could engage in complex intellectual tasks;
- Analysis of online primary documents shifts learning from rote to inquiry;

³⁷ The content of this particular website, as well as a selection of similar online resources, will be examined in detail later in this thesis. For the moment, only a brief description is given in order to contextualize the current material being discussed. This particular website is an online resource containing links to primary resources, student and teacher forums, lesson plans and student work.

³⁸ Tracey Weiss, “Evaluating Websites for History Teachers: Using *History Matters* in a Graduate Seminar,” in *The History Teacher*, Vol. 34, No. 3 (May 2001), pp. 345-351.

³⁹ *Ibid.*, p. 346.

- Students become more visually literate;
- Use of primary documents through web sources promotes thorough understanding and analysis of history; and
- The variety and extent of available online resources encouraged *teachers* to devise innovative, creative and inquiry based lessons.⁴⁰

Many of these observations coincide with those made by teachers and students using “paper” or traditional sources. The one advantage of web-based resources is that their accessibility promises to make widespread the “teacher-scholar explor[ation of] the art and craft of historical investigation.”⁴¹

The second article on the use of the *History Matters* website is one that evaluates the website in actual classroom use as a springboard for further online historical research. This article explores the issues of efficient access to, and assessment and integration of, online resources into the History teacher’s curriculum.⁴² Kelly Schrum, Center for History and New Media at George Mason University in Virginia, provides some basic information on the goals, origin and utility of the *History Matters* website, while addressing the central issue of how to approach primary documents in general. Schrum states that this website is meant to serve as a “gateway to pre-screened, quality websites,” provide “useful and innovative teaching materials,” present a variety of primary documents and host “threaded discussions with leading historians on teaching United States History.”⁴³

⁴⁰ Ibid., pp. 348-349.

⁴¹ Ibid., p. 350.

⁴² It should be noted that both this article and the preceding article are written from an American perspective, and therefore do not include mention of the Social Studies program. As noted before, some jurisdictions still teach History as a stand-alone separate subject. However, both articles are excellent examples of how classroom teachers can harness online resources for use.

⁴³ Kelly Schrum, “Making History on the Web Matter in Your Classroom,” in *The History Teacher*, Vol. 34, No. 3 (May 2001), pp. 327-337.

Perhaps the most significant contribution presented in this article is its discussion of primary documents and “making sense” of them. Many teachers are hesitant to bring the rich resources of primary documents to their classroom because they themselves are not familiar with their use, their context, or even how to gain access to them. While the Internet and the technology of digitization help to solve the problem of access, many teachers are still unsure of how to integrate them into a busy schedule of covering a broad curriculum. Schrum defines primary documents, and gives a succinct reason for their importance, that “they provide students with a sense of the reality and complexity of the past and represent an opportunity to interact with real people and problems,” while speaking of the excitement, drama and interest generated in an exploration of history through these resources.⁴⁴ Schrum summarizes her exploration of this website with the statement that this website “reflect[s] a commitment to teaching about the lives of ordinary Americans, to engaging students in analyzing and interpreting the primary documents of the past and to making the Internet a vehicle for democratizing education.”⁴⁵

As these few articles demonstrate, the Internet and digital technologies can provide teachers and students not only with the primary sources themselves, but also with the resources to use them most effectively in the classroom. The Internet provides a virtual network of teachers, students, ideas, discussions, activities, lesson plans and collections of primary sources that can offer direction to teachers for the implementation of primary sources in the History (and Social Studies) curriculum.

⁴⁴ Ibid., p. 329-330.

⁴⁵ Ibid., p. 336.

Primary documents have wide-reaching possibilities in the realm of education. No longer are they restricted to academic or scholarly research. Teachers and students alike are realizing their value. Those familiar with archival documents and their use argue that primary sources of any type are not static entities, but living, dynamic ones capable of telling a story, pulling the reader into their drama and engaging her or him in critical thought. Primary sources have the ability to convey *understanding* through context, and through the reconstruction of history. As educators search for new and innovative methods of lighting the fires of passion and excitement in their classrooms, primary sources may serve as very good fuel.⁴⁶

While educators are becoming more comfortable with primary sources, and how to integrate them most effectively into the curriculum, digital technology and the Internet are making those sources more readily available. As curriculum mandates continue to shift from mastering of fixed textbooks towards deeper understanding, critical thinking and questioning of information, the analysis of primary sources provides an excellent tool for facilitating these skills. Primary sources, both in original and digitized form, can truly be an apple for the teacher, but one equally polished for the students.

Conclusion

The above examination of educational thinking and some early case studies explores the use of primary documents in the classroom, and provides some additional context for the thesis. It presents a brief history of the use of primary documents in the classroom, examines the definition and goals of “the source method” of teaching, and outlines some of the benefits of integrating primary-document research into the Social Studies curriculum. The use of primary documents in teaching History enables the

⁴⁶ One would hope that this is not literally the case though!

student to assume an active, participatory role in the “reconstruction” of the past. John Fines, while not claiming to have invented the source method, nicely summarizes the reasons underpinning its success:

- Using primary documents teaches students how to read, not as slaves to books, but as their masters;
- Using primary documents helps students understand how to read within context, and to read critically;
- Using primary documents encourages students to learn the power of reference through the challenge of dealing with new words, new meanings, new places, new concepts, etc.;
- Using primary documents promotes the questioning and analysis of motive. Why, what, how, all demand a “sophistication of understanding;”
- Using primary documents demonstrate elements of the historical process; and
- Using primary documents allows students to “write history” by demanding an opinion and an understanding of the subjects.⁴⁷

By engaging students in investigative learning they are taught to think, to understand and to question. As Fines concludes, in utilizing primary documents to teach history, students have “above all, enjoyed [the process], they have talked, they have argued, they have felt confident, they have understood what has been going on, they have achieved an idea. Not bad for one day’s work really.”⁴⁸

As the value of using primary sources in the classroom is increasingly recognized, use of information technology will play an even more important role in the dissemination of original source information, and thus the role of the archivist becomes more critical than ever. In exploring the history of primary-source usage in the classroom, the theory behind it, and reactions to it from the educational community, the stage has been set to

⁴⁷ John Fines, “Teaching with Documents,” pp. 36-37.

⁴⁸ *Ibid.*, p. 38. While the above quotation makes light of the situation to a degree, it underscores some of the main reasons for investigative, or inquiry learning: understanding, confidence and creativity. These goals are illustrated throughout the literature that examines the benefits of using primary documents within the classroom, and are reiterated by many of the commentators.

examine the practical application and to build case studies demonstrating the possibilities for archival institutions to play an active role in developing new relationships with educators.

CHAPTER THREE

A HISTORY AND ANALYSIS OF PRIMARY SOURCES IN THE CLASSROOM

The use of primary sources in the classroom emerged initially in the early twentieth century with document transcripts in textbooks.¹ Bringing primary sources to the classroom in the form of typescript transcriptions, however, communicated neither the context, nor a real sense of the material characteristics of the documents collected. Although a good first step towards the integration of primary sources into the classroom, they offered a rather flat and uninteresting presentation. The appearance of the Jackdaw kits in the early 1960s and 1970s reflected the major shifts emerging in curriculum development.² These kits, consisting of primary-source facsimile reproductions, supporting secondary sources and suggested activities, mark the first major efforts to bring primary sources to the classroom in an engaging manner, preserving their original appearance, and handwriting, if not colour and size. The development of new technologies improved the quality of document reproduction for educational tools presented in new formats such as the CD-ROM and “virtual” sources on the World Wide Web. As the quality increased, teachers were offered resources that were aesthetically pleasing, easier to use, and more appealing to students, as well as affording the easy incorporation of many more primary sources.

¹ Ken Osborne, “Archives in the Classroom,” *Archivaria* 23 (Winter 1986-87), pp. 24-25. Osborne summarizes the evolution of primary source use in the classroom, citing curriculum revisions and sourcebooks as the initial efforts of the twentieth century.

² These curriculum developments are discussed above in Chapter Two.

This chapter presents a brief history and analysis of archives-based educational tools, including the Jackdaw Kits, two recent Canadian educational kits, and a selection of CD-ROMs. It also analyzes a range of archives' websites that include school-focused educational content, drawing comparisons between archives websites and those of other cultural institutions.³

Educational Resources in the Classroom

The Jackdaw Kits, initially produced in Britain, are educational resources based upon curricular themes. Bound in colourful folders, the kits generally consist of a collection of primary-source materials in reproduction format, supporting secondary sources providing historical context, and a set of suggested discussion questions and activities. The kits that will be reviewed in this chapter were produced to support Canadian History and Social Studies curricula from 1967 to 1975.⁴ While the selection of kits represents early production efforts, it should be noted that the Jackdaw website advertises newly published kits that appear to be produced on a yearly basis.⁵

³ This chapter does not include the analysis of textbooks or films, as they are secondary examples of bringing primary sources to bear, rather than focusing directly on them in the first instance.

⁴ The kits are as follows: Michael Crawford, *1837 Mackenzie* (Toronto: Clarke, Irwin & Co. in association with Jackdaw Publications, London and Grossman Publishers New York, 1967), Marjorie Wilkins Campbell, *The Fur Trade* (Toronto: Clarke, Irwin & Co. in association with Jackdaw Publications, London and Grossman Publishers New York, 1971), Charles Humphries, *The Great Depression* (Toronto: Clarke, Irwin & Co. in association with Jackdaw Publications, London and Grossman Publishers New York, 1971), David Collins, *Wings of Progress: The Challenge of Measureless Skies* (Toronto: Clarke, Irwin & Co. in association with Jackdaw Publications, London and Grossman Publishers New York, 1975) and Edward S. Rogers, *Indians of Canada* (Toronto: Clarke, Irwin & Co. in association with Jackdaw Publications, London and Grossman Publishers New York, 1969).

⁵ See the Jackdaw publishing website for further details. <http://www.jackdaw.com>. Among some of the newer titles are *Underground Railroad*, dealing with fugitive slaves during the American Civil War; *World War II: Life at Home*, dealing with the American home front; and *Struggle for Black Voting Rights*, dealing with the fight for black suffrage. Note that none of these titles deal with Canadian history, but rather, are oriented to the American history curriculum.

Early Jackdaw kits included primary-source reproductions such as portraits, maps, newspaper clippings, letters, artwork and sound recordings. These were reproduced on a relatively poor grade of paper, and by using a common greyscale colour scheme, with little attention given to the original appearance of the documents. The few secondary sources included in the early kits consisted of broadsheets authored by the kit compilers.⁶

Early examples of discussion questions were often leading, complicated, and lacked guides for age-appropriateness.⁷ Improvements demonstrated in later Jackdaw construction included an expanded “Notes” pamphlet with more discussion questions, different approaches and outside activities such as site visits.⁸ The materials included in Jackdaw No. C36, *Wings of Progress*, published still later on, demonstrate further improvements, such as an enhanced list of things to do outside of the classroom, and activities that encourage increased document interaction.⁹ The “Things to Think About” segment consists of more than merely discussion questions, and involves some aspects of critical thinking and inquiry learning with an active approach to the materials.

The deficiency of the Jackdaw kits, from the perspective of archival integrity, is the lack of context. Context is the information surrounding a primary source that provides the “Who,” “What,” “When,” “Where,” “Why,” and “How” of a document.

⁶ “Early” kits considered for here are Marjorie Wilkins Campbell, *The Fur Trade*; David Collins, *Wings of Progress: The Challenge of Measureless Skies*; Michael Crawford, *1837 Mackenzie*; Charles Humphries, *The Great Depression*; and Edward S. Rogers, *Indians of Canada*.

⁷ The “Notes” section of *1837 Mackenzie* included leading and complex questions such as “Was Mackenzie anything more than an hysterical journalist pushed by an unkind fate into leading a rebellion?” and “Why was the Government in Britain indifferent to discontent in Canada before the Rebellions?”

⁸ As demonstrated in Wilkins Campbell, *The Fur Trade*, and Charles Humphries, *The Great Depression*.

⁹ Collins, *Wings of Progress*. Discussion questions include role playing, comparative exercises using primary-source reproductions from the kit and modern sources (in this case comparing the pilot’s manual included in the kit with a modern manual that the students are encouraged to locate on their own), creating historical timelines and investigating the purpose and functions of aviation museums.

Context provides access to the many layers of information available in primary sources. The lack of basic definitions and guidelines hinder teachers and students from effectively using and understanding primary sources. This lack of context perhaps stems from the attitude of the creators towards the kits themselves, viewing them as “play objects” and a “bag of tricks” for the teachers.¹⁰ These kits, moreover, are text heavy, and lacking educational tools that would assist teachers in presenting lessons using primary sources. The primary materials presented, while perhaps reflecting limited printing technologies and cost considerations, give absolutely no sense of the original document. The multiple pieces and awkward sizes make use problematic and loss of loose parts of the kits inevitable. There are in the early kits only very limited document interaction activities, with lists of questions that are less than engaging.

This being said, it is important to recognize that in their early days, the Jackdaw Kits were the first major innovation in classroom use of primary sources. In fact, the descriptive notes that earlier described the kits as “play objects” goes on to describe their potential for making history come alive: “The past has left us its bottom drawer as well as its official log-book. A great trial or hard-fought battle may change history; a ticket of admission, or a forgotten ballad, will transport you there....”¹¹ It is reasonable to attribute many of the kits’ shortfalls to limiting technologies and the “trial and error” factor of these slowly improving early efforts. The kits collect primary sources for teachers and

¹⁰ The notes on the back of the *Mackenzie 1837* kit state “Jackdaws are play objects. They offer a variety of colours, shapes and sounds to intrigue the players...As well as being a private archive, a Jackdaw is a bag of tricks.” (Toronto: Clarke, Irwin & Co. in association with Jackdaw Publications, London and Grossman Publishers New York, 1967).

¹¹ Ibid. Rear folder notes.

present them in a neat, if somewhat uninteresting package, but do eliminate the “legwork” of archival research for teachers and do offer an entry point to the wealth of information available in archival institutions. Perhaps this type of introduction may encourage further, independent exploration for teacher and student. In summary, the Jackdaw kits, in the context of their times, were a useful step, for they did bring primary sources to the classroom, presented Canadian content and moved away from the very passive nature of the earlier textbook-only approach.¹²

As seen in earlier chapters, archives are increasingly acknowledging that they must take an active approach to creating better relationships with educators through the production of practical and easy-to-use educational tools. The second stage, then, in the evolving history of presenting primary documents in the classroom was partnerships between educators and archivists, involving detailed pedagogical input and experience. While these new education kits (or “edukits”) for the classroom were still in hard-copy, physical formats like the earlier Jackdaws, they were much more sophisticated, both educationally and archivally. Two examples from the 1990s have been chosen for analysis. The National Archives of Canada (NAC) produced one such kit in 1994 in conjunction with members of the Ottawa teaching community. *Canada’s Prime Ministers: 1867-1994* was developed “to be a curriculum-related product...flexible for use across the country and relevant to students aged 12-18 years.”¹³ This statement acknowledges the demand for products that can be integrated into curriculum-dictated lesson plans with little effort, and signifies an attempt to meet teacher’s needs who are

¹² It should be noted that the Jackdaw kits have been examined here as representative of an *early* resource tool of the 1960s and 1970s in Canadian History or Social Studies classrooms; therefore, more recent publications by the company have not been considered.

¹³ National Archives of Canada, *Canada’s Prime Ministers: 1867-1994* (Ottawa: National

too busy to do such work themselves. Two years after the production of the NAC kit, The Association for Manitoba Archives (AMA) created '*Brother, can you spare a dime?*': *Getting the Inside Story on the Depression in Manitoba: An Archival Edukit*.¹⁴ This kit is also curriculum based, for use with the Social Studies textbook, but rather than a national audience, it addressed Manitoba educators alone.

The kit produced by the NAC includes many of the teaching tools that the Jackdaw kits lacked. This is not surprising, in that the kit was designed, tested, and written for the NAC by Sharon Anne Cook, who combined sixteen years of high-school teaching, a doctorate in history and numerous historical publications based on archival research, and a position as Professor of Education at the University of Ottawa.¹⁵ A teacher's manual, complete with student handouts, facilitates the activities, and provides teachers with lesson-plan information, curriculum relevance and learning outcomes. The approximately forty reproductions of archival documents are produced on good quality paper and in black and white to facilitate photocopying (something the kit encourages teachers to do). The reproductions include caricatures, maps, photographs, artwork, letters, and government documents (such as reports and charts). In addition to these archival document reproductions are supportive resources such as a copy of *The Archivist* (the quarterly publication of the NAC) with articles on the NAC's related exhibition on Canada's prime ministers, a booklet on the careers of the prime ministers since 1867 and

¹⁴ John Einarson, '*Brother, can you spare a dime?*' [kit]: *Getting the Inside Story on the Depression in Manitoba: An Archival Edukit* (Winnipeg: Association for Manitoba Archives, 1996).

¹⁵ For her reflections on this experience, see Sharon Anne Cook, "Connecting Archives and the Classroom," pp. 102-117.

a book of "Biographies and Anecdotes." This material enables students and teachers to develop a greater appreciation for prime ministerial responsibilities and functions.

The consultation with education professionals is evident in the organization of the kit that provides the details required by the teachers in order for them to use the materials most efficiently. The teacher manual includes descriptions of each activity, numbered according to level of learning and reading difficulty, and each lesson plan lists learning outcomes. These outcomes are written concisely, but in terms that make them easily applicable to different curricula. Each lesson includes a variety of activities with different levels of difficulty, allowing for flexible application with students of different learning abilities.

This kit demonstrates significant progress beyond the Jackdaw kits in terms of the quantity and diversity of the activities, the quality of teacher tools, the interdisciplinary nature of the activities and its use of both primary and secondary sources. In addition to these improvements, the kit also includes a "You be the Archivist" lesson that encourages students to investigate thoroughly the many layers of information contained in primary sources. The only negative observations that can be made, both from an archival and pedagogical perspective, are that the activities appear to rely heavily on the use of one particular type of document (the caricature), and that the large number of individual documents used in each activity may be conducive to physical loss, or overwhelm both student and teacher. In addition, the reliance upon black-and-white reproductions, even if for laudable purposes, of those documents originally in colour is an unfortunate compromising of archival reality and offers students less of the "magic" of a more accurate reproduction. Other than these elements, the kit appears to be a major

development in the production of useful educational tools by a Canadian archival institution.

The AMA kit was produced to act both as an introduction to archives, and to address the Great Depression in Manitoba, a major unit in the Manitoba Social Studies Grade 11 Curriculum. The AMA kit, like that of the NAC, provides teachers with valuable information such as curriculum relevance, time frames for the completion of each activity, and age appropriateness. It also includes a section geared towards teacher preparation with an overview of each lesson. This kit is organized into two major units, with the first serving as an introduction to archives and the second focusing on the use of primary sources to study the Depression in Manitoba.

This kit is an excellent introduction to the use of primary sources, and through different media (photographic, textual, video and audio) demonstrates the variety of information held in archives. Although the quality of the document reproductions is not high, an attempt has been made to create documents that somewhat resemble the material characteristics of the originals. The organization and level of detailed information in the teacher manual is noteworthy, but it is also extremely text-heavy. Although this kit is a departure from the usual deskwork activity for students in that it uses role-playing as the primary learning tool, most of the information gathering is done through fairly flat question-and-answer format. On a positive note, from the archival perspective, all of the documents that are used have proper references included, so that the original documents might be more readily accessed, should the students or teachers wish to do so.

The two educational kits discussed above represent a very small portion of those in existence. These range in quality from adequate to excellent and embody many

different approaches. Non-archival institutions have also undertaken the development of these “edukits” in an attempt to meet the changing needs (and lucrative markets) of the education community. While printing and publishing technology may have obvious effects on the quality of the earlier kits produced in hard-copy formats, computer technology has allowed for the production of “virtual” kits, reproducing primary sources in digital form in much more graphic, accurate and colourful detail, for users to explore on the computer screen in the classroom.

One of the first major forays into the world of technologically advanced “edukits” is the production of CD-ROMs, sometimes corresponding to “hard-copy” kits, sometimes produced independently. The development of this technology allowed for the creation of an educational tool in a self-contained package that was portable, and readily accessible to any classroom with computer technology. CD-ROMs provide an interactive, multimedia experience using a technology that is fast becoming second nature to students and teachers. Because all of the documents and activities are self-contained, it becomes a convenient media for classroom use.¹⁶ A small selection of CD-ROMs based on Canadian themes is examined here in terms of both content and quality.¹⁷

The National Film Board of Canada, in conjunction with the Canadian Museum of Civilization, produced a collection of visual primary sources (photographs, graphic art

¹⁶ It should be noted that this self-contained “convenience” does come at a price. The cost of CD-ROM educational resources is generally higher. One CD is required per computer, or where copyright permits, the CD must be loaded onto each computer. Either way, the monetary cost or the time commitment is higher.

¹⁷ The CD-ROMs chosen range in date from 1996 to 1999, and focus on Canadian historical and curriculum themes. The selection includes *Canada's Visual History CD-ROM*, *Klondike Gold: An Interactive History*, *Northwest to the Pacific: A Fur Trade Odyssey*, and *Canadian Treasures Version 1.5.1*.

and cartography) that illustrate Canada's history.¹⁸ This collection, searchable by index, themes, volume and a general search capability also includes secondary contextual and biographical information. Each volume includes an historical essay written by a collection of teachers, historians and researchers. This essay is accompanied by some thirty images of primary documents and suggested reading. In terms of supporting resources, a bibliography is offered under the category "Suggested Reading." Each of the sources in this reading list includes editorial comments such as "romanticized," "sympathetic," and "well-synthesized." While subjective, these comments do provide teachers with some quick hints to help with the selection process. It also helpfully indicates resources specifically geared to teacher preparation. The collection of primary sources relevant to the fur trade is introduced with the suggestion that their use and incorporation into the classroom is "strongly recommend to give students a fascinating and vital picture of fur trade life."¹⁹

This CD-ROM provides a large collection of primary sources in different formats with a great deal of contextual information to orient the user to the document's place in history. The search options make for an easily accessible tool that allows teachers the flexibility of creating their own collection of documents suitable to individual lesson plans. This is a tool that serves mainly as curriculum enrichment, rather than self-contained lessons and activities. What it lacks are the tools to facilitate its use. There are no suggestions for age appropriateness, no lessons or suggested activities, and no guide for the general use of the material. The lack of proper location codes, or archival

¹⁸ *Canada's Visual History CD-ROM* (National Film Board of Canada, Canadian Museum of Civilization, 1996). See also Ken Osborne, "Using Canada's Visual History Series," *Manitoba History*, 8 (Autumn 1984).

¹⁹ *Ibid.*, "Suggested Reading – Primary Sources."

reference, provides no incentive for teachers or students to further explore the valuable primary sources contained on the CD-ROM, or others similar to them.

Another CD-ROM produced in 1996, *Klondike Gold: An Interactive History*, presents a basic overview of the historical events and people associated with the great northern gold rush.²⁰ Produced in conjunction with the Dawson City Museum, this CD-ROM is essentially a collection of historical images with a scant offering of context in the form of sound clips and accompanying textual transcriptions. Although the images are reproduced clearly, the lack of supporting information and documentation makes this a less than effective teaching tool. Its graphics are visually appealing, and the sound clips address different levels of student learning and ability, but it lacks substance. This CD-ROM would best serve as an introduction to the world of primary sources, rather than a main component in the classroom.

The final two CD-ROMS examined were both accompanied by teacher resource materials, one embedded in the software and one available in "hard copy" format. *Canadian Treasures* is a compilation of primary sources assembled from documents contained in the collections of Library and Archives Canada.²¹ It states that it is geared to teachers in middle and secondary classrooms in the Humanities and Language Arts. It contains such helpful information as "Curriculum Connections," unit summaries, structured lessons, suggested reading lists, related websites, and an introductory tour. The resource guide states that the purpose of this CD-ROM is to enhance student's understanding of "geographic, cultural and chronological development of Canada" while

²⁰ *Klondike Gold: An Interactive History* (Hyperborean Productions & DNA Multimedia Corporation, in co-operation with the Dawson City Museum, 1996).

²¹ *Canadian Treasures Version 1.5.1* (Burnaby: Ingenuity Works, Inc., 1998).

at the same time furthering an understanding of what LAC is and how it works.²² This multi-media package fosters the use of primary sources in the classroom by exploring the layers of meaning, discussion of the institutions that house archival records, and encouraging students to keep their own archives. It offers structure, facilitates teacher use with quality supporting information and engages students in an interaction with the documents. Like the Canadian prime ministers edukit, and significantly, sharing many of its pedagogical advantages, LAC used professional educators as consultants to build the lesson plans contained here.

The final CD-ROM explored was developed with historic Fort William. Produced in 1999, *Northwest to the Pacific: A Fur Trade Odyssey* offers more advanced graphics, higher levels of interaction and virtual tours, in addition to the static document reproduction.²³ This CD-ROM is divided into four major sections, consisting of reference tools, primary source collections, teacher resources and student activities. The “reference” section offers fur trade biographies (including those of women and Aboriginal people), bibliography (divided into a segment “Especially for Schools,” “Contemporary Accounts,” and “Secondary Works”), an index map of fur trade locations (including some historical information), and a timeline that briefly outlines historical “highpoints.” These references provide a wealth of contextual information that enables teachers to use these documents with confidence and increases student knowledge of the various facets of fur trade life.

The study units are divided into three groups: exploring history, science and technology, and culture. Each unit includes examples of historical documents, interactive

²² Ibid., p. 4.

²³ *Northwest to the Pacific: A Fur Trade Odyssey* (Fitzgerald Studio, 1999).

activities, audiovisual clips and lessons that encourage students to learn in an environment other than from behind their desks. The variety of student activities has real potential to engage students in the use of primary sources and to introduce a sense of excitement when it comes to history. The teachers guide is very thorough, although possibly exceedingly so at 103 pages. It does provide extensive context for each study guide including outcomes, a timeline, preparation, and evaluation. This guide also has a list of suggested questions to initiate discussions about the material covered. While there are some interdisciplinary activities, the exercises are dominated by oral and written drills.

The production and distribution of learning tools on CD-ROM greatly increases accessibility, portability, and eliminates the loss or disappearance of loose pages of hard-copy kits. The CD-ROM may thus be viewed as a bridge between the hard-copy educational resource tool and the more recent, virtual, online experience, but it also is a unique stand-alone tool as well. Although many classrooms have progressed to the point of being online, financial and geographical factors sometimes limit access to network connections. CD-ROMs share many of the benefits of online educational resource kits, and continue to provide classroom teachers with an accessible alternative. The development of educational websites, or educational components on existing websites, offers greatly expanded new possibilities, in terms of audience expansion, volume and variety of information presented, and numerous technological improvements, while virtually eliminating costs once a school has computers and internet connections as part of its normal infrastructure (that is, reducing the cost of multiple CD-ROM purchases or the time-consuming nature of loading CD-ROMs onto multiple computer stations). As

with any educational tool based upon archival documents, the key to success and use is the provision of contextual information. In order for teachers to engage actively in the use of primary sources as a major teaching resource, archives must provide adequate tools that promote the understanding and appreciation of the records, and that are pedagogically sound.

Online Educational Tools

The information technology boom of the past decade has created a myriad of possibilities for public programming and educational tools, especially in the form of the Internet. The World Wide Web offers archival institutions the opportunity to provide remote access to finding aids, collections and outreach activities through an accessible, inexpensive, and easy-to-use vehicle.²⁴ This section will examine the contents of archive websites (Canadian, American, British and Australian) in terms of their accessibility, scope and educational content.²⁵ It will also explore three non-archival sites to provide a basis of comparison between the archival outreach and that of other institutions.

²⁴ Although this paper deals only with Internet Websites as an example of computer technology and public programming, with a special educational focus, there are many other areas in which technology can act as a tool for implementing archival initiatives. See Barbara Craig, "Old Myths in New Clothes: Expectations of Archives Users," *Archivaria* 45 (Spring 1998); William Landis, "Archival Outreach on the World Wide Web," *Archival Issues* (Vol. 20, No. 2: 1995); Tim Hutchinson, "Strategies for Searching Online Finding Aids: A Retrieval Experiment," *Archivaria* 44 (Fall 1997); Kathleen Feeney, "Retrieval of Archival Finding Aids Using World-Wide-Web Search Engines," *The American Archivist* (Issue 62: 1999); John Whaley, Jr., "Digitizing History," *The American Archivist* (Vol. 57, No. 4: Fall 1994); Randall C. Jimerson, "Redefining Archival Identity: Meeting User Needs in the Information Society," *The American Archivist* (Vol. 52, No. 3: Summer 1989); and Andrea Rosenbuch, "Are Our Users Being Served?: A Report on Online Archival Databases," *Archives and Manuscripts* (Vol. 29, No. 1: May 2001).

²⁵ The websites that have been chosen (Library and Archives Canada, Public Archives of Manitoba, Nova Scotia Archives and Records Management, Ontario Archives, BC Archives, The Ohio Historical Society, National Archives of the United States, National Archives of Australia, and the National Archives of England) have an intentional Canadian focus, but also provide an international comparative spectrum as well. Analysis of the websites was conducted to assess ease of use, appeal to teachers and students, and the presentation of archival records as evidence.

The Archives of Manitoba website, including its Hudson's Bay Company Archives' website, offers a basic provision of information regarding the institution, its functions and its collections.²⁶ This website is very clinical in appearance, and not conducive to use by younger students.²⁷ The HBCA does provide some useful contextual information that would be helpful for small research projects, but aside from this, it is not yet an educational tools-focused website. That being said, there are plans in progress for the re-development of the entire website, including an online finding aid to the collections called "The Keystone Project," helpful features for researchers such as "fact sheets" dealing with frequently asked questions, an historical overview of the Hudson's Bay Company from a records perspective, and implementation of online educational components.

The Provincial Archives of Alberta and the Nova Scotia Archives and Records Management (NSARM) sites are similar examples of straightforward, provincial government websites that provide basic information about hours, departments (including organizational structure, responsibility of each department and administrative history), and policies.²⁸ The NSARM site does, however, host some interesting, multimedia virtual exhibits that could be used in the classroom. Their usefulness is somewhat limited

²⁶ www.gov.mb.ca/chc/archives; www.gov.mb.ca/chc/archives/hbca. Last accessed on 9 March 2004.

²⁷ It should be noted that the Archives of Manitoba website is subject to conditions imposed government-wide for Province of Manitoba websites, restricting its use of computer website technologies such as "Flash" (an animation software extension, or "plug in," used for incorporating interactive graphics) and thus reducing its capacity for the showy features of other websites analysed here. Government archives at all levels have similar restrictions, and pressures to conform to "respectable" and "safe" standards.

²⁸ www.cd.gov.ab.ca/preserving/PAA_2002; www.gov.ns.ca/nsarm. Last accessed 9 March 2004.

by the lack of teacher resources linked to these exhibits. Neither site has a distinctly educational focus.

The Archives of Ontario is at the opposite end of the spectrum with appealing graphics and an easy-to-use layout and design.²⁹ With regard to educational or “child-friendly” components, the Archives of Ontario is a rich resource for learning. In collaboration with the Toronto Public Library and the City of Toronto Archives, the Archives of Ontario has launched the *Ontario History Quest*. This online learning resource is designed with the curriculum in mind and has different units with age-appropriate language and skills geared towards students in Grades Seven, Eight, Ten and Twelve.³⁰ This project, in combination with an extensive, online digital collection of primary documents, is designed with introductory materials, classroom activities and a “Webquest” to reinforce the skills developed through the introductory materials through an exploration of digitized original documents.³¹ The “Webquest” are the activities proper and invite the students to imagine what life would be like in a different time and place – encouraging them to think of history in dynamic terms. The activities and research are carried out through role-playing and are guided through this task with step-by-step online instructions. Each role is assigned a collection of primary sources that may include photographs, artwork, diaries, manuscripts and reports. By encouraging

²⁹ www.archives.gov.on.ca. Last accessed on 9 March 2004.

³⁰ www.archives.gov.on.ca/english/ohq/index.html. Last accessed on 9 March 2004.

³¹ Each grade level unit begins with a set of “Introductory Activities” geared towards developing a better understanding of primary sources and how they can be used and facilitated using a comparison of primary and secondary documents with discussion questions. The introductory activities also include a variety of document stations in which students are asked to “gather evidence – to get as much reliable historical information as possible from the following primary sources” (<http://ohq.tpl.toronto.on.ca/gr7-intro-2.jsp>). These opening exercises include a digitized image of the primary source and accompanying questions to involve students in contextual discovery.

research through role-playing, this site creates a vibrant, interactive exploration of history, providing contextualization, emphasis on the importance of original or primary documents and providing step-by-step activities to promote an understanding of history through archival documents. In addition to the student activities, this site provides an extensive teacher's "kit" of tools to facilitate the activities.

The website for the BC Archives bears closer examination not only for its educational content, but also for the inter-institutional cooperation it promotes.³² The home page of this site has a link to the Royal BC Museum, of which it is now a part, and also provides some useful information on the recent merger of four information/cultural institutions. It is user friendly in its provision of tips and a step-by-step search window that allows the user to narrow searches by checking off boxes and selecting from pre-determined options, rather than making an "educated guess" as to the most efficient manner of searching.

The educational resource linked to the BC Archives home page is *The Amazing TimeMachine*.³³ It consists of a digital, educational collection of scanned archival documents that is supported by the federal SchoolNet initiative.³⁴ The main page states that its purpose is "To provide accessibility to British Columbian historical documents, images and other multimedia information in a format designed for school-age children."³⁵ This site is well suited to its purpose in its choice of appropriate levels of language, font (both style and size), images and overall design. It offers sections for Kindergarten through Grade Twelve students, allowing for flexibility in teacher-based implementation.

³² www.bcarchives.gov.bc.ca. Last accessed on 9 March 2004.

³³ www.bcarchives.gov.bc.ca/sn_37e6ec8/exhibits/timemach/main.htm

³⁴ www.schoolnet.ca. Last accessed on 9 March 2004.

This is the only site explored that addresses such a wide range of ages, and especially one that includes Kindergarten students. The introduction of younger students to the excitement of primary sources will benefit both students and archival institutions in the development of newer audiences with an early appreciation of archives. In addition to providing classroom activities such as recreating the stories through puppet making, family trees and historical timelines, it also provides background information by way of introduction about the collections, people and places featured in the online exhibits. This site also has an excellent teachers' resource section offering preparatory notes, relevant books and other sources.

At the level of national archival websites, Library and Archives Canada (the former National Archives of Canada, merged with the former National Library of Canada) offers a "virtual" experience that competes readily with offerings from other national archival institutions.³⁶ This is a straightforward and easy-to-use site. Its educational component, "The Learning Centre," has recently been launched, and is flagged on the home page as a major section of the entire site. This particular resource is described as "...websites, educational tools and digitized primary sources...from Library and Archives of Canada holdings. These resources will stimulate students' imaginations and develop their critical thinking skills, as well as help teachers make Canadian history, literature and music come to life."³⁷ In this brief description, the LAC education website

³⁵ www.bcarchives.gov.bc.ca/sn_37e6ec8/exhibits/timemach/main.htm, Last accessed on 9 March 2004.

³⁶ www.collectionscanada.ca. Last accessed on 10 February 2005. Please note that only the archival/primary document portions of the LAC site are being addressed here; there are also extensive educational portions of the site developed by the former National Library of Canada, but these are outside the scope of this thesis, except in passing.

³⁷ <http://collectionscanada.ca/education/index-e.html>

promises to fulfill all of the benefits of source-method teaching while addressing the common problem of making history “interesting.”

“The Learning Centre” is divided into four major categories: “For Teachers,” “For Students,” “Toolkit,” and “Evidence Web.” The “Toolkit” section serves as an excellent, accessible introduction to primary sources through helpful definitions and articles that teach basic research skills; both serving to prepare new users for their experience with archival documents. The teacher-focused section offers helpful resources such as a searchable database full of lesson plans, classroom activities, puzzles and quizzes. Teachers can search by subject, or by grade level. The lesson plans are described as “curriculum-suited teaching units...created by qualified curriculum developers.”³⁸ This consideration is key, and indicates that LAC is making a significant effort to heed the requirements of teachers, as expressed in the teacher consultation seminar conducted by LAC in 2004, as well as their successful precedent of using teachers and educators a decade earlier in developing hard-copy edukits, such as the *Prime Ministers of Canada* mentioned above. In addition to the lesson-plans database, LAC now offers professional development workshops corresponding to the new web-based education initiatives. These workshops are given by LAC staff, and are either conducted at LAC, or brought externally to interested teachers.³⁹

The “Evidence Web” is the other major resource tool accessible from the Learning Centre pages. This is a collection of digitized records linked to themes in

³⁸ <http://www.collectionscanada.ca/education/008-1000-e.html>. Last accessed on 10 February 2005.

³⁹ <http://www.collectionscanada.ca/education/008-1030-e.html>. Last accessed on 10 February 2005.

Canadian History.⁴⁰ Each of the themes is accompanied by some historical context, and each individual document includes information such as title, description, creator, date, format, place and theme. There is also a link to a “Detailed Description” which connects the user with the relevant record entry in LAC’s online collections database, *ArchiviaNet*, which is the large finding aid to fonds, series, and item levels of contextualized description of the archival holdings. The Evidence Web does not offer lesson plans, but rather a searchable source enabling teachers to locate digitized documents at a central site. Although the collection is small at the moment, the website solicits suggestions from teachers for additional themes, and promises to be an excellent resource in the future. One major advantage of the “Evidence Web” is demonstrating to students (and teachers) that history is more than words written by dead people long ago. Each theme is deliberately linked not just to textual manuscripts and government records, but also, as relevant, for the time period, to maps, photographs, paintings, posters and other media. Again, the archival record as a multi-media, visual, graphic representation and evidence of the past is made central and obvious to students, rather than the archives as merely a source of information. Perhaps the most significant aspect of this digitized records collection is the amount of metadata associated with it. In this preliminary exploration of online archives-based educational tools, this is the first to offer some degree of provenancial and contextual information, thereby exposing its users gently to the archival processes that so often dissuade new users.

The Government of England offers two major archival educational websites: the first is the MLA site (Museums, Libraries and Archives Council) *Inspiring Learning for*

⁴⁰ <http://sources.collectionscanada.ca>. Last accessed on 10 February 2005.

All and the second is the website of The National Archives (UK).⁴¹ The MLA site is a wonderful resource for people involved in the information professions and offers suggestions to implement public programs geared to education and learning. While the MLA site is not aimed specifically at children, it is a public programming initiative to improve educational outreach services, and measure the impact of these various cultural institutions on learning. It encourages expanded user groups, positive experiences and advocacy for learning.⁴²

The National Archives (UK) provides basic information about the office, its hours and accessing its collections. It is an accessible site that provides a host of online digitized documents, searchable by subject, and available for download (at a cost of £3 per download). The education section provides multiple resources such as online exhibitions and teacher resources. The section is divided up into eight sub-sections that include interactive games, teacher resources (such as recommended websites, a teachers' guide and an index to curriculum relevance for teachers in both the UK and the United States), full teachable units and mini lesson plans.⁴³ One of the interactive games featured on this website is "Tudor Life" (one of six related to the Tudor Britain).⁴⁴ This game encourages users to research Tudor life through "clues" that have been left behind in the form of primary sources. The "clues" appear as both a digitized image of the original document, and a transcription of the original document that includes contextual

⁴¹ <http://www.nationalarchives.gov.uk>; www.inspiringlearningforall.gov.uk. Last accessed on 9 September 2004.

⁴² www.inspiringlearningforall.gov.uk/introduction/what_is_ilfa/module/12/default.aspx, Last accessed 9 March 2004.

⁴³ The National Library of Scotland website (last accessed on 6 April 2004 at: <http://www.nls.uk>) is also features interactive kid's sites that feature educational, yet engaging activities in which children (or adults for that matter!) can participate in historical research processes as emulated in the games.

information, such as an explanation of currency systems, to facilitate better understanding of the materials. This particular activity is based on two primary documents (both inventory lists) with which the user answers questions about the lifestyles of two different people living in Tudor Britain. This game encourages inquiry learning and asks users to infer information from documents they examine. The use of interactive quizzes gives users instant feedback to their level of understanding, while the digitized images provide access to documents that many users may not normally have had.

This site is an excellent demonstration of the potential for excitement from within the archival realm. Archives' websites do not have to be limited to lists of finding aids, a few reproductions, and searchable links dedicated only to scholars or traditional researchers. Archives' websites can and do have the capability to appeal imaginatively to average citizens and school children. The National Archives website is an education-rich resource providing student- and teacher-friendly activities that encourage the use (and appreciation) of original documents in the teaching of the history curriculum.

The National Archives of Australia site is a graphically pleasing space that hosts a plethora of online exhibits using a variety of textual, graphic, and sound documents accessible by subject index.⁴⁵ It features a link devoted entirely to education which outlines class visits (customizable depending on age group and teacher requirements), classroom usage (teacher kits and websites curriculum driven by and featuring original documents, age-appropriate activities, and teacher resources) and an archive-sponsored student competition in history composition that encourages the use of primary documents by students, opening the world of archival research to a new audience. In addition to

⁴⁴ <http://www.tudorbritain.org/life/index.asp>. Last accessed on 12 April 2005.

⁴⁵ www.naa.gov.au/default.htm. Last accessed on 9 March 2004.

these very accessible and flexible resources, the NAA also offers teachers a section on professional development to encourage them to utilize the rich resources offered by the archives. This website also features a section geared to university students that offers summer research scholarships.

The final archival site to be examined is that of the well-rounded and well-linked Ohio Historical Society (OHS).⁴⁶ The educational resources page of this particular website is full of information for teachers interested in innovative and creative ways of integrating primary documents and web-based activities into their history curriculum. From this page, users can choose from teacher-related pages, or "Ohio Kids," a page dedicated to children's interactive games and informational resources.⁴⁷ The "Teacher Resources" section provides teachers with a collection of digitized primary documents, and information dealing primary sources, what they are and how they can be used. There is also a curriculum framework, demonstrating how these sources can be integrated into the classroom, and setting forth some basic instructions in its "Using Primary Sources" Guide.

In addition to providing instructional and contextual background on the use of primary sources, the "Teacher Resources" section contains links to archival, library and historic web resources for the informed teacher to explore. Practical resources also include information about the Society's hard-copy learning kits that contain documents, artefacts, audio-visual material and a teacher's guide to using the materials in the class. These kits are available for loan to individual classrooms and are rich sources of learning materials containing both originals and reproductions. If teachers are not comfortable

⁴⁶ <http://www.ohiohistory.org>. Last accessed on 6 April 2004.

⁴⁷ Last accessed on 6 April 2004 at <http://www.ohiohistory.org/resource/edserv/>

presenting this material themselves, then they can hire the “History to Go” van. This innovative public programming vehicle (literally and figuratively) is stocked with reproductions of primary sources, educational collections and props, and manned by educational staff in combination with volunteers (in costume where appropriate) who bring this traveling exhibition to the classroom.

Two library sites from the United States – the Truman Library and the Library of Congress – serve to illustrate how libraries present archival records.⁴⁸ Both of these sites provide ample information for teachers wishing to access and utilize the online resources available to them through these institutions. Similar to the OHS website, a special feature of the Truman Library site is its offering of educational sessions and workshops to teachers offline, but for college-level credits. This professional development feature may encourage teachers to access this site more readily, and to use other online resources. With regard to its own online resources, the Truman Library presents ready-made lesson plans, but it also facilitates the online creation and storing of lesson plans through its “TrackStar” program. This program enables educators across the country to access plans designed by other teachers and to share self-created plans online. It also presents an opportunity for teachers to post student projects and to share strategies with their colleagues.

In addition to the teacher’s page, the Truman Library has a children’s page geared towards both the elementary years, and the middle- to high-school years.⁴⁹ This link features online documents, photographs and cartoons, provided with historical facts and

⁴⁸ <http://www.trumanlibrary.org>; <http://www.loc.gov>. Last accessed on 6 April 2004. In most first-world countries aside from Canada, non-government archival records are acquired by national libraries, not by national archives, and so, in these non-Canadian examples, libraries *do* act as archives

figures to contextualize this online collection. It also contains research files to enable online “homework help,” and interactive games. Both the teacher and student resources are well laid out to those using the site.

The Library of Congress site offers teachers lesson plans, activities, “collection connections,” a “community center,” and opportunities for professional development. The lesson plans themselves are teacher created and classroom tested so that teachers can implement them with ease. These plans are naturally focused on American history, civics and literature, offering a wide variety of topics utilizing primary sources in the classroom. The plans are presented with a general guide, providing information on basic use of primary documents in classroom setting. There is also a segment featuring online activities featuring journal entries, photographs, and other primary sources that are searchable by topic.

At this juncture between archives-hosted websites and those hosted by non-archival institutions, it is significant that one of the newest Canadian contributions to online educational websites is that of the Archives Society of Alberta (ASA). The ASA is the only Canadian archives association to host an educational component on their website. The educational component, entitled “Archives in the Classroom: Letters from the Trunk,” is a resource focusing on immigration in the Canadian West.⁵⁰ The setting is a virtual train station in which a multi-media display of primary sources in digitized form engages the user in a journey of exploration. The story follows three immigrants whose lives are documented in primary sources kept in three trunks in the train station. While many of the other websites discussed above involve a good deal of text, this website

⁴⁹ <http://www.trumanlibrary.org/dis/index.htm>. Last accessed on 6 April 2004.

⁵⁰ <http://www.ataoc.ca/arachives/main.html?> Last accessed on 12 April 2005.

introduces users to the story and activities with a narrator and audio file, making this an accessible website to those users who are auditory learners.

Once “inside” the station, users can explore the space, or choose from three characters, as represented by the three trunks in the station. The three characters come from different backgrounds, and one of the choices is a French immigrant, with documentation in the appropriate language, allowing access for French-language teachers and students as well. Inside each trunk are a collection of primary sources and activities geared towards either elementary or secondary students. The activities associated with the document collections take form as an interactive student journal. This journal includes questions about the documents, allows students to make their own textual entries and also encourages them to collect text and images from the primary sources explored to “cut and paste” into their journals. This particular tool encourages creative writing, engages the imagination and connects students with history. In essence, this activity allows students to become archivists who create their own collections.

For teachers new to the integration of primary sources in the classroom, a section entitled “Archival Moments” provides information on primary sources in general, and also discusses the collections featured on the website. The general layout of this website allows for ease of use as well, with the primary-source collection accessible through the symbol of a Hollinger box (a common, document storage container in archives) located at the bottom of the page. The introduction to this website nicely sums up the nature of this online resource: “Canadian history has been brought to life by integrating the use of technology, primary-source materials, and educational materials to support inquiry-based

learning.”⁵¹ The ASA has captured the three critical elements of a good online resource by being educational, engaging and easy-to-use.

Non-archival institutions may serve as a source of comparison in examining web-based educational content provided by archives. *The Virtual Museum of Canada* is an extensive online portal for teachers wishing to access the rich resources of Canada’s museums.⁵² It is conveniently arranged so that materials can be accessed or are “searchable” by subject/curriculum areas, thereby enabling teachers to assess images of material artefacts. Once a site has been accessed, users are provided with information on applicable curriculum areas, description of the resource, intended audience level, pedagogical approaches, and creators/contributors. This site supports an interdisciplinary approach, as each unit can be applied in different ways to different areas of studies. Resources are simple to use, informative and provide many activities that can be conducted in the classroom or on field trips as resources and regulations permit. Activities for one unit on Fort Selkirk include creating time capsules, exploring outdoor environments and creating invitations for a potlatch. The online activities deal with topics ranging from space travel and forensic science to Acadian lifestyles and Upper Canada settlers. Although the games are interactive and have the potential to impart valuable information about the topics they are based on, they do not use many of primary sources but rather rely on illustrations. The Teacher’s Centre User Guide provides a general description of the site, instructions on how to use it, and the benefits to be gained. It also provides a great deal of offline activities that can be implemented in the classroom, or integrated into actual visits to museums.

⁵¹ <http://www.ataoc.ca/archives/main.html>? Last accessed on 12 April 2005.

⁵² Last accessed on 6 April 2004 at <http://virtualmuseum.ca>

Canadiana is an online project intended “to provide access to Canada’s published heritage,” and does so using online digitized documents and literature resources.⁵³ This site features two subject-based links (“Canada in the Making,” the formation of Canada through documents, and “Exploration, the Fur Trade and the Hudson’s Bay Company,” which includes a teacher resource kit), an evaluation report, and lesson plans based upon the online materials. This site provides appropriate age levels for the activities, contextual information about the online documents and lesson plans with handouts.

With rare exceptions, many of the non-archival and even library websites offer a wealth of information regarding the use of primary documents in the classroom, as well as providing online digitized or transcribed sources. In addition, many of these sites provide ready-made lesson plans, online activities, and links to related resources. A good portion of the examined websites also feature information for “offline” activities that encourage both students and teachers to learn about history and the social sciences outside of the classroom environment, and away from the computer screen.

Unfortunately, despite the rich examples just analyzed in this chapter, many archival institutions have not seized the opportunity offered by the Internet to make their records, institutions, and profession more accessible to the education world, and to forge relationships with educators and students alike. From a specifically Canadian perspective, with the exception of three major institutions (LAC, BC Archives, Archives of Ontario, and the professional Alberta Society of Archivists), the websites examined display very poor educational resources. Most lacked basic accessibility, and general appeal, displaying only a bare minimum of information, or a smattering of digitized

⁵³ Last accessed on 6 April 2004 at <http://www.canadiana.org>

collections, and little in the way of informed guides and tested lesson plans for hard-pressed teachers.

Perhaps it is lack of funding, or poor support from within the institution that results in unappealing websites lacking useful educational tools. With such plentiful resources available through the sites of other cultural institutions, and in other countries, it is refreshing to see some Canadian archival institutions now contributing to a growing educational medium. As educators become more comfortable using primary sources, and how to integrate them most effectively into History classes in the curriculum, digital technology and the Internet can make those sources more readily available, accompanied by more and richer descriptive and historical context, basic guides, lesson plans, interactive activities and discussion groups for students and teachers venturing into this “new” realm. Since the vast amount of primary-source information can be overwhelming, it is essential that sites be well designed to act as access points that are actually useful to non-archivist insiders.

The most successful websites (hosted by both archives and non-archives) relevant for History or Social Studies classes seem to have a few key elements in common. These facilitate easy access, logical navigation, and ease of classroom integration, and include:

- Clear website organization that often features the educational sub-site tools (teacher resources, activities, kids’ site, etc.) itself, or a link to it, centrally and prominently displayed on the homepage;
- Visual appeal that includes easy-to-read fonts, well-placed graphics, and bright “kid-friendly” colours;
- Teacher resources that list curriculum links, age, grade-level, or reading-level appropriateness, and that often feature “searchable” primary-source databases and lesson plans;
- Imaginative technological uses such as interactive games, virtual walking-tours, “Trivial Pursuit”-styled quizzes, and simulated voyages, rather than lists of documents and endless text; and finally,

- A rich display of primarily documents themselves, chosen across all recording media, clearly reproduced in colour, featuring zoom in/out capabilities, and informative captions as well as links to much fuller contextual descriptions.

These basic fundamentals create a user-friendly and practical website that can serve as a tool for teachers to introduce primary sources in a virtual venue. Computer-savvy students will no longer settle for boring, flat websites, so visual appeal and interactive design are major factors in building a successful online educational tool. In order to make history and primary sources appealing, websites (or any other form of educational tools) must instil excitement and interest, through active student involvement.

Conclusion

Educational tools that bring primary sources to the classroom have existed in many forms, continuing to evolve as technology allows for improved quality and access. As archives reach out to new audiences, and forge relationships with their local education communities, archival institutions are becoming more involved in the development of teaching resources. Archives house the building blocks of these tools, the primary sources that bring history to life, lending an immediacy and relevance that engages students in critical thinking and inquiry-based learning. Archives also contain the internal expertise needed, first, to order and digest millions of documents to present to teachers relevant and interesting virtual or mini-collections taken from the whole; and then, secondly, to work with educators to transform these into appealing, pedagogically sound resources. Just placing tens of thousands of scanned documents or extensive descriptive data bases “on the web” is not good enough to meet the needs of teachers or the demands of responsible public programming.

Archives have much to gain from an interactive relationship with educators. Indeed, archivists should re-envision their functions to take on the role of educator themselves. By placing emphasis on accurate and accessible descriptions, collaborating with teachers in the development of educational tools and creating access points such as collections of online documents and resources, archivists place themselves in a position to truly facilitate the classroom use of primary sources. Once collaborations and relationships between archivists and educators are firmly developed, archives will soon realize the benefits of greater appreciation, expanded audiences and the increased support of a public well educated in the value of archives.

CHAPTER FOUR

THE HUDSON'S BAY COMPANY ARCHIVES AS A CASE STUDY IN THE DEVELOPMENT OF EDUCATIONAL RESOURCES

The preceding chapters have demonstrated that public programming occupies an increasingly important position for archival institutions, especially in an information-savvy, service-oriented world. Public programming mandates point towards escalating interest in developing new educational initiatives, improving existing programs and more extensive "reaching out" to the classroom. As archives recognize the potential benefits of developing relationships with educators and students, efforts are being made to meet the needs of this newly emerging target audience in the form of educational kits, CD-ROMs and online resources. Educators have expressed an interest in using archival documents in the classroom, but cite lack of time and knowledge as the main reasons for not implementing the use of primary sources.¹

By working in conjunction with educators, curriculum developers, and education consultants, archivists can improve the quality of education materials by making extensive use of the knowledge and experience of their target audience. The Hudson's Bay Company Archives (HBCA), for example, has taken the initiative, in consultation with educators, to produce an educational kit (Edukit) that would meet the needs of local teachers.² The development of the HBCA Edukit is timely, as it coincides with the

¹ See the relevant discussion in Chapter 2 by Sharon Ann Cook and Ken Osborne.

² The Hudson's Bay Company Archives was originally located in London, England, but is now (since the mid-1970s) located in Winnipeg, Manitoba and is one of four responsibility centres within the Archives of Manitoba.

implementation of a new Manitoba Social Studies Curriculum, and hence the need for new educational tools suited to this curriculum.³

Public Programming and the Hudson's Bay Company Archives

Although public programming has only recently come to the forefront of archival functions, HBCA placed an emphasis on services to its clients from early on in its existence. In fact, Allison Gregor in describing the birth of public access to the HBCA states that "to a certain extent, one could argue that the Hudson's Bay Company Archives raison d'être was public programming."⁴ One of the first plans put in motion was the accessibility of the archives to the public. In 1931, the Hudson's Bay Company, recognizing the historical value of its records, began granting students limited access to its earlier documents.⁵ Preliminary public programming initiatives included exhibitions, tours, microfilming records, and the publication of archival documents by the Hudson's Bay Record Society.⁶ The transfer of the original records from London to Canada in the 1970s marked a major point in the development of the HBCA and in the promotion of the use of its documents by offering Canadians greater accessibility to records documenting a major portion of their country's history. In 1994, the records of the Hudson's Bay Company were officially gifted to the Province of Manitoba and the HBCA became a responsibility centre of the Archives of Manitoba.⁷ Today, the HBCA has well-

³ Manitoba Education and Youth, *Kindergarten to Grade 8 Social Studies: Manitoba Curriculum Framework of Outcomes* (Manitoba: 2003). The new curriculum has been released and will be implemented in stages for 2005, with full implementation anticipated in 2006.

⁴ Allison A.P. Gregor, "Going Public: A History of Public Programming at the Hudson's Bay Company Archives." (M.A. Thesis (Archival Studies): University of Manitoba, 2001), p. 49.

⁵ *Ibid.*, p. vi. Restrictions were placed on documents younger than fifty years old. Gregor tells us that the HBC viewed students as those "researchers with academic credentials," keeping in line with the early twentieth-century perception that archival users were generally academics and scholars.

⁶ *Ibid.*, pp. vii-viii.

⁷ <http://www.gov.mb.ca/chc/archives/hbca/index.html>, last accessed 04 March 2005.

established and well-rounded public programs that include exhibitions, publications, tours, school programs, and a newly redeveloped website.

The Hudson's Bay Company Archives "Edukit"

The decision to go forward with the development of an educational resource kit emerged in conjunction with the University of Manitoba Archival Studies Program internship in which the HBCA participates yearly. In 2004, the author was selected for an internship placement with the HBCA. The author's personal interest in public programming was an obvious fit for the HBCA's desire to create an educational tool that would both address the needs of the education community and promote awareness of the HBCA. In consultation with the Head of Public Programming and the Chief of the HBCA, the author wrote a proposal for the development of an educational resource kit using HBCA records, and then constructed the kit described in this chapter.⁸

The construction of this education tool, or "Edukit" as it would be known, attempted to address two main issues:

- 1) To demonstrate the use and relevance of primary sources held at the HBCA, and...
- 2) To use primary sources relevant to the Aboriginal experience that make history exciting and personal - to make it come alive by establishing personal connections with the documents created.⁹

These dual objectives would be met through the student activities, handouts and teacher presentation developed from analysis of the selected primary sources. In order to support the Aboriginal perspective, the student activities took into consideration some of the

⁸ Although work on this project was conducted for the most part by the author herself, it could not have been done without the support, expertise and knowledge lent by her colleagues at the HBCA. The author thanks all those who helped with the many components of the Edukit.

⁹ Heather Pitcher, "Archives in the Classroom: HBCA Educational Resource Kit Project Preliminary Proposal," (Unpublished Report, HBCA, 2004), p. 1.

learning strategies important to First Nations culture: relevance, hands-on experience, outside experience, involvement of family and involvement of elders.¹⁰ This Edukit would be constructed in accordance with the new Manitoba curriculum for Grade Five Social Studies and in consultation with classroom teachers, education professionals (consultants and professors), and curriculum developers. Not only would it fill the need for new curriculum resources, but it would also have a distinctly Manitoban focus.¹¹

With the impending implementation of a new Manitoba Grade Five Social Studies curriculum, the Hudson's Bay Company Archives was in an excellent position to address both the shift towards inquiry-based learning and the need to acknowledge, understand, and appreciate contributions of First Nations Peoples to Canadian history. At the same time the HBCA was able to address a younger audience (Grade Five) that had been previously ignored by many hard-copy, archives-based resources.

Edukit Content and Construction

The underlying intent of the HBCA project was to develop an educational resource kit using primary sources that would help make history more appealing for students. The primary sources used as the basis for the activities within this kit were selected in accordance with the third cluster of the newly redeveloped Grade Five Social Studies curriculum. This unit, which focuses on "The Fur Trade," was an obvious fit for the HBCA, which houses the richest collections in the world of primary source materials documenting Canada's fur trade. To make the materials even more relevant to Manitoba

¹⁰ Manitoba Education and Youth, *Integrating Aboriginal Perspectives into Curricula: A Resource for Curriculum Developers, Teachers, and Administrators* (Winnipeg: Manitoba Education and Youth, School Programs Division, 2003), p. 17.

¹¹ Manitoba Education and Youth, *Kindergarten to Grade 8 Social Studies: Manitoba Curriculum Framework of Outcomes* (Manitoba: 2003). This project specifically addresses Cluster 3 (Fur

students, the community of Norway House was chosen as a central point for the location of relevant documents. With its long history and important role in the fur trade, Norway House serves as an excellent example of the people, daily life and the challenges of the fur trade. It is also a living community, demonstrating the dynamic continuity of history.

In developing activities and selecting documents for the Edukit, it was assumed that teachers were familiar with the broad historical context within which the Edukit fit, including Canada's fur trade, the role of Aboriginal people in the fur trade, and interaction between Aboriginal people and the European traders. These sensitive issues of Aboriginal/European relations are addressed as concepts introduced early in the curriculum guidelines. The Edukit is part of a broader context of the fur trade, that is in turn part of a broader context of Canadian history, Aboriginal/European relations and Western European expansion across the world at the expense of Aboriginal peoples globally. The Edukit operates on the assumption that both teachers and students are prepared to deal with the materials and issues contained in the Edukit through completion of objectives listed in the curriculum clusters preceding Cluster 3: The Fur Trade.

The effort to select, where possible, documents that also reflected Aboriginal perspectives and contributions not only illustrates the multi-faceted nature of, and the many players in, the story of the fur trade in Northern Manitoba, but also addresses another major curriculum objective, that is, to be inclusive of the Aboriginal experience and perspective. Entries from Norway House post journals describing the contributions of the Aboriginal people in and around Norway House, as well as maps created from Aboriginal information and traditional geographic knowledge, are two examples of how

Trade) of the Grade Five component of the curriculum, "Grade 5: People and Stories of Canada to 1867," pp. 71-82.

this objective was met. Using a variety of primary sources such as photographs, maps, plans and journals, the author also developed for the Edukit interdisciplinary activities and questions to help engage the students in the documents and the many layers of information that they contain, as well as relieve hard-pressed teachers and thus make the kit more appealing.

Over the course of nine months, the HBCA educational kit began to unfold. The concept of a kit that could be used both in the classroom, and in conjunction with school tours within the Archives of Manitoba, was met with great support from within the HBCA itself. When the idea was presented to teachers and members of the Department of Education and Youth, the support was resounding. Through informal interviews conducted with curriculum developers, education consultants and classroom teachers on the "front lines," it was discovered that the local education community was in great need of resources tailored to the Manitoba curriculum. Teachers were looking for resources that would assist in the implementation of the new curriculum, help bring history to the students in new and engaging ways, and address younger classrooms. While many educators were aware of the existence of the HBCA (and the Archives of Manitoba in general), and some were familiar with the wonderful resources it housed, few had the time or the experience with primary sources to effectively and efficiently sort through the many kilometres of HBCA material in order to select documents that would be relevant to their classroom and curricular needs.

Once it was established that there was a definite need for this type of resource, research into existing kits, and current curriculum requirements was conducted so that from the onset, the HBCA Edukit would emerge as a practical and easy-to-use tool. It

was discovered that in Manitoba, the only other archives-based, hard-copy educational kit in existence was one created by the Association for Manitoba Archives in 1996.¹² Although many kits existed at the national level, in both hard-copy and “virtual” format, there were none available that directly addressed younger audiences in Manitoba. The HBCA Edukit would be exploring new territory, and as such a good deal of research was put into both content and format and its pedagogical soundness.¹³

The general methodology for the development of the HBCA Edukit followed a path that included research on the curriculum, consultation with education professionals, development of primary-source reproductions, and the creation of contextualized documents, historical introductions, and creative student activities. After research into the curriculum was conducted, the project was essentially completed in three major stages. The preliminary research into the collections of the HBCA included consultation of secondary sources, assessment of relevant primary sources for high-impact value and applicability to the curriculum topic, and the creation of a resource database for use with this and future projects. The second development phase consisted of personal interviews and consultation with local education professionals to assess the potential use of the kit and to discuss curriculum issues (such as key topics, cautionary notes and integration). Through consultation with people working in the field, the HBCA made use of a wealth

¹² For a thorough analysis of this kit, see Chapter Three, p. 71. Note that this kit addresses the Grade Eleven curriculum, rather than the younger audience of the HBCA kit. During the development phase of the HBCA project, the City of Winnipeg Archives launched an educational website. Although this online educational resource does address Manitoba students, it too is designed for the high-school classroom as opposed to younger students in middle school.

¹³ It should be noted that a single person (the author) conducted all research and development of this kit, for the most part. This situation indicates a more general trend within the greater archival community where public programming initiatives, while they may be supported by the institution as a whole, are generally undertaken by one or two enthusiastic archivists committed to education, awareness and outreach.

of knowledge and experience that would assist in the development of a high-quality Edukit that students and teachers would want to use. The consultation process allowed the HBCA to gather information on what teachers needed, what they wanted and how they would use the materials if they were created with these needs in mind. Teachers were looking for a tool to ease the implementation of the new curriculum, they were looking for activities that would address curriculum objectives and be interesting to the students, and to accomplish this they needed engaging primary sources that were easy to read, relevant to daily life and visually attractive.

In the third phase of development, the design and production of good-quality primary-source reproductions were considered. Because the Edukit hoped to address different facets of primary sources, including content, context and materiality, the reproductions were designed to represent the original as closely as possible. This necessitated the full-colour copying of primary sources. Because of security issues, and the over-riding call for protection of the original documents, full-colour photographs of the original documents were created. These photographs were enlarged on a full-colour, digital photocopier to produce an image that was easy to use in the classroom. Great attention to detail was paid in comparing the colour of the reproductions to the colour of the original document in order to avoid misrepresentation. Through trial and error, retakes of photographs and adjustment of copying colour, reproductions were created that represented the originals as closely as possible. In order to protect the image and create a longer lasting reproduction, each image was laminated for durability. In addition to the lamination, copies were created on thicker, card-stock paper in order to sustain multiple uses and a lot of handling. The increased stiffness of the paper stock would also allow

for the reproductions to be easily propped on an easel for group use. Because some of the original documents were cumbersome in size, the photographs were copied at a size that would be manageable and easy to use in the classroom. The resulting reproductions were slightly smaller than 14 inches by 17 inches, full colour, and dual sided with contextual information and identifying marks on the reverse side of the image (See Figures 4.1 and 4.2).¹⁴

With these needs in mind, and a selection of primary sources gathered and at the ready, the creation of the actual Edukit began to take shape. In order to organize the materials in an easily accessible package, the primary sources were first divided according to media: photographs, maps or plans, and textual sources.¹⁵ While this division may be viewed as oversimplified by some, its purpose was to facilitate ease of use and identification by teachers and students. Each primary source type was assigned an icon and all related documents were “branded” with this icon for easy association. In addition to the source branding, student activities and answer keys were also given an associated icon (See Figure 4.3).

Before the process of creating student activities was put into motion, contextual information and historical introductions were written for each of the primary sources selected to be a part of the Edukit. This information was included with each document reproduction, on the reverse side, in order to provide teachers with background, context and historical placement, and also to provide the information that was required to thoroughly understand the records (see, again, Figure 4.2 as an example). In addition to

¹⁴ The contextual information contained on the back of the primary-source reproductions was designed with the teacher in mind, and therefore the language and reading abilities are accordingly suited to adults, not Grade 5 students.

providing some of the information needed to complete student activities, the contextual information for each document reproduction was designed to further engage the students in their research and foster a broader understanding of the many layers of information contained within a single primary source. This contextual information included things such as the date of creation (if known), the creator or author of the record (if known), historical or societal context, and any amusing or interesting facts associated with the document. In order to facilitate further research and examination of the original document, the detailed archival location code was included at the top of each reproduction. Once the contextual information had been collected and written for each document, the text underwent a thorough editing process for correctness, layout, and readability.

With the contextual information completed, the creation of the actual student activities commenced. Each activity was based on an assortment of primary sources chosen from one media type. This resulted in the complete Edukit containing four units:

- 1) Cartography (See Appendix 1)
 - a. "Fidler's Findings"
 - b. "What's in a Map?"
 - c. "The Changing Face of Norway House"
- 2) Photography (See Appendix 2)
 - a. "Have Boat, Will Travel"
 - b. "Faces of the Fur Trade"
 - c. "Trading Ideas"
- 3) Textual Documents (See Appendix 3)
 - a. "An Outfit Overview"
 - b. "Winter in Norway House"
 - c. "A Post is Born"
- 4) Introductory unit (See Appendix 4)
 - a. Containing introductory contextual information on primary sources and their applications, as well as an activity focused on each media type.

¹⁵ In order to keep the size, and thereby the cost of the Edukit manageable, Documentary Art, Moving Images and Audio records were not considered for this particular project.

Figure 4.1 - HBCA B.154/e/25 Fo. 8 (Document Reproduction, Front)

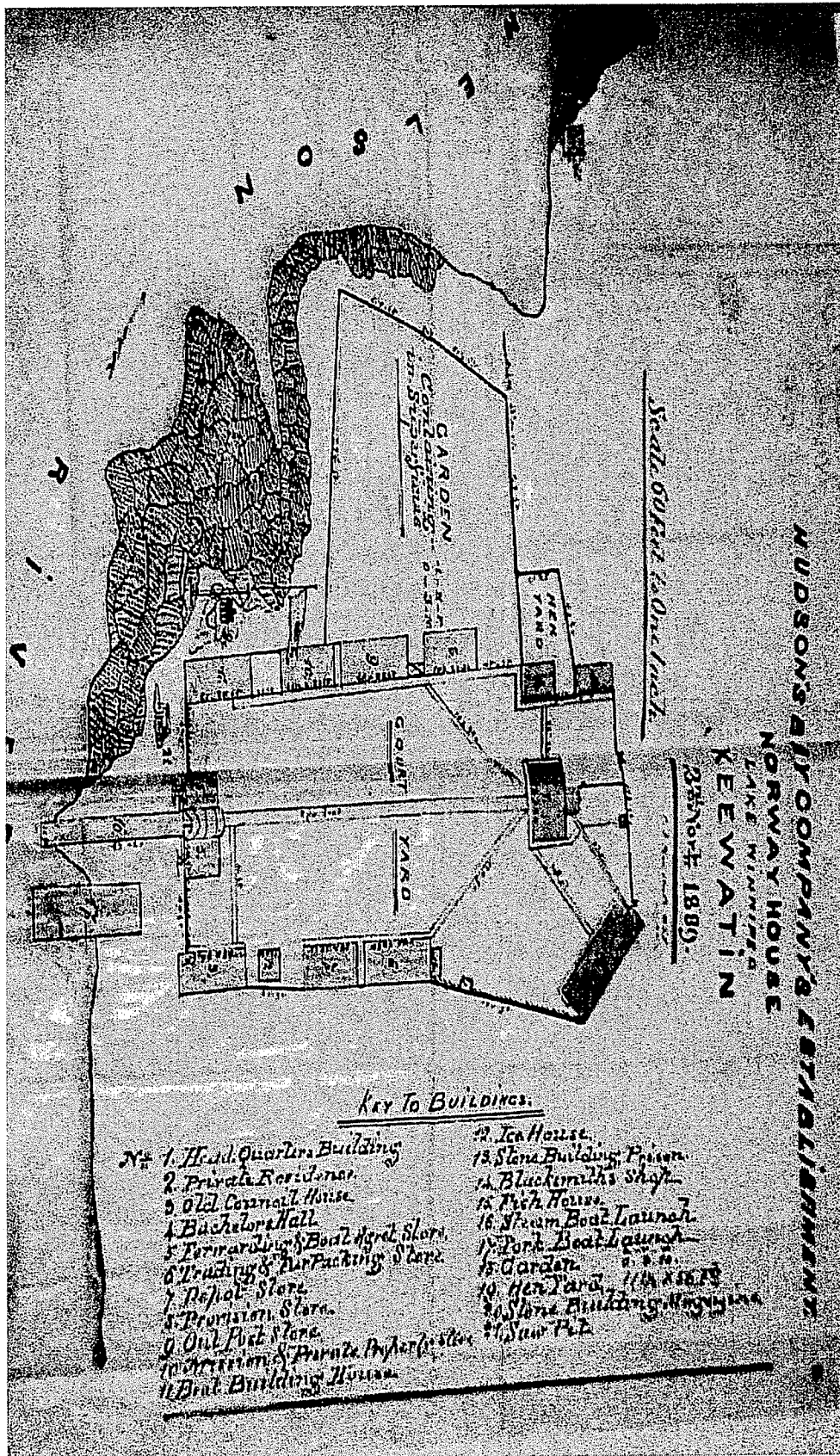


Figure 4.2 - HBCA B.154/e/25 Fo. 8 (Document Reproduction, Back)

MP1

**"Hudson's Bay Company's Establishment. Norway House. Lake
Winnipeg. Keewatin. 2nd Nov.^{br} 1889"**

1889 [1896]

40 x 33 cm

Cartographer: C.I. Bouchette

Hudson's Bay Company Archives, Archives of Manitoba

HBCA Maps and Plans B.154/e/25 fo. 8

This is a plan of Norway House, drawn by C.I. Bouchette, D.L.S. (Dominion Land Surveyor). It is part of the Norway House Report for 1896-1897 submitted by J. K. McDonald, Junior Chief Trader at Norway House (1893-1896). It is interesting to note the material (tracing linen) that the plan is drawn on and the different colours added from behind.¹ According to the correspondence contained within the report, McDonald accumulated the information and plans over time and with some difficulty before submitting them in 1896-1897.¹

¹ This technique is called *colour washing*. For more information see Roger Baynton-Williams, "Colouring on Antique Maps," <http://www.mapforum.com/06/colour.htm>

² Correspondence from McDonald indicates that information had been requested and not sent, or that wrong types of information had been received, making the collection process a difficult one (B.154/e/25 fos. 3, 6, 9, 11).

Each of the “sub-units” in the activity packs is centred on a document theme, which emerged only once the primary sources had been selected. The Introductory unit was designed to introduce teachers and students to the use of primary sources in the

Figure 4.3 – Document Icons



Textual Records:

Journals, Letters, Reports
Examples labelled **T1, T2...**



Cartographic Records:

Maps, Plans, Sketches
Examples labelled **MP1, MP2...**



Photographic Records:

Still Images (Colour, BW)
Examples labelled **P1, P2...**



Answer Keys to Activities:

Solutions to the questions and activities in the Edukit.

classroom and some of the issues of critical thinking, reading against the grain, and the use of archival documents as evidence.

In “Fidler’s Findings,” for example, the activities grew out of a two selections from Peter Fidler’s journals: a map showing the Missouri, South Saskatchewan Rivers and Northwards, drawn by Ki oo cus or “the Little Bear,” a Blackfoot Chief in 1802; and a journal entry which includes a description and diagram of an Aboriginal game. Activities included recreating the game as described in the journal and interpreting the map drawn by Ki oo cus. This activity pack introduces the concept of geographical knowledge contributed by Aboriginal peoples.

The cartography activity pack, “What’s in a Map?,” focuses on a single cartographic record that shows a “sketch of rivers between Prince of Wales’ Fort and the

‘Northern most Copper Mine’.”¹⁶ This particular document was chosen because it demonstrates early mapping techniques, incorporates Aboriginal geographic information and was created by two recognizable figures in Canadian history (James Knight and James Isham). Activities for this document include map interpretation, transcription and deriving different layers of information.

The final activity pack in the cartography trio focuses on how one location can change over time. “The Changing Face of Norway House” uses three plans of the Hudson’s Bay Post at Norway House, Manitoba, to compare the layout and location of the post buildings. Using the earliest known plan of Jack River House, an early plan of Norway House, and a later plan of the post, students compare the information to construct models of the fort, discern differences across time, and use maps to measure distances. These documents were quite appealing because they depict, through cartographic images, the changes at one particular site.¹⁷

The Photography subunits focus on people of the fur trade, contributions made by Aboriginal peoples and the main mode of fur trade transportation, the York boat. In “Faces of the Fur Trade,” photographs depicting the voyageurs, Aboriginal people, traders, and post inhabitants paint a picture of life in the fur trade. This activity package focuses on three photographs.¹⁸ The activities are centred on three major groups: hunters and trappers, Hudson’s Bay Company employees, and the freighters. Activities include comparison, deduction and computational skills in addition to providing out-of-desk physical activity (performing dances).

¹⁶ Hudson’s Bay Company Archives, Maps and Plans, G.1/19. ([Sketch of rivers between Prince of Wales’ Fort and the “Northern most Copper Mine”- giving Indian Names], [post 1719]. Cartographer:[James Knight with additions by James Isham])

¹⁷ For references, see again Appendix 1.

In “Have Boat, Will Travel,” the York boat is the star of the show. Each of the five photographs in this subunit feature some aspect of York boat travel, whether it be portaging, loading boats, transporting people or transporting freight. Activities for this unit include a scavenger hunt, an examination of the simple machines in York boating and portaging, an investigation of boat construction, model building and the re-creation of a portage.

The final Photography subunit uses photographs to instil a sense of understanding and appreciation of the many contributions made by Aboriginal people to the early development of Canada as a country. The three photographs in this activity pack depict Aboriginal culture, dwellings, clothing and family life. This subunit attempts to highlight the contributions of technology, survival skills, food, and furs, made by the Aboriginal people during the fur trade. The activities in this subunit encourage students to identify technology, clothing, or everyday items in use that originating in Aboriginal ideas; it encourages understanding of Aboriginal knowledge through the recreation of different models and explores some aspects of Aboriginal culture in the examination of a Cree Tea Dance ceremony.

The Textual activity packs are all based on journal transcriptions excerpted from Norway House post journals over different periods of time. The journal entries form the basis for activities based on different themes that emerged, such as winter activities, typical post preparations over the course of an “outfit year” (From June 1st, to May 31st of the following year), and the birth and development of the post known as Norway House.¹⁹ The journal selections were made based on impact, overall content, time frame

¹⁸ See Appendix 2 for details on all of the photographs used.

¹⁹ See Appendix 3 for journal references.

and author. Of special interest were the entries that recounted dangerous experiences, adventures and conflict, or the contributions of Aboriginal people.

The first activity package, "A Post is Born," follows the journal entries of Henry Hallet as he attempts to establish the earliest predecessor of Norway House on Jack River. The major activity associated with the 1796-1797 journal is a "word search" of sorts, one that encourages students to recognize patterns in weather, understand contributions of different people involved in the fur trade, and recognize the types of food that the early inhabitants of Jack River House subsisted on. In addition to this analysis of the text, students are encouraged to "proof read" the literal transcription for spelling and grammar structures that are inconsistent with modern standards, while hypothesising reasons for these irregularities.

The second textual activity pack is based on a journal written by Alexander Kennedy from Norway House in 1820-1821. "Winter in Norway House" follows the tribulations of Norway House residents as they deal with uncooperative weather, low food supplies, and conflict within the post. Students explore various preparations required before the onset of winter, construct their own reproduction of a nineteenth-century post journal and solve problems, through the use of simple machines, different methods of launching large boats in the dead of winter.

The final activity pack delves into the seasonal activities, preparations, ceremonies and celebrations of Norway House in 1837 and 1838 over the course of an "outfit" year. "An Outfit Overview" is based on the journal of Donald Ross, Chief Trader at Norway House from 1830 to 1840. This journal is particularly interesting because it kept meticulous track of weather conditions, including daily temperatures. The

activities in this subunit place an emphasis on meteorological trends. Students record daily temperatures themselves and compare these with the temperatures recorded by Ross. Variations on these activities include an exploration of weather-related adjectives, and the creation of mathematical charts to display graphically weather trends.

The Introductory activity pack, although not completed at the time of writing this thesis, is designed to help teachers implement the use of primary sources into the classroom. It contains preliminary information on primary sources, what they are and how they can be used. In order to illustrate the readings, an activity based on each of the document types used in the main kit will be included (i.e. one cartographic activity and document reproduction, one photographic, and one textual). This introductory unit is designed to be used in conjunction with the Edukit, or on its own.

Each activity pack includes an introduction for the teacher, a list of primary sources and student activities, and the relevant curriculum outcomes. This introductory material is intended to support the straightforward classroom implementation of the activities and the examination of the primary sources. The activities themselves are designed not only to engage the students in primary source research, but also to address various learning processes such as critical thinking, model building, creating maps, organizing, calculating, comparing, researching, and interpreting. Each of these processes, whether they deal with knowledge, thinking, communication or application, engages students in an exciting learning environment that creates and deepens interest in, and appreciation of, history. It also places emphasis on the important role of primary sources in that learning process and their ability to make personal connections with history.

As well as addressing various learning skills, the activities are designed to move the learning process away from the desk and into a tangible world with field trips, and assignments that promoted activity and imagination. These out-of-desk assignments include re-creating a portage to convey to students the hardships of the voyageur, scavenger hunts, construction of models (York boats, HBC post layouts, Aboriginal dwellings), creating journals that resembled the post journals of the early nineteenth century, and the inclusion of interdisciplinary aspects such as Math, Art, Physical Education, Science and Language Arts.²⁰

Before any of the activity packs went out into the classroom, they were evaluated by archivists at the HBCA for historical accuracy and the appropriate use of the primary sources involved. In addition, a consultant to the Department of Education and Youth volunteered to examine informally the activity packs from the perspective of a classroom teacher. The education consultant was able to provide advice on language use, physical format, organization, evaluation and launching of the finished product to the education community, as well as suggestions regarding the development of activities that would correlate with existing student skills and curriculum objectives.²¹ By taking advantage of the knowledge, expertise and experience of others, the HBCA endeavoured to create an educational product that would address the needs of the teaching community, appeal to students interests, and promote the use of primary sources in the middle-school classroom.

²⁰ See Appendix 1 – Examples of Activities.

²¹ I am deeply indebted to Professor Gary Evans, professor at the University of Winnipeg (Education, K-4 Social Studies), for his willingness to share his time and experience with me on the HBCA Edukit project. His advice and evaluations are greatly appreciated.

The Edukit, as noted, consists of four “units,” three based upon a specific medium of document, plus one introductory unit. In order to facilitate the evaluation and testing process, it was decided that the “test kit” would be comprised of one unit, divided into single activity packages. The Cartography unit was developed around three such packages: “Fidler’s Findings,” “The Changing Face of Norway House,” and “What’s in a Map?” This unit was duplicated so that six test packages could be in circulation at any given time. The call for “test pilots” was made possible through a general email issued to Grade Five Social Studies teachers throughout the province.²³

When the call for Social Studies teachers was made via email, it was hoped that at least six teachers would respond to the call in order to evaluate each of the individual packages that had been created. The response was overwhelming, so much so that not only did two separate evaluations have to be scheduled (one in December, and one in March), but also a waiting list of teachers was created because the interest level was so high. In addition to scheduling two flights of six test-teachers, on more than one occasion, teachers requested to share their packages with other teachers. With such a positive response, the possibilities for moving forward with the development of the complete Edukit were encouraging. Once contact details had been organized, the six test kits were distributed.

Each of the teachers was sent a set of primary-source reproductions (from one to three, depending on the kit), an activity package, a letter of introduction and instruction,

²³ See Appendix 5 for the text of this general email. Because the new Grade Five Social Studies curriculum (not fully implemented until Fall of 2006) corresponds with the existing Grade Six Social Studies curriculum, test teachers from both grade levels volunteered to evaluate the Edukit. My thanks to Linda Mlodzinski, Social Studies co-ordinator at the Province of Manitoba Department of Education and Youth for agreeing to circulate my request to Social Studies Teachers.

and an evaluation form.²⁴ The evaluation form was kept as short and simple as possible to encourage the teachers to fill it out. It was designed to be mindful of the time constraints faced by teachers, and to avoid burdening them with a lengthy and complicated evaluation. Teachers were given the option of filling out a hard-copy of the form and returning it with the test kit, or they could request an email version of the form to be submitted electronically.

When the evaluations were sent back, the feedback was generally positive. Many comments mentioned student interest and excitement. One evaluation noted that the mapping activities served as a good introduction to the fur trade in general, and another commented on the number of questions that students were asking. Rather than this being a negative aspect of the activities, it signifies the beginning of a deeper involvement with the primary documents. One teacher made an interesting comment that those students who already had an interest in the subject found the documents and the activities especially appealing. This suggests that perhaps at this early testing stage, the activity did not accomplish what it had hoped: to make history more interesting for all students. Perhaps this is a lofty goal.

Teachers were encouraged to make suggestions that would help improve the kit in future versions. All of the suggested improvements were helpful, and contained no direct criticism, but rather gave the impression that the kit as it stood was good, but it would be even better if some of the teacher suggestions were implemented. Suggestions ranged from the very practical (including a magnifying glass to read smaller print on one of the maps) to more complex improvements (creating more connections between the contextual information provided and the bigger historical picture, re-writing one of the

²⁴ See Appendices 6 and 7 for examples.

activities that simulates an Aboriginal game). All of these suggestions were considered and those suggested in the first “flight” of testing were incorporated, where possible, for the second group of test-teachers. At the time of writing, the final testing results and any revisions are still underway; however, the evaluations that had come back suggested that one of the maps used needed to be reconstructed to make it more understandable for the students.²⁵ When all of the evaluations are in, they are intended to direct revisions and improvements to the activities before kits are distributed more widely to the schools.

The HBCA Edukit project, when it reaches full production, will meet the needs of the Manitoba teaching community by providing it with a product that is specifically geared to the Manitoba curriculum, addresses younger audiences, and is linked to the new Social Studies curriculum. Because Manitoba is a smaller market, it has not received a great deal of attention in terms of teacher resources customized to the local curriculum. While there exist many national products, both hard-copy and online, having something with local appeal is bound to create a sense of relevance and interest for students and teachers using the products. By developing a product that is intended for audiences in middle school, HBCA is working to dispel the myth that primary-source teaching is only appropriate for the senior high-school classroom. This Edukit promotes accessibility to younger students, with archivists facilitating the use of primary sources, and promoting their importance to the education community.

²⁵ Similar comments were made about this particular map, HBCA Maps and Plans G.1/19 ([Sketch of rivers between Prince of Wales’ Fort and the “Northern most Copper Mine.” James Knight with additions by James Isham]), in the first set of evaluations, but the revisions were too extensive to be undertaken before sending out the second group of kits. Both teachers suggested that the original (reproduction) be included to illustrate properties of the original document, but that a second map be created, based on the original, with the legend embedded and with the notations clearly transcribed. Efforts were made to address this issue temporarily in the creation

In terms of production and distribution, the HBCA has considered many different options for this particular project. Because the HBCA is under the direction of the Government of Manitoba, it is restricted in the process of producing publications. That is to say, any materials produced for public consumption, including this particular kit, would be subject to language considerations (a French version, or bilingual version would have to be constructed), to the tendering process (a printing company or other manufacturer could not be arbitrarily chosen) and to profitability (the HBCA would not directly profit from, or recoup production, if the Edukit were assigned a purchase price). One alternate that was explored was to present the Edukit to an educational publisher (local publishers to be considered first) and have the publisher take on the production, marketing and retailing of the kit. The issue of purchase cost arose in discussions with the Manitoba Department of Education and Youth, when it was noted that the Department would not evaluate a tool without a cost associated to it.

The distribution and awareness of the HBCA Edukit would take place in various forums dedicated to education professionals. Each fall, the Department of Education and Youth hosts a Special Area Groups (SAG) conference for teachers of specific disciplines, such as Music, Mathematics, and Social Studies, to meet other teachers, learn about new teaching methods, and examine new teaching tools. At the time of writing, some initial investigation had been conducted into presenting the HBCA Edukit at the Social Studies SAG conference in the fall of 2005. Education consultants that were involved in the initial development processes suggested that even if the kit were not completed at the time of the conference, it would be useful to make teachers aware that it was being

of a copy of the G.1/19 document with each featured labelled and a legend provided on a separate page.

developed. Distribution of the completed kit would occur through two paths: copies of the kits would be purchased or donated to resource libraries for teachers to borrow, and, if a purchase cost was associated, copies could also be bought by individual schools, or teachers for permanent residence in classrooms or school libraries.

Throughout the development phase of the HBCA Edukit, teachers praised this sort of tool because it addresses their time pressures. Teachers want to use primary sources in the classroom, and recognize their potential to instil an excitement for learning, but the bottom line is that teachers have little time to sift through the vast quantity of documents to select the handful that applies to their lessons. They also do not have the time to create corresponding activities, nor to do the secondary research to develop contextual information for the primary sources.²⁶ HBCA has begun to bridge that time gap by providing the Manitoba education community with a resource that does the necessary primary-source research, applies relevant archival knowledge and experience, and provides the teachers with an end product that can be easily integrated into their classrooms. In addition, the wealth of contextual information for the primary sources, with historical introductions, results in a flexible resource that teachers can use to create their own activities and their own “packages” of document combinations, time permitting. The HBCA Edukit thus demonstrates the validity of archival public programming “reaching out” to a new and eager audience.

²⁶ See again, comments by Sharon Anne Cook and Ken Osborne supporting this argument as cited in Chapter Two, pp. 44-47.

CONCLUSION

Public programming has been gaining recognition as an important archival function, integral to the growth and development of any archives. The “birth” of modern archival advocacy with such archivists as Elsie Freeman Finch, Ann Pedersen and Gail Farr Casterline in the late 1970s and early 1980s led to recent debates in Canada on the “four pillars” presented by Gabrielle Blais and David Enns, the ambitious outreach program spearheaded by Ann ten Cate at the Region of Peel Archives, Ian Wilson’s user-based approach to archives, and Terry Cook’s cautionary commentary on erring too much towards a user-centered approach if made at the expense of the contextual value of archives.

Today’s archival institutions are striving to find a balance between budget restraints, growing backlogs of traditional work, and establishing fresh programs for support for new or existing audiences, all in order to justify their existence in an environment that is focusing more on healthcare and less on heritage. Yet as the public is becoming more aware of the importance of history, archives are, or should be, seizing the opportunity to educate potential users about the archives and its connection to collective societal memory. One avenue to establish this essential linkage is by fostering closer relationships between archivists and educators, schools, and students. Archivists and archival institutions have not explored these relationships to their full potential.

While a very small number of archivists have commented on the potential for developing partnerships with schools, educators have been addressing the use of primary sources in the classroom for some time. Source-method teaching in the History or Social

studies classroom, first appearing in the early twentieth century, has been gaining increasing attention since the late 1960s when critical thinking and inquiry-based learning began to infiltrate the curriculum. As teaching methods moved away from rote learning and towards an actual understanding of history, primary sources became more than mere illustration in textbooks. One manifestation of the source method in the 1970s was the popular Jackdaw kits, with their primary-source reproductions, secondary-source “broadsheets,” and student questions and activities.

As archival institutions realized the demand for archives-based educational tools, the quality and quantity of these have increased. In the past decade, there have been noticeable improvements to these educational kits that essentially do the archival research for teachers, presenting them with a package that can be easily integrated into the classroom. Technology has been a boon to this process, with CD-ROMs and more recently, virtual educational resources on the Internet. A great deal of progress has been made, too, by the cooperation of archivists and educators in the development of these tools.

In 2004, the Hudson’s Bay Company Archives undertook such collaboration and began the development of an educational resource in conjunction with their participation in the University of Manitoba, Archival Studies Program Internship. The author, in consultation with other archivists, education advisors, classroom teachers, curriculum developers and university professors of education, proposed, developed and constructed an “Edukit” using primary sources from the HBCA. The wealth of documentation on Canada’s fur trade lent itself perfectly to the development of a kit in correlation with the third cluster of the new Manitoba Grade Five Social Studies Curriculum on the Fur

Trade. The expertise of educators was used both in the development and construction phase of the Edukit. Evaluations submitted by classroom teachers who tested the initial materials provided valuable feedback and insight into the improvement of further versions of the Edukit.

This thesis has demonstrated, therefore, through literature reviews, case studies and practical research and application, that archivists are able to realize the possibilities and benefits of establishing relationships with educators. Archivists have the knowledge to help teachers digest the overwhelming amount of documentary information. Teachers have expressed a genuine desire to access and utilize the engaging stories told through primary sources. They are interested in educational resources that could be provided by archives, but they do not have the time, nor the knowledge, to do the archival research themselves.

This thesis is not the definitive work on archives in the classroom, nor does it attempt to represent itself as such. Rather, this work is merely one approach, one perspective, on a topic that requires further exploration. It is submitted with the hope that it will inspire archivists and educators to think about the potential, and perhaps to encourage others to further examine some of the issues presented herein. There are, of course, other perspectives that could have been explored, deeper investigations, and additional literature, but research was conducted within the practical limitations of a master's thesis.

Indeed the thesis begs the question of whether or not the financial benefits of public programming can be quantified. In particular, the assumption that public programming, particularly education kits, will generate financial support is something

that should be investigated empirically. Aside from the highly unlikely probability of a cabinet minister leaving behind detailed journals or letters that give the reasons for particular programs being cut, or budgets enhanced, it is difficult to measure the financial benefits of public programming. However, logic suggests that positive public and/or government perception of a particular program prevents budget cutbacks. This thesis argues that children can form the basis of that public and governmental support in the future if archivists can reach them as a potential audience through such public programming initiatives as educational resource kits.

As noted in Chapter 4, any education resource kit is going to be guided by curricula and archivists will need to decide how far to extend issues of interpretation when dealing with subjects that by their nature can be controversial. Further research needs to be done with regard to the effects of political correctness on public programming. The roles of the archivist and teacher should be explored in presenting materials that respect the truth of the past, but explain to students the differences between perception and fact. The Association of Canadian Archivists Public Awareness Committee might undertake a project to develop guidelines dealing with the level of archival mediation in presenting educational materials, begging the question in a post modern era, of how far one should take the role of interpreter, protector, or advocate.

Limitations of time prevented the further investigation of possible archivist participation in the classroom evaluations of the Edukit presented in Chapter Four. The initial idea of presenting an introduction to primary sources through the presence of an archivist in the classroom was met with enthusiasm by the teachers, but time did not permit further exploration of this proposal. Bringing archivists into the classroom to

introduce Edukit activities, or to discuss generally archives, collections, and daily functions performed by archivists, would address some core messages of public programming such as general awareness and education of potential users. q

Finally, in connection with the development of contextual documents for the HBCA Edukit, it would have been desirable to travel to Norway House to speak with members of the Aboriginal community about the town and its history. Obtaining oral histories with regard to the fur trade, important Aboriginal figures, colonization, and life before contact with European society would have added a valuable dimension by enhancing both the historical context and Aboriginal perspectives included in the Edukit and its accompanying documents.

Archives can provide teachers with the tools to use the archives more efficiently, to access collections and select primary sources relevant to individual classroom situations. Better yet, archivists should not only use their own expertise, but also embrace that of educators, curriculum developers, teachers, and even students. By encouraging relationships with educators, and allowing others to contribute their strengths, archivists can work to develop educational resources that will be useful and practical in the classroom.

In establishing and fostering good relationships with schools, teachers, and other education professionals, archives are tapping into a potentially huge resource, and a new eager audience. With many archival institutions struggling to stay alive, the promise of new users, more support and a greater understanding is a tantalizing one. By bringing primary sources to the classroom, archivists are laying the groundwork for that support, and appreciation. Adults such as teachers, educators, and parents will now be exposed to

the value and fascination of archives and those thousands of students in the classroom today newly engaged with the personal stories told by primary sources are the adults, and potentially the archival users, certainly the taxpayers, and possibly even the archivists of tomorrow. By embracing the role of active educators rather than merely passive curators, archivists will be able to welcome these Canadians to a wider sense of shared memories and a richer appreciation of the past.

Appendix 1:

Example of Edukit Activity Pack: Maps and Plans

- | | |
|--|-----|
| a) ACTIVITY: | 125 |
| “The Changing Face of Norway House” | |
| b) ACTIVITY INCLUSION: | 128 |
| “Norway House: Living Community at the Crossroads
of History” | |

APPENDIX 1a



The Changing Face of Norway House

Norway House hasn't always looked the way it does today. In fact, it changed locations three times before settling down at its present site! The maps and plans for this lesson provide information on the changing face of Norway House. This packet contains three items:

- 1) **Maps and Plans #1:** HBCA Maps and Plans:**B.154/e/25 fo. 8** ("Hudson's Bay Company's Establishment. Norway House. Lake Winnipeg. Keewatin. 2nd Nov.^{br} 1889," [1896]. Cartographer: C.I. Bouchette.)
- 2) **Maps and Plans #2:** HBCA Maps and Plans:**G.1/103** ("A ground plan of the house at Jack River [Norway House]", [1815]. Cartographer [James Sutherland].)
- 3) **Maps and Plans #3:** HBCA Maps and plans:**D.4/125 fos. 98d-99** ("Plan of Norway House. With the proposed additions and alterations marked in Red Ink, December 1830." Cartographer: Donald Ross.)

Take some time to examine the documents before you start. What are some of the major differences? What is the same? How do these illustrations differ from Norway House today?

LEARNING OBJECTIVES

Specific curriculum skills addressed: 5-S-200,206,305 and 307.

Specific knowledge outcomes: 5-KH-034, 5-KL-020, and 5-KL-021.

- ✓ Interpret maps and plans
- ✓ Integrated with math when measuring distance and area
- ✓ Integrated with Art when constructing models of the Fort

ACTIVITIES

Note to teachers:

Before starting these activities, be sure to review basic map reading skills such as use of scale, creating scales, and using legends.

1) "I Spy"

Materials: At least one copy of each **Maps and Plans #1, #2, and #3** (copies can be made for each student).

- Compare the different layouts and name as many similarities and differences as you can.
- Make a list of the different types of buildings in all three layouts. What kind of jobs would be associated with some of the buildings? What are some of the purposes of the buildings listed?

2) "How far is it to...?"

Materials: Each student should have a copy of **Maps and Plans #1**.

- How far was it from the Headquarters Building (#1) to the Boat building shop (#11)? (Choose other distances as time allows).
- What was the area of the garden? Determine the area of three post buildings (use approximate if odd shapes are not in their skills area yet).

Enrichment activities...

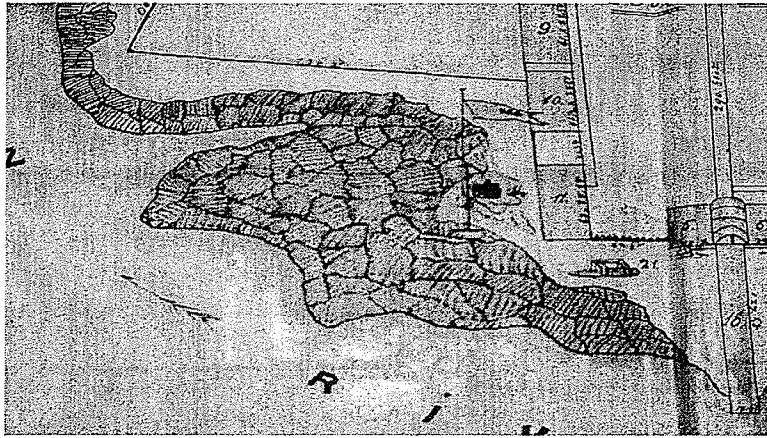
A) "Fort Building 101"

Materials: a copy of the 1889 plan, the transcription of G.7/1 (**pages 3 and 4** 1898, matches B.154/e/25), and various art supplies such as construction paper, Popsicle sticks, paint, glue, cardboard boxes, etc., for construction of the fort.

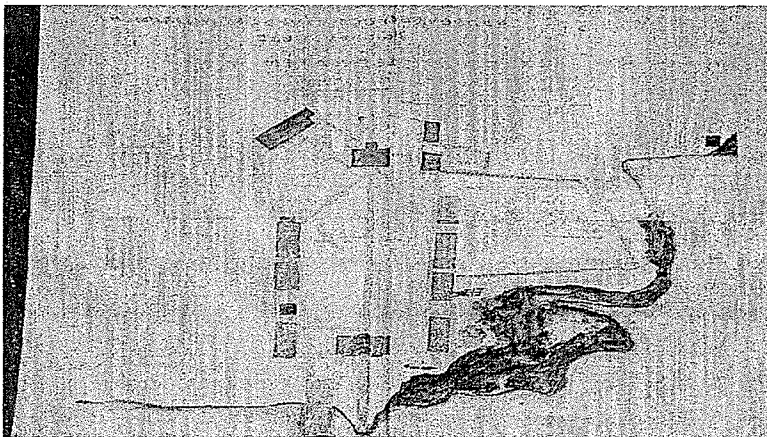
- Using the Ledgers and the plan layouts, construct a three-dimensional model of Norway House in 1889.
- Ask the students to guess why the fort might have been laid out this way.

B) "The Street Where I Live"

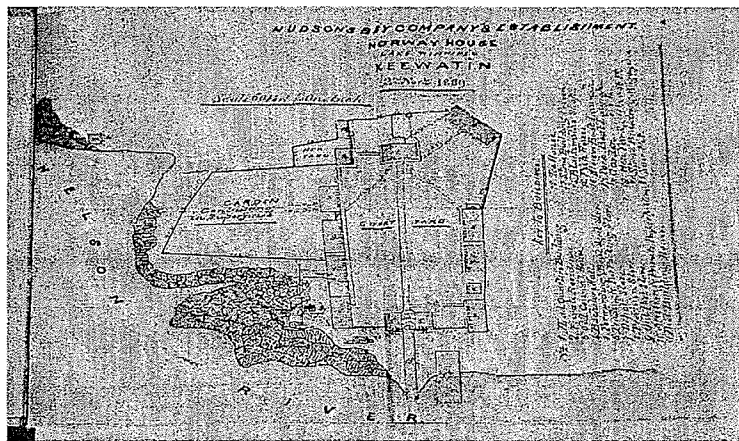
- Draw a plan of your community today. Include things like your school, your house, places you like to play, and other important places. If you are able, mark the distance from your home to your school. Be sure to include a title, legend, scale, and compass rose on your map!



HBCA B.154/e/25 fo. 8 Detail



HBCA B.154/e/25 fo. 8d



HBCA B.154/e/25 fo. 8

APPENDIX 1b

NORWAY HOUSE:

Living Community at the Crossroads of History

The community of Norway House is located approximately 450 km north of the city of Winnipeg, on the banks of the Nelson River. With a population of over 6,000 you would never know it came from humble beginnings! The Cree name for Norway House, *Kinosao Sipi* means Fish River, named for the jackfish, or pike fish that inhabited it. This is a reference to the river known in English as Jack River, the location of the original post. In 1796, the Hudson's Bay Company decided to establish a fledgling post on this river in order to create some opposition for the North West Company post across the way. Jack River House was located on the North Side of the upper Playgreen Lake. While it was not overly productive, this small post operated intermittently until 1814, when a group of Norwegians were sent to construct a winter road from York Factory to the Interior. Under the supervision of Enner Holte, this group set up a post that was to act as a link in the transportation network from York Fort to Lake Winnipeg and on to Montreal.¹ During the



THAT'S A FACT!

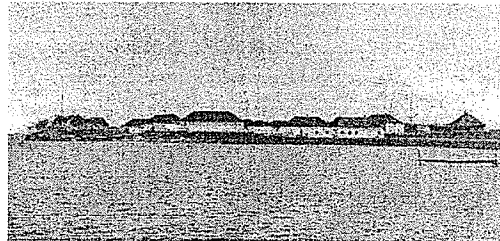
According to a journal entry by HBC surveyor Peter Fidler, groups of Aboriginal people would gather at Playgreen Lake annually to play at different games and sporting events. Hence the name *Playgreen Lake!*

- HBCA E.3/1 fo. 80

construction of this "station," Jack River House remained a functioning post, located on a small island on the South East side of Playgreen Lake.² In 1817, the post of Jack River House was closed and operations were moved to the new post at the narrows of northern Lake Winnipeg. The new post was named "Norway House" in honour of the Norwegian men who had constructed it.

On November 19th, 1824, Norway House suffered a tremendous set back when all of its stores and the merchandise within were lost due to fire. A new building was erected as a

storehouse, but this served merely as a temporary fix. In 1826, Norway House post moved to the East bank of Jack River, about 6 kilometres below the old Jack River House to the site of the present-day community. Norway House became increasingly important as a major transportation depot for the Hudson's Bay Company, and also served as an administrative centre for the Northern Council which held its meetings there.



Norway House - ca. 1921

As an important crossroads in an intricate shipping network, Norway House served as a storehouse and distribution point for inland transport. The process of transporting, inventorying, and allocating outfits for the various inland posts became the central focus. All of the activities of

¹ HBRS, Vol. 1, p. 421; HBCA B.154/a/6, fo. 5d

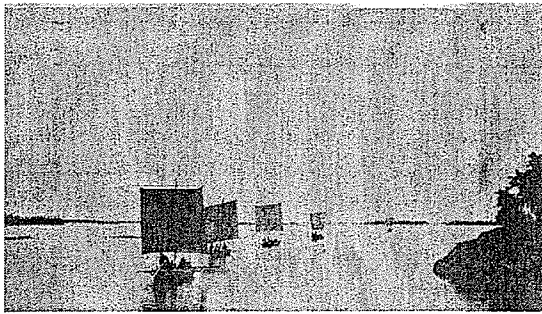
² HBCA B.154/e/1. The post report for that year describes the location as being "on a small island in the South East side of Play Green opposite the mouth of Jack River [present Gunisao] about 20 miles from the outlet of Lake Winnipeg."

York Boat



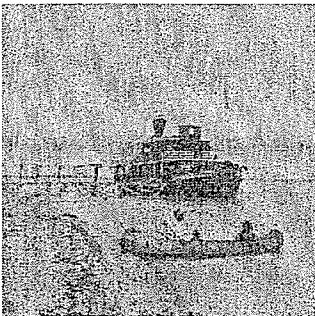
the post revolved around transportation and boat building was a major form of employment for the men of the post. Norway House became known for its abundant production of York boats during the height of the fur trade. Many of the Aboriginal people who lived in and around Norway House served as "trip men" and guides in the York boat brigades that traversed the waters of the Saskatchewan River system. This work often required the men to be away from their family for months at a time.

Transportation of goods from London to the inland posts was often a process that took over a year to complete! Goods from London would arrive at York Factory in the fall and be repacked over winter. The next summer, they were sent to Norway House and were stored again over the winter, when they would be inventoried and divided for



York Boat Brigade leaving Norway House

In 1842, the first Methodist mission in Western Canada was established a little distance from the post of Norway House. Recommended and supported by both Chief Factor Donald Ross, and Governor George Simpson, the Mission was intended to create an anchor for the Aboriginal population that provided such a valuable contribution to the trading business. It was felt that providing opportunities for schooling and religion to the Aboriginal community of Norway House would make people less likely to leave for the Red River Settlement. James Evans was the first missionary, and he named the village "Rossville" after the Chief Factor Ross.³ Evans is well known for having established the first system of Cree Syllabics. He printed his system using an old fur press, and created type cast from lead taken off of old HBC tea chests. His ink of choice (most likely of necessity!) was made out of chimney soot and his printing material was birch bark.



Steamboat S.S. Colville

Eventually the steamboat and railway replaced the York boat brigade as the favoured mode of transportation. When HBC decided to bring in freight via Winnipeg, Norway House was devastated by substantial unemployment. The people of Norway House were assisted by the government in the form of a treaty signed in 1875. Some were relocated to Fisher River, but those remaining did not receive enough assistance to rejuvenate the failing economy. Transportation remained a major player in the survival of this vibrant community. Freight travelling from Winnipeg to Norway House still had to be transported for a portion of the trip via York boat due to the shallow and rocky waters of channel beyond Warrens Landing and

Cree children help with portaging



distribution. The following summer, the outfits were brought inland to meet the brigades from other posts to exchange their furs for outfit goods. The furs would be sent to Norway House and then on to York Factory where they would arrive by the fall in time to send to London. Then the process would begin again!



James Evans

³ Ross was Chief Trader at Norway House from 1830-1840, and Chief Factor from 1841-1850.

down the Nelson River to Norway House. The positions of pilot and shore hand were often filled by the people of Norway House.

Although modes of transportation and methods have changed over the years, hunting, fishing and trapping remain a major source of income and subsistence in Norway House. A number of full time jobs are available to the community through the schools, hospitals and commercial fish plants, as well as through ongoing construction projects. Isolation of the community was reduced with the construction of roads, bridges, and the implementation of air services. As the community began to prosper, residential schools were replaced by public education. Today, Frontier School Division operates two schools in Norway House: Jack River School and the Helen Betty Osborne Ininiw Resource Centre (HBO) that opened in September 2004. The HBO Resource centre is one of the largest schools in Manitoba with almost 1300 students and approximately 150 professional and paraprofessional staff members.

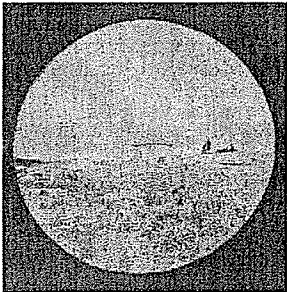


Norway House Health Building

Norway House remains a vibrant community with much to offer. It is an important regional centre, a transportation hub, and has a rich history. There are many places to visit such as the Archway Warehouse (built of logs in 1839), the Jail and the ruins of the Powder Magazine, (two of the oldest stone structures in Manitoba), the James Evans grave site, the old HBC cemetery with tomb stones dating back to the

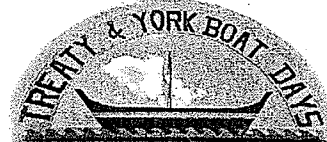


Archway Warehouse at Norway House



Powder Magazine at Norway House

1800s, and the many rock paintings in the surrounding area. York Boat Days and the Winter Carnival are two community celebrations that have something for everybody including a pow wow, square dancing, York boat races, contests, a queen and princess pageant, dog sled races and dances. This community is one of Manitoba's oldest, playing a significant role in the development of the province. The steadfastness of its people is a

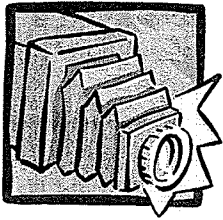


testimony to its place in history.

Appendix 2:
Example of Edukit Activity Pack: Photographs

- | | |
|--|-----|
| a) ACTIVITY:
“Faces of the Fur Trade” | 132 |
| b) PHOTOGRAPH:
HBCA Photographs 1987/363-N-41.1/4 | 138 |
| c) PHOTOGRAPH:
HBCA Photographs 1979/53/516 | 139 |
| d) PHOTOGRAPH:
HBCA Photographs 1986/39/233 | 140 |

APPENDIX 2a



Faces of the Fur Trade

Many fur trading activities revolved around the contributions of three major groups: the hunters and trappers (who provided the furs), the HBC post employees (who traded goods and money in return for furs), and the freighters (who transported the furs and goods back and forth). This activity set focuses on some of those people and their involvement in the fur trade at work and at play. This packet contains four items:

- 1) Photograph #12:** HBCA Photographs **1987/363-N-41.1/4** (Isaiah Clark, trapper, get his supplies at the HBC store in Norway House from Joe Keeper, Chief Clerk, 1943. Photographer: J.F. Dalman)
- 2) Photograph #13:** HBCA Photographs 1979/53/516 ([Group shown dancing on plank floor.] Northern Manitoba, ca. 1910. Photographer: Herbert A. Tremayne)
- 3) Photograph #14:** 1986/39/233 ("Split Lake voyagers at Norway House. [image includes] Mr. Sinclair, Bishop Lofthouse, A. Flett, Cl[er]k. and Rev[erend] C. Fox.")
- 4) Standard of Trade Charts (E.2/12 fos. 355-358, B.239/d/9 fo. 6b) and transcription (pages 5-6)**

Photographs have many layers of information that can tell us a lot about people, lifestyle and technology. Students should study the captions and contextual information on the back of the photographs as well as the images on the front. Some things to look for are clothing, background images, and sizes of families.

Social Studies Outcomes:

Specific curriculum skills addressed: 5-S-200, 5-S-204, 5-S-305, and 5-S-403

Specific knowledge and Values outcomes: 5-KH-009, 5-KH-032 and 5-VI-003

- ✓ Integrated with ELA when writing journal entries and learning visual literacy skills
- ✓ Integrated with Science when analysing the technologies used in transportation
- ✓ Integrated with Phys Ed in the dances
- ✓ Integrated with Music with music from dances.

ACTIVITIES

1) "Trading and Transporting"

Materials: Photograph **P12**, Photograph **P14**.

- Have students compare Photographs **P12** and **P14**. Have them name the three groups (voyageurs, traders, and trappers). Ask students what the connection between the two photos is? (Voyageurs would have paddled the boats that brought supplies in to Norway House, many Aboriginal people were trip men, boats also brought the furs to the posts, furs were used for trade supplies, voyageurs needed supplies to travel, the supplies could have been bought at the store.) These relationships can be shown in a Venn diagram, or some other form of graphic organizer (See attached example **page 4**). Teachers should note that these photos were not taken at the same time – there is approximately a thirty year interval between the two.

2) "Gone Shopping"

Materials: Photograph **P12**. **Note to Teachers:** if possible, prepare an enlargement of P12, or provide individual copies to each of the students for this exercise.

- Have students closely examine photograph P12. Make a list of the supplies carried by the trading post (This list should include things such as orange juice, canned tomatoes, molasses, corn syrup, tea, lard, flour, baking powder, matches, salt, wheat hearts, imperial mixture [tobacco], soda wafers.)
- Have students imagine they are a hunter, trapper, fisherman or voyageur. Make them create a "shopping list" of supplies they would need for a month. Lists should include food, ammunition (or fishing supplies), and survival related items (matches, blankets, shelter).

Enrichment Activity...

Materials: Shopping list created in Activity two, individual copy of "**Standard of Trade**" transcription (**pages 5-6**)

- Have students estimate the number of "Made Beaver" it would take to purchase the hardware items on their shopping lists. **Note: not all items will be found on the Trade Values document.**
- Have students research the term "Made Beaver" on the Internet. (Made Beaver was the standard of currency for the fur trade. All goods and other furs were measured against the value of the beaver pelt.) Try these sites:

Parks Canada:

www.pc.gc.ca/lhn-nhs/ab/rockymountain/natcul/natcul02_e.asp

Hudson's Bay Company Heritage

www.hbc.com/hbcheritage/history/business/fur/standardtrade.asp

The Canadian Encyclopedia Online

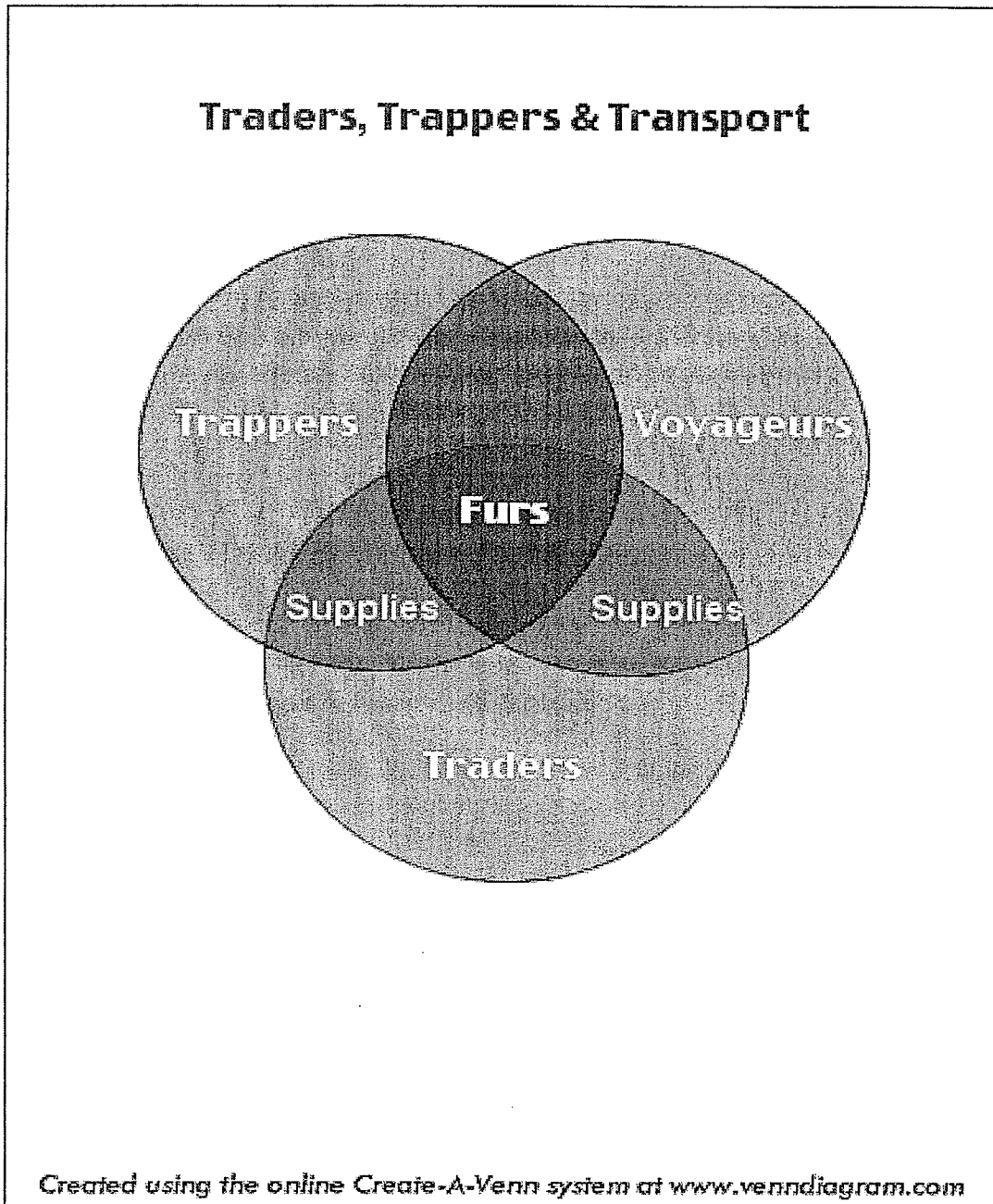
www.thecanadianencyclopedia.com

3) "Dance, Dance, Dance"

Materials: Photograph **P13**

- Have students examine this photograph depicting a group of dancers. Based on their knowledge of the different cultures present at the trading posts, what types of dances may have occurred there? (formal balls when HBC officials were visiting, Aboriginal dances, Métis jigging, traditional Irish, Scottish, English or French dances)
- What types of occasions would people have gathered to dance at? (Ceremonial dances of the Aboriginal peoples, celebrations such as the arrival of the Governor, holidays such as Christmas or New Years)
 - Does this look like a formal, organized dance, or a casual spontaneous dance? (Probably more of a casual dance – it is outside, no formal clothes)
- What other types of entertainment or hobbies might be found at the posts? (cards, reading, crafts, gambling games, sewing, woodcraft, writing letter)
- Ask students if anyone has taken dance lessons – what types? If possible, speak with the Physical Education and Music teachers about organizing related lessons (to learn about traditional music and dances. Examples such as Métis jigging, traditional Irish, formal ballroom dancing, or Aboriginal dance could be used.)

Faces of the Fur Trade Venn Diagram Example



STANDARD OF TRADE¹

This chart lists typical trade goods and their value in Made Beaver. The chart is read from left to right. The first column is the trade good, followed by its unit of measurement, quantity and how many Made Beaver would be required to purchase that item. For example, the first few items would be as follows :

1 lb (pound) of English beads is worth 2 Made Beaver

1 lb of brass kettles is worth 1 ½ Made Beaver

1 lb of powder is worth 1 Made Beaver

When ever the unit of measurement is different than "pounds," it is indicated in the second column (pairs of items, individual items measured in "No." or number, and yards of cloth or lace). Items that may not be familiar to you are described in square brackets following the term.

		Valued as Beaver	
Beads English	lbs.	1	as 2
China		1	as 6
Kettles Brass	lbs.	1	as 1 ½
Powder		1	as 1
Shot of all Numbers [ammunition]		4	as 1
Tobacco Brazil		¾	as 1
Virginia		1	as 1
Thread		1	as 1
Vermilion [vivid reddish dye]		1	as 16
Tobacco Tongs	pair	2	as 1
Fish Hooks	No.	10	as 1
Feathers Coloured		2	as 1
Brandy English	gallon	1	as 4
Waters strong		1	as 4
Baize [felt-like woollen material]	yards	1	as 1 ½
Serge Embossed [twill cloth]		1	as 1 ½
Blankets	No.	1	as 7
Cloth Broad	yards	1	as 3
Ditto fine		1	as 5
Duffel		1	as 2
Flannel		1	as 1 ½
Gartering		1½	as 1
Lace Worsted [compact, twisted heavy weight]		1½	as 1
Ditto Orris		1½	as 1
Worsted Binding		2	as 1
Awl Blades	No.	8	as 1
Collars Brass		1	as 2
Buttons Coat	dozen	4	as 1
Do. Waistcoat		6	as 1
Bayonets [blade fit to the muzzle of a gun]	No.	1	as 1

¹ Note: This document is a transcription of HBCA E.2/12 fos. 355-358

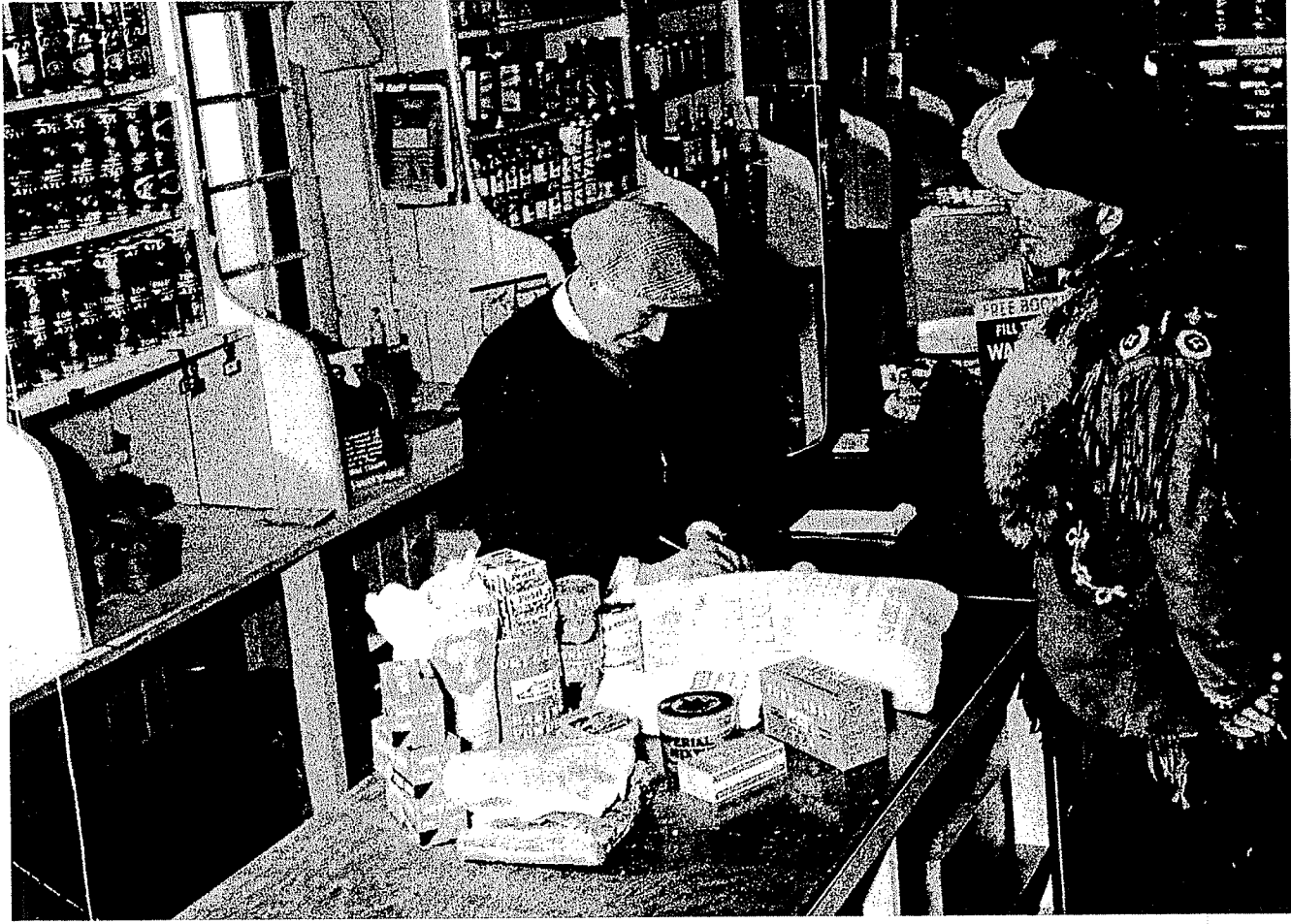
STANDARD OF TRADE (CONT'D)

Valued as Beaver

Boxes Barrel		3	as	1
Combs Ivory		1	as	1
Fire Steels [hard iron used to light fires]		4	as	1
Flat Files		1	as	1
Flints English [produces sparks for guns and fires]		16	as	1
Guns		1	as	14
Pistols		1	as	7
Gun Worms [corkscrew tool for gun cleaning]		4	as	1
Glasses Burning [used to spark fires]		1	as	1
Handkerchiefs		1	as	1
Hats laced		1	as	4
Hatchets		1	as	1
Hawks Bells [small brass and copper bells]		12	as	1
Ice Chisels		1	as	1
Knives		3	as	1
Razors		2	as	1
Glasses Looking		1	as	1
Net Lines		1	as	1
Needles		12	as	1
Medals Brass		12	as	1
Trunks		1	as	4
Twine	skeins	1	as	1
Powder Horns	No.	1	as	1
Rundlets [small barrels]		1	as	1
Rings		3	as	1
Scrapers		2	as	1
Sword Blades		1	as	1
Scissors	pair	2	as	1
Spoons Pewter	No.	2	as	1
Alchemy		2	as	1
Shirts		1	as	2
Stockings	pair	1	as	2
Shoes		1	as	2
Pumps [heeled shoes]		1	as	2
Sashes Worsted	No.	1	as	1 ½
Thimbles Brass		6	as	1
Tobacco Boxes		1	as	1

APPENDIX 2b

HBCA Photographs 1987/363-N-41.1/4



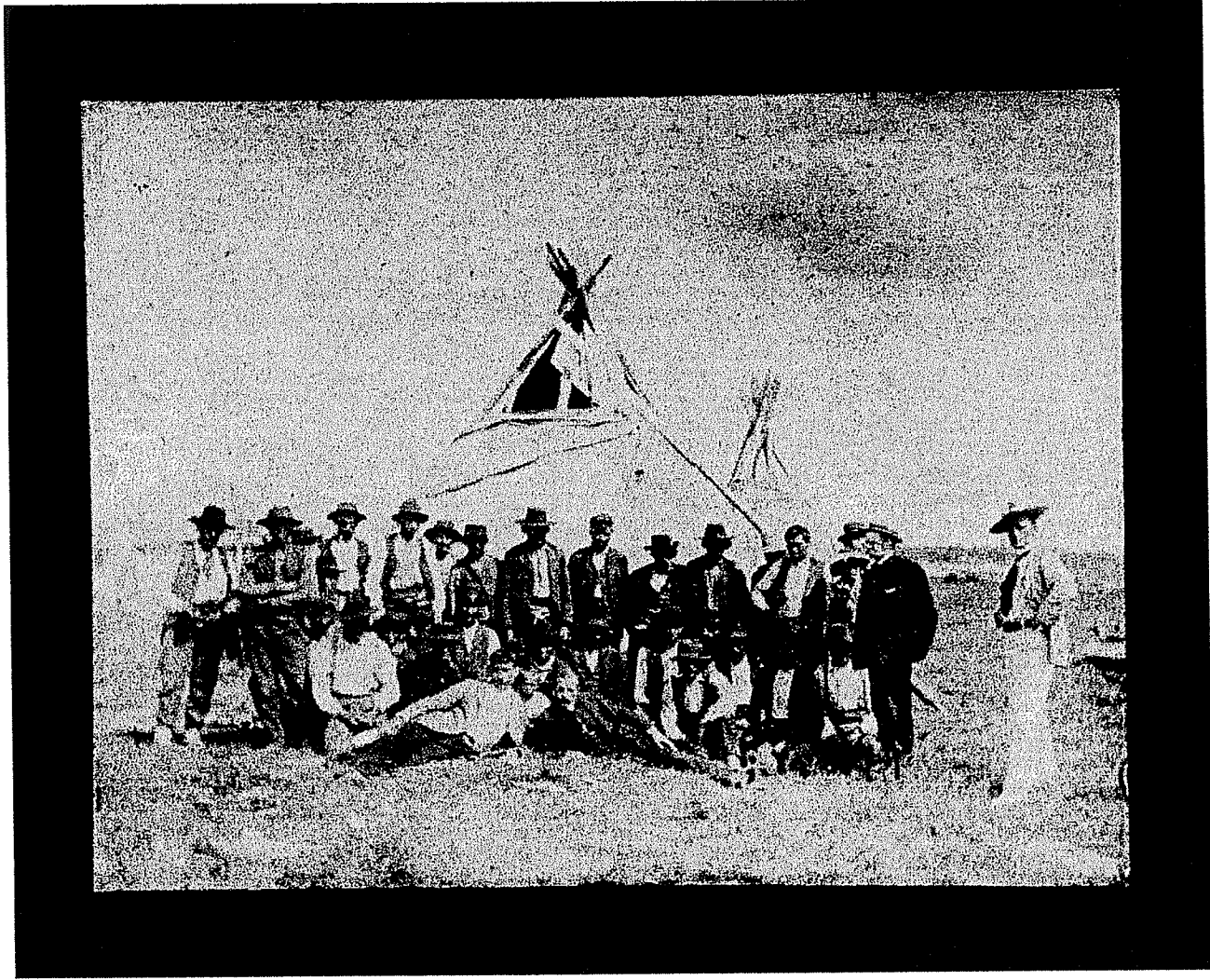
APPENDIX 2c

HBCA Photographs 1979/53/516



APPENDIX 2d

HBCA Photographs 1986/39/233



Appendix 3:
Example of Edukit Activity Pack: Textual

- | | |
|---|-----|
| a) ACTIVITY:
“Winter in Norway House” | 142 |
| b) TRANSCRIPTION:
<i>Journal of Occurrences at Norway House: 1820/21,</i>
<i>B.154/a/9 TEACHER COPY</i> | 145 |
| c) TRANSCRIPTION:
<i>Journal of Occurrences at Norway House: 1820/21</i>
<i>B.154/a/9 STUDENT COPY</i> | 146 |

APPENDIX 3a



Winter in Norway House

Life at the post could be challenging at the best of times, but winter especially brought trial and tribulation to the people of Norway House. The weather was not always co-operative, slowing down work around the post, or preventing hunting and fishing, supplies were low, food sources were limited and travel difficult. Preparations for the long winter were crucial to the survival of the community and began early in the fall. This activity package uses the following documents:

- 1) 1) "A Journal of Transcriptions" (transcriptions of selected journal entries, refer to **PAGES** (*Journal of Occurrences at Norway House*, **HBCA** B.154/a/9).
- 2) A separate copy of the transcription for closer examination and/or distribution. There are two versions of this document – the first is an "edited" copy with the chores and aboriginal contributions marked, the second is unmarked for distribution to students (Student Copy).

Glance through the entries beginning with September 13th. All of the posts "chores" are underlined, and any activities related to, or mentioning Aboriginal people are in **bold**.

LEARNING OBJECTIVES

- ✓ Develop listening skills
- ✓ Compare and contrast lifestyles from different time periods
- ✓ Interpret information presented in primary sources
- ✓ Abstract problem solving

Specific curriculum skills addressed: 5-S-100, 5-S-301, and 5-S-403

Specific knowledge gained: 5-KL-009, 5-KH-032, and 5-KE-053

ACTIVITIES

1) "Get Ready for Winter"

Materials: Individual transcription of B.154/a/9, *Journal of Transcription*

- This activity can be done either in small groups, or as individuals. Make enough copies of the "Student Transcription" to go around (either per group or per individual). Have students

underline/highlight all of the different winter activities and preparations (the teacher transcription will act as a key). Discuss why each of the activities noted would be important. Ask the students to identify any contributions to these preparations made by the Aboriginal people of the post.

2) "Now and Then"

Materials: Student transcription, ivory coloured paper (8.5x11), construction paper, blunt needles, cobbler's thread (or any thick gage thread). If desired (for marbled covers) – Cream (or any other light colour) coloured construction paper, oil based paint (eg model paint) in 3-4 different colours, turpentine (for dilution), aluminum cake pan (9x12), old newspaper (you will also need a place to hang the paper to dry).

- After students have familiarized themselves with the winter post activities of 1820-21, brainstorm about modern day winter preparations. Have students create their own daily journal of winter preparations and activities. These journals should cover such topics as:
 - Winter clothing
 - Food (is it different than in the spring?)
 - Weather
 - Winter-specific activities
 - Winter "fun"
- Students should record their journal on the ivory paper, folded in half like a book. When journals are complete have the students "bind" them in the construction paper covers. Covers can be decorated with illustrations, or be designed like the post journal with a marbled cover (see instructions below). Use cobbler's thread to sew the pages into the cover
 - MARBLIZED PAPER
 - Dilute oil paint with a bit of turpentine
 - Fill cake pan with ½" water and drop 2-3 drops of each colour paint on the surface
 - Draw a knife through the colours *once only* to create a marble effect
 - Lay paper on top of the water and bring it out carefully
 - Place paper, paint side down on some old newspaper to absorb excess water
 - Hang to dry – approximately 3-5 days.

Enrichment activities...

A) "Boat Builders Brain Teaser"

Materials: Student transcription, p.10 (Fo. 24d - FRIDAY APRIL 20TH)

Teachers: It may be helpful to introduce some basic principles of using "machines" to lessen work loads (eg pulleys, rollers, etc). See if the students can come up with some examples of simple machines from daily life.

- Have students read the entry for Friday, April 20th, describing the launching of the boat on the ice. Once this is complete, have them imagine they are the boat builder at Norway House. Have them brain storm to come up with solutions for moving large boats from the boathouse to the water (in the summer) or the ice (in the winter). Encourage them to draw diagrams, or build models.

Teachers:

Please see "Complete Activity List" for additional activities that would be suitable for this packet.



HBCA Photographs 1979/53/518

APPENDIX 3b

*Journal of Occurrences at Norway House: 1820/21**Alexander Kennedy**B.154/a/9*

TEACHER COPY

[Entries in square bracket are editorial comments, and not part of the original text]
 Transcription: June 3rd, 1820 - May 10th, 1821, this example September 13th, 1820 - October 3rd, 1820)

Fo. 5

WEDNESDAY SEPTEMBER 13TH

The carpenter working at the lighter. Two men working in the forge and two men enlarging the cellars for the potatoes.

SUNDAY SEPTEMBER 17TH

Three Indian women arrived and brought 89 musquash. In the evening two Indian men arrived and brought one black bear skin, five musquash and five bundles of dried meat.

TUESDAY SEPTEMBER 19TH

Robert Harding with one man and an Indian left here for the purpose of building dams in the Each-e-way-mah-miss. The carpenter working at the lighter, the Blacksmith with one man went to the Kettle Island to fetch home Charcoal.

Fo. 5d

FRIDAY SEPTEMBER 22ND

Two men employed thrashing the barley. The carpenter working at the lighter and two men in the forge.

SUNDAY SEPTEMBER 24TH

Robert Harding returned from the Each-e-way-mah-miss at which river there were plenty of water for the loaded boats to pass.

WEDNESDAY SEPTEMBER 27TH

Alexander Birston left here to commence fishing at Jack River. Men employed taking up the potatoes.

Fo. 6

TUESDAY OCTOBER 3RD

Nolin and Awley arrived in a light canoe from York Factory, Colonel Dickson also arrived in a boat manned with nine Canadians from York Factory. These gentlemen are bound for Red River. They call here in order to get some provisions to enable them to pursue their journey and we are sorry our stock on hand here is so small that it cannot admit of an ample supply.

APPENDIX 3c

*Journal of Occurrences at Norway House: 1820/21**Alexander Kennedy**B.154/a/9*

STUDENT COPY

[Entries in square bracket are editorial comments, and not part of the original text. Transcription: June 3rd, 1820 - May 10th, 1821, this example September 13th, 1820 - October 3rd, 1820]

Fo. 5

WEDNESDAY SEPTEMBER 13TH

The carpenter working at the lighter. Two men working in the forge and two men enlarging the cellars for the potatoes.

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Robert Harding with one man and an Indian left here for the purpose of building dams in the Each-e-way-mah-miss. The carpenter working at the lighter, the Blacksmith with one man went to the Kettle Island to fetch home Charcoal.

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Two men employed thrashing the barley. The carpenter working at the lighter and two men in the forge.

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WEDNESDAY SEPTEMBER 27TH

Alexander Birston left here to commence fishing at Jack River. Men employed taking up the potatoes.

Fo. 6

TUESDAY OCTOBER 3RD

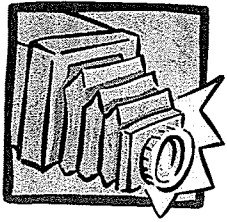
Nolin and Awley arrived in a light canoe from York Factory, Colonel Dickson also arrived in a boat manned with nine Canadians from York Factory. These gentlemen are bound for Red River. They call here in order to get some provisions to enable them to pursue their journey and we are sorry our stock on hand here is so small that it cannot admit of an ample supply.

Appendix 4

Introductory Activity Pack

a) ACTIVITY: “Photographs: Going Places”	148
b) INTRODUCTORY MATERIALS: Teacher Notes	153
c) INTRODUCTORY MATERIALS: Primary Sources	154

APPENDIX 4a



Going Places

This activity uses photographs to examine different modes of transportation, including some that were used in the fur trade. Photographs, paintings, drawings and other images can convey information just as textual records do. When we study photographs as primary sources we use *visual literacy* – the ability to see, “read,” and communicate through images. Visual literacy helps us to learn about the content, the creator, and the context of the images we study. Travel and transportation in the fur trade varied from place to place and over time. The York Boat was the main format of inland transportation, but dogs, horses, steamboats and airplanes all played their role over the course of time. This packet contains 3 items:

- 1) Photograph # 6:** HBCA Photographs **1987/363-Y-2/61B**
(Norway House, August, 1921. Two operating York boats and an F3 Flying Boat, the first aircraft to visit Norway House.
Photographer: Leigh F. Stevenson.)
- 2) Photograph # 7:** HBCA Photographs **1987/363-C-29/1** (The S.S. Colvile at Norway House landing, ca.1880.)
- 3) Photograph # 8:** HBCA Photographs **1979/53/518** ([Cariole Norway House hitched to dog team.] Northern Manitoba, 1910.
Photographer: Herbert A. Tremayne)

By studying these photographs, students can learn about the different methods of transportation and the types of routes or conditions they would have been used in.

Social Studies Outcomes:

Specific curriculum skills addressed: 5-S-200, 5-S-300, 5-S-302,
5-S-305, 5-S-306, and 5-S-309

Specific knowledge gained: 5-KI-009, and 5-KL-021

- ✓ To understand the use of photographs as primary sources, including the development of basic visual literacy
- ✓ Integrated with ELA when writing research reports
- ✓ Integrated with Art when constructing models

ACTIVITIES

1) "Worth a thousand words"

Note to Teachers:

For an excellent introduction to visual literacy in the classroom, see: *Reading images: an introduction to visual literacy. Images are all around us, and the ability to interpret them meaningfully is a vital skill for students to learn.* (Melissa Thibault and David Walbert, Posted September 2003) accessible at:

<http://www.learnnc.org/Index.nsf/doc/vlintro0602?OpenDocument>

Materials: Photograph #6, Photograph #7, Photograph #8

- Open with a discussion of the phrase "A picture is worth a thousand words." Ask students what they think this means, and how they could apply it to the examination of photographs. Have students examine the three photographs carefully. Tell them to look "beyond" the image for other information that may be present in the photograph. Encourage students to carefully read the context provided on the back of each photo. Be sure to explain to them that collecting contextual information is part of the process of visual literacy, but that for these photos, it has been done for them.
 - How many modes of transportation are pictured (5 – plane, York boat, steam boat, canoe, dog sled/cariole)
 - What do these pictures tell us about Norway House? (That it has a large body of water nearby, it may be close to an island or have many bays, there is a "beach" like landscape, pine trees grow there, it is cold enough to have snow for dogsleds to travel on)
 - Why might the photographer have taken the picture in each case? (**Photograph #6:** to commemorate the first visit of an airplane, to capture the image of "old" and "new" transportation together, to document a journey, to document the people. **Photograph #7:** for entertainment [because of the type of photo, a stereograph], to document water travel, memoirs. **Photograph #8:** to document the people, to help describe winter, for tourists or travel books)
 - If you didn't have the date of the photograph, how might you guess at an approximate time period? (The clothing,

modes of transportation, technology present in the picture, by researching the photographer if applicable)

2) "Pick Your Passage"

Materials: Photograph #6, Photograph #7, Photograph #8, Student Activity Worksheet (**page 4**)

- Have students examine the three photographs and identify the modes of transportation (airplane, boats – York Boat and steamer, dog sled). Once they have looked at the photos, have them fill out the Student Activity worksheet which discusses the pros and cons, seasons of operation and types of passages these vehicles would operate in.

Enrichment activities...

A) "Digging Deeper"

Materials: Magazine or newspaper images of transportation (enhanced with archival images where possible), construction materials for model building if desired (construction paper, fabric scraps, bark or wood scraps, or any other materials students desire to construct their models from).

Note to teachers:

If possible, have the students do some archival research by writing to a local archives to request pictures for their research projects. Depending on the type of "vehicle" they chose, they may wish to contact a city archives, provincial archives, or The Directorate of Heritage and History, Department of National Defence (http://www.forces.gc.ca/hr/dhh/enrgraph/home_e.asp) for military vehicles. Students should be advised that inquiry response sometimes requires 2-8 weeks depending on the institution. If possible, visit the archives in person to obtain copies of photographs.

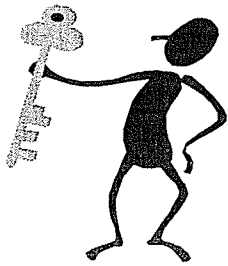
- Have the students conduct a mini-research assignment on transportation. Activity can be done in groups or individually. Assign a mode (road, air, water) and let students chose the "vehicle." They should write a short history using images where possible. Additional or bonus assignments could be to construct a model of their subject.



Package Title
Student Activity:
ACTIVITY TITLE

Instructions: Examine the three photographs (6,7,and 8), and then fill in the chart below.

Mode (What is it?)	Season of operation	Routes (sea, lake, land...)	Pros	Cons



Package title
ANSWER KEY
STUDENT ACTIVITY:
ACTIVITY NAME

Mode (What is it?)	Season of operation	Routes (sea, lake, land...)	Pros	Cons
STEAMBOAT	Spring, Summer, Fall, until ice forms or when it melts	Lake, large rivers	Steam powered, can carry large cargo, passengers, faster than canoe/York boat	Too big to maneuver up small waterways, can't travel in all four seasons
YORK BOAT	Spring, summer, fall, until ice forms or when it melts	Lake, rivers (large, small, shallow), and land (portage)	Can maneuver lakes and rivers, can be portaged, more cargo space than canoe	Heavy, fairly slow, open to elements
CANOE	Spring, summer, fall, until ice forms or when it melts	Small lakes, rivers of all sizes, land (when portaged)	Small, light, easy to maneuver	Not as much stability as York boat, less cargo space, open to elements
DOG SLED/ CARIOLE	Winter (or when sufficient snow fall)	Land and frozen bodies of water	Fast, maneuverable, dogs can pull heavy loads, can go basically anywhere	Can only use in one season, have to care for dogs, open to elements
AIRPLANE (FELIXSTOWE F3)	Spring, summer, winter, fall	Air and water (if equipped with pontoons or floats)	Fast, efficient, room for cargo, can reach remote places	Expensive to run, restricted by weather conditions

APPENDIX 4b

Teacher Notes:

This educational resource kit uses primary sources to explore different facets of the fur trade in Canada. Before approaching the materials with your students, it is important to note that primary sources sometimes contain perspectives, attitudes and biases that are not meant to be condoned or perpetuated through use of the documents. By using primary sources, we can explore some of these biases from a historical perspective. Primary sources are important because they are the original records of current or historical events, people, places and attitudes. They are the collective memory of a society. By maintaining their original form and content, we protect the integrity and authority of the record. Primary sources offer an excellent opportunity to teach about *critical reading* of documents. Be sure to reinforce the "Five W's" when students are using the documents:

- WHO created the document? (was it a person? a business?)
- WHAT is it? (is it a diary? a letter? a photograph?)
- WHEN was it created? (is it dated? are there other ways of determining what time period it is from?)
- WHERE was it created? (are there any clues to tell you where?)
- WHY was it created? (is it a record of a transaction? a personal memoir?)

Primary sources can help to bring history to life through the exciting and personal stories they tell. They can be an excellent teaching tool when approached with the proper resources for reading and interpreting them.

APPENDIX 4c**PRIMARY SOURCES AND THEIR USE**

This Edukit uses primary sources. They help to tell the story of the fur trade in Canada. A primary source is an original record of people, places and experiences. It is created very close to the time of the actual event and may even be an eye-witness account. Letters, diaries and photographs are examples of primary sources. There is often only one copy of a primary source. Primary sources are the building blocks of history. We create them today just as people did in the past. Some of our modern records may become the historical records of tomorrow. A document does not have to be old to be considered a primary source.

We use primary sources to know and understand what life was like in a different time. We learn from them not just what people did and said but also what they thought and believed. Some of their ideas may seem silly to us, others may seem offensive and even hurtful. This is especially true of attitudes which cause harm in our own communities, such as the belief that some people are naturally better than others. It is important, however, that primary sources not be changed by taking out parts we find upsetting. If we do that they will not be a guide to what the past was like but to what we wish it should have been. In reading ideas we don't like we can try to understand why people of a different time might have thought this way. (We can also try thinking of ideas we have today that people two centuries from now might consider wrong.)

For example, you might come across records which give the impression that some fur traders thought that Aboriginal people were lazy.[§] This is not because they were – in fact, there are plenty of records that show how hard they worked. And it was not because the fur traders were mean and unkind men. It was because British and Aboriginal cultures looked at work and time differently. To the British time was something to be used and not wasted. They valued keeping busy. In contrast Aboriginals worked when work was there to be done. They saw no value in working just for the sake of working. Which culture do you agree with? If you look at your own family what values about time and work do they show in daily life?

[§] *This example, 'the lazy Indian', is from an American Aboriginal writer: Cecelia Svinth Carpenter, Fort Nisqually: A Documented History of Indian and British Interaction, Tahoma Research Service: Tacoma WA, 1986, p. 43*

Appendix 5: **Call to Social Studies Teachers for Testing**

Are you a Grade Five or Six Social Studies Teacher interested in using Primary Sources in the Classroom?

The Hudson's Bay Company Archives, Archives of Manitoba, is developing an Educational Resource Kit to help bring archives to your classroom. We are looking for teachers to pilot test individual activities for assessment purposes.

When completed, the kit will be comprised of two "units," a general introduction to primary sources, and a fur trade unit. Both will involve using a variety of primary sources in several student activities. The fur trade unit will be based on primary sources from and about Norway House, and will help lend insight into day-to-day activities, and the challenges of life in the fur trade. Both units are designed to highlight the contributions made by Canada's Aboriginal Peoples through an examination of relevant primary sources.

If you are interested in pilot testing one or more activities from this kit, or would like more information, please contact:

Heather Pitcher

Hudson's Bay Company Archives
Archives of Manitoba
200 Vaughan Street
Winnipeg MB R3C 1T5
Email: Hpitcher@gov.mb.ca
Tel. 204-945-2688 (direct)
204-945-4949 (general)
Fax 204-948-3236
Website: www.gov.mb.ca/hbca

Appendix 6: Test Kit Letters of Introduction

August 13, 2005

Dear [TEACHER NAME]

Thank you for your interest in the Hudson's Bay Company Archives Edukit Test Pilot Project. Your participation in the evaluation process will greatly assist us in producing a kit that will be practical to use and provide the optimal learning experience for students. In your package you will find the following:

- ✓ One self-addressed, stamped envelope for returning the kit.
- ✓ A two-sided document entitled "The Changing Face of Norway House"
 - This document contains some background information, a list of document reproductions for use with the package, and the student activities
- ✓ A two page document entitled "Norway House: Living Community at the Crossroads of History"
- ✓ Three document reproductions
 - "A ground plan of the houses at Jack River (HBCA G.1/103)
 - "Plan of Norway House with the proposed additions & alterations marked in Red Ink – December 1830" (HBCA D.4/125 fo. 98)
 - A more recent plan of Norway House, dated 1889 ("Norway House Report" HBCA B.154/e/25 fo. 8)
- ✓ An evaluation form.
 - The evaluation form can be filled out and returned with the kit, it can be faxed at a later date, or you can request an email copy of the form to fill out and email to us.

Thank you once again for your interest. Should you have any questions, please do not hesitate to contact myself or Anne Morton.

Sincerely,

Heather Pitcher
Archivist
Hudson's Bay Company Archives
204-945-2688
Hpitcher@gov.mb.ca

Anne Morton
Head, Public Programming
Hudson's Bay Company Archives
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Amorton@gov.mb.ca

Appendix 7: Evaluation Form

TEST KIT TEACHER EVALUATION FORM

Thank you for your participation! Please take a moment to fill in the following evaluation form. If you wish to submit this form by email, please send your request to Heather Pitcher (Hpitcher@gov.mb.ca) or Anne Morton (Amorton@gov.mb.ca). If you have additional comments, please include them on a separate sheet.

- 1) Please indicate the activity package that you assessed:
 - a. "The Changing Face of Norway House"
 - b. "Fidler's Findings"
 - c. "What's in a Map?"

- 2) Were the instructions and activities easy to understand: Yes/No
If no, please state which ones and why.

- 3) Do you feel the activities were relevant to the curriculum? Yes/No
If no, please state which ones and why.

- 4) Were the activities and reading levels (if applicable) age appropriate? Yes/No
If not, please state which ones and why.

- 5) Did you and your students find the kit interesting? Yes/No
Why or why not?

- 6) What features were most useful? What needs improvement?

Useful Features	Needs Improvement

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<http://www.global-ed.org>

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www.dohistory.org/on-your-own/toolkit/writing.html

History Matters, online U.S. History Survey Course, available at:
<http://www.historymatters.gmu.edu>

Indian and Northern Affairs Canada – “Kids’ Stop” Teachers Section available at:
http://www.ainc-inac.gc.ca/ks/12000_e.html

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