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Call for Core Training Co-ordinators

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

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

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

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

Lizzy Baker, ARA Training Group Chair

Email: lizzy.aratraining@outlook.com

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



**Archives & Records
Association**
UK & Ireland

Welcome to ARC Magazine January 2015

'The Archive seems a contradiction by its very nature. It reflects the passing of time and yet makes time stand still, it invites touch and yet conserves and protects, it stays true to the integrity of materials and yet through its very existence at once alters them.'

Kristin Marshall, artist

I have begun my own historical research into the W&R Chambers Archives held at the National Library of Scotland. My PhD is on two particular set of books, the first and second editions of encyclopaedias published in the 1860s and in the late 1880s-1890s. The books themselves give a snapshot of a particular time, place, and world-view. Like a museum, they are heavily curated. The archives, on the other hand, allow me an insight into the decisions behind the editorial process. Through the archives, I can hear the voices from the past. And through understanding them, I am producing something new.

All of the articles in this year's first issue in some form or another talk about interacting with the past and creating something anew. Opening Lines starts with new ways of promoting archival material and new roles for archivists. The Features section contains articles describing art inspired by tactile engagement with archival material. The first two pieces are from the point of view of two artists, the third piece is by an archivist working with artists. All three articles talk creatively about creativity, inspiration, and interaction that only unique material held in an archive can provide.

The Specialist Repositories stories featured in the special section have a lot to say about new beginnings, which is appropriate given the time of the year. I'll not embellish anything the writers or the section's Chair have to say. They can speak for themselves. I do, however, want to recognise the wonderful pieces here that provide us with further insight into hard work that goes into archives held in these diverse places, and to thank Susan Scott for gathering them all together and deciding the order they appear.



We end on a note of engagement, an article calling for us to think about communities as well as family, and new ways we can interpret those words.

Happy New Year!

Rose Roberto
Editor

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Front cover shows: Butterfly Book, The Sir Harry Page Collection [Marshall, K. 2014].

DISCLAIMER

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www.archives.org.uk

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opening lines



Martin Devereux considers ARA 'a channel for generosity' and is a firm believer in the power of sharing.

Photograph shows Martin Devereux at the ARA's 2013 Conference. Photographer Tim Fok.

I've been thinking about the future a lot lately. At the British Postal Museum & Archive we're building a brand new museum and archive building – scheduled to open in 2016. As Head of Digital I'm helping to create interactive exhibits, develop online resources such as websites and social media channels, as well as supporting education programmes and developing our digitisation programme. These activities are a far cry from the work I did when I began as an archivist, cataloguing records of the Post Office. In many ways I feel that I've travelled far from what it means to be an archivist. What is it about my job that now contributes to the physical and moral defence of the archive, when I have little day-to-day contact with the records and am no longer responsible for their administration? Can I really continue claiming to be an archivist?

My sense of dislocation from the world of archives comes, in part, from getting involved in other sectors of the cultural domain. Yes, I confess - I've been attending museum conferences instead of archive ones. Don't judge me too harshly - we have a museum to build and my part in its creation demands that I look at what other museums and their curators are up to. As you'd expect, the issues and concerns in the museum sector are not too dissimilar to those of the archive sector; user engagement, interpretation, value, and accessibility – these are hot topics across all silos.

One of the tools that has helped me keep in touch with archivists as well as to reach out to museums professionals is Twitter. Mike Anson, in a recent Opening Lines, complimented the way in which archivists have used Twitter to discuss the conference and its topics beyond the confines of its venue. Beyond conferences, Twitter has enabled me to initiate conversations, access new insights and identify possible avenues for partnership and funding. For me, the most compelling point of Twitter is in the generosity of those that share their experiences – the successes and the failures - and in the openness of spirit in which these experiences are revealed and discussed freely amongst peers.

ARA too, is a channel for such generosity. We are a small but diverse gang of archivists, conservators, records managers and users. In this context it is crucial that we are generous in sharing our knowledge and insight with each other. I see this generosity across ARA, in the meetings I attend and in the people I speak with, and it is so important that this continues. If you can, please attend your local region's meeting and be generous with your experience and knowledge; join a special interest section (and here I'm banging the drum for the Film, Sound & Photography Section) and pass on what you have learnt. Wherever you sit in the archive world, be it as a student, a new-starter or an old-hand, your experiences are even more valuable when they are shared. Make the fellowship. Be generous.

Registration Scheme **news**

New Enrolments

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

[Amy-Jo Cameron-Williams](#)

University Archivist and Records Manager, University of Huddersfield

[Robert Clegg](#)

Collections Access Officer, University of Huddersfield

[Michael Gallagher](#)

Archivist, Glasgow City Archives

[Donna Maguire](#)

Archivist and Records Manager, Bishops Conference of Scotland

[Jennifer Mason](#)

Archivist, Oxford University Press

[Kat Petersen](#)

Archivist, German Historical Institute, London

[Stephanie Rolt](#)

Records Assistant, The Theatres Trust, London

[John Rooney](#)

Archivist, University of Southampton

[Mark Smith](#)

Archivist, Derbyshire Record Office

[Rebecca Volk](#)

Province Archivist, Jesuits in Britain, London

Don't forget: Existing candidates have 33 months to submit their portfolio under the existing Registration Scheme.

Are you on track to submit by the final deadline of 1 October 2017? If you are working towards submission under the existing Registration Scheme system it is important not to leave everything to the last minute. Start checking now that you have all of your supporting evidence, it might take some time to locate any missing documents.

If you don't have twelve credits, now might be the time to dust off a personal action plan and to start thinking about how you will approach those final few development areas. We discuss using personal action plans in the Registration Scheme workshops and they can be a useful way of identifying what you want to achieve and what steps you are going to take to be successful. A blank personal action plan can be found on the Registration Scheme pages of the ARA website as part of the 'Blank Forms' document (Guide No. 6).

Contacts

General Registration Scheme enquiries: registrar@archives.org.uk

Registration Scheme events enquiries: regschemeevents@archives.org.uk

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Registration Scheme communications officer: regschemecomms@archives.org.uk

Registration Scheme mentor queries and advice: regscheme Mentors@archives.org.uk

Richard Wragg

Communications Officer

Registration Sub-committee

Collecting **matters**

Discovering Collections, Discovering Communities

Forging collection-based collaboration between archives, museums and academia

On the 29th and 30th October, The National Archives (TNA) came together with Research Libraries UK (RLUK) and other supporters to deliver a two day conference exploring ways to further collaboration across the heritage and higher education sectors.

The conference grew out of the success and popularity of last year's event, 'Enhancing Impact, Inspiring Excellence' held at the University of Birmingham and reflected the emerging partnership between TNA and RLUK embodied by the creation of a Memorandum of Understanding between the two organisations. Unlike last year's conference, which examined collaboration specifically between archives and academia, this year saw Arts Council England join as a supporter and the participation of colleagues from across the heritage and cultural sectors.

The conference brought together more than 270 delegates from over 160 organisations to share experiences of cross-sector collaboration and explore ways of making it more effective. Beyond its presentations and workshops, the conference witnessed the launch of new research into the processes of effective collaboration, forthcoming research into digital audiences and The National Archives' publication, A Year in Archives (which showcases work from across the archive sector).

Throughout many of its papers and presentations key themes emerged. The necessity of enhanced collaboration during the current climate of austerity was regularly referenced and that we all (whether as sectors, institutions or individuals) need to be prepared to take risks and embrace challenge.

To ensure the longevity of these discussions many of the panels and workshops were recorded a considerable online resource is available at: <http://www.rluk.ac.uk/strategicactivity/strategic-strands/udc/> with links from The National Archives website.

As a part of their new partnership, TNA and RLUK have agreed to deliver an annual conference to continue discussions surrounding cross-sector collaboration. Details will be announced of next year's event in the New Year and we are actively seeking thoughts and ideas for its possible theme and content.

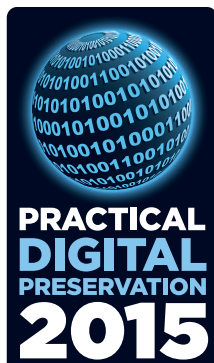
Dr Matt Greenhall

Head of Programmes, The National Archives

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nationalarchives.gov.uk/archives-sector

Practical Digital Preservation



The ARA and Preservica have worked together to develop a programme of training for 2015 on Practical Digital Preservation. The ARA's John Chambers explains how the initiative came about.

The series of workshops and webinars now being offered to ARA members, is the ARA's first comprehensive training offer on the practical aspects of digital preservation. It is being offered free of charge to ARA members.

Why develop such a programme?

I had been eager for some time to be able to offer practical training to ARA members on the vital skill of managing and preserving digital content. The Digital Coalition Partnership has offered excellent theoretical training for some time, but I knew ARA members were calling for hands-on experience. They need 'how to do it' guidance. Mike Quinn, Commercial Director of Preservica, had been researching how best to offer Preservica know-how to practitioners in the UK and Ireland. He wanted to work with a partner with a strong reputation for training and professional development. When we met, it was obvious we should work together.

Preservica

The initiative with Preservica allows ARA members to have practical workshops and webinars run by one of the industry's most experienced teams.

Preservica technology and expertise is recognised over 4 continents. It is used by many different types of archives, libraries, businesses and government organisations. Here in the UK it is used by The National Archives at Kew, Parliament, the Dorset History Centre and the MET Office.

The series of workshops and webinars are a unique combination put together to meet the needs of ARA members. Feedback will be valued. ARA and Preservica will hope to continue the relationship with further training in the future.

The first workshop takes place in late January in London; subsequent ones take place in Birmingham, Edinburgh and Bristol. There are six webinars with different themes; they will take place at 11am for one hour every month from January to June. ARA members can just sign up and take part.

See the ad on page 24 for a list of the workshops and webinars under the Practical Digital Preservation 2015 initiative. And book your workshop and/or webinars now.

John Chambers

ARA Chief Executive

Artists in the archives

Working with the Special Collections and Visual Resource Centre during their Masters studies at Manchester Metropolitan University (MMU), artists Kristin Marshall and Amy Thomas discovered a completely new way to work and an endless source of inspiration and ideas, of stories and starting points. They discovered people at the heart of the archives, those that created the archival material itself and those that activate it: the archivists, conservators, curators and librarians, without whom the archive would remain dormant.

Space became significant, the archive forming a sanctuary, a place to contemplate and be transported into an alternative reality. From this came the desire to make visible the flow of ideas from archive to creative output, explored within two exhibitions that they each curated.

In the next two articles they share their stories.

Illuminating Archives: Tracing Visibility, Light & Memory

I made a wonderful discovery in the form of a Victorian Album of pressed butterflies titled 'ANON 148 1856 – 1857', contained within the Sir Harry Page Collection'. Dozens of these 'nature prints'² are featured, each held within its own folded surface, wing scales caught in permanent illumination in guar gum and exquisitely preserved. The physical bodies, scraped away and reimagined in paint, reveal themes of real and unreal, truth and fiction, and with the ethereal addition of a funeral card, life and death, whilst symbolic coincidence created by techniques used in its making, litter the content with halos, ghosts and evidence of decay. The funeral card's folded crease revealed a hidden secret; a final butterfly placed on its underside, and with it an invitation to a funeral and a fleeting life.

The card reads 'Mrs John H. Risley', 'Akeley Rectory'. Her married name in death and then, no more butterflies. Instead, a series of Sepia photographs of a boys' boarding school, the son Herbert, perhaps? Frances Elton Risley had become the last butterfly in the 'Book of the Dead' inspiring a need to 'breath life back in', the folds of paper akin to butterflies lent themselves very well to this; to resurrect that which had perished.

Butterfly Book, Sir Harry Page Collection, 2014.



Butterfly Book CU2, Sir Harry Page Collection, 2014.



Butterfly Book, The Sir Harry Page Collection, 2014.



Butterfly-'A Place Where Records Are Kept' Exhibition handmade slide invite.



Butterfly-Death's Head Moth, Sir Harry Page Collection, 2014.



Butterfly-Exhibition Boys School Photograph Crop, 2014.

'As Robert Smith has framed it: "Early viewers of film were amazed and moved by this miraculous gift dispensed by film, that of reanimating what had gone... Like Christ calling Lazarus, film seemed to bring back to life what had been irrevocably lost; it blurred uncannily the distinction between life and death" (p121). To adapt Freud's phrase to this world of cinematic spectralisation: "So the dead do live on..." (U, p. 371).'³

With a background in animation I find I have a need to locate story and a fascination in manipulating time and space. Interested in the moment where the inanimate becomes animate, the point at which the line between the two is crossed, my interests lay in allowing the content of the frame to break free and manifest in 'real' space, parallels of which are found within the materiality of the Archive and 'imagined' content encountered. The experience allowed me to make better

Butterfly-The moment. 'Finding Mrs Risley', 2014.



Butterfly-Exhibition vinyl window text, 2014.



Butterfly-Victorian Funeral Card, Sir Harry Page Collection, 2014.



All images are the photography of the author with kind permission of the Special Collections and the Visual Resource Centre, Manchester Metropolitan University.

sense of the intentions in my work and I must admit, I feel changed by it. The Archive seems a contradiction by its very nature. It reflects the passing of time and yet makes time stand still, it invites touch and yet conserves and protects, it stays true to the integrity of materials and yet through its very existence at once alters them.

One hundred and fifty seven years have passed since the anonymous maker of the book placed her here; I later found the card had broken in two highlighting beautifully the line I was working with. The edge had become a physical reality embodied in the tear between the two halves of Mrs Risley's card. It was visceral and shocking. It would seem our interactions have the potential to change the content of these spaces, sometimes through our and the archivists' interpretations. Occasionally the damage caused in the course of these interactions can inextricably alter the path of truth with regard to authenticity, integrity & importantly understanding.

Further research revealed much information on her father, husband and son, all eminent in their fields, well educated, widely published and recognised but, as is so often the case, little was revealed in the record of Mrs Risley; the Victorian woman. Outside of the register of her marriage and birth of her son (there is no record of the birth of two further daughters later found on the census), she is, for all intensive purposes, invisible.

I am now focussed on replicating the moment of 'finding Mrs Risley' and the 'illusion' that I was the first to do so. Intent on sharing the quiet beauty of this moment my work, drawn from the archival collections in Manchester, takes inspiration from this place of truth whilst developing new narrative fictions that gently touch upon the fragility and ephemeral nature of our lives. Such fragility should not to be forgotten.

*'The stories we tell are not merely about things that have happened, but are about significant events that have changed us. They are not general but specific; what happened and to whom. Through our stories we demonstrate that we not only have had experiences but that those experiences have become part of our knowledge.'*⁴

Kristin Marshall

Artist, MA Animation, Manchester School of Art, MMU

¹ A collection of Victorian scrapbooks; an incidental history of women's pursuits of the era.

² "A.M.C." (1879) A guide to nature-printing. Butterflies and Moths. [Read in facsimile edition published in 2010 by General Books.]

³ ROYCE, N. (2003) The Uncanny. Manchester: Manchester University Press.

⁴ 'The stories we tell are not merely about things that have happened, but are about significant events that have changed us. They are not general but specific; what happened and to whom. Through our stories we demonstrate that we not only have had experiences but that those experiences have become part of our knowledge.'

Landscaping Archives

Exploring the Paul Hogarth archive held by Manchester Metropolitan University Special collections has been a compelling process. The opening that led me to discovering the archive came from an intention to somehow incorporate my travels around South America into my art practice. Hogarth illustrated novels for Graham Greene and travelled extensively; revisiting the locations used by Greene in his novels. Part of the archive contains Hogarth's time spent in South America and also contains the correspondence between Hogarth and Greene during a collaboration for the book *Graham Greene Country* (London: Pavilion, 1986).

My main focus in the archive are the sketchbooks which record pencil drawings of people, buildings and colour swatches; the travel diaries which share Hogarth's private moments of waiting in airport lounges and meals enjoyed in various locations; and ephemera such as airline tickets, hotel bills, receipts and luggage tags. I found these luggage tags lying in a pile in one of the archive boxes. Initially it was unclear how to approach such honest material but I now consider them to carry distance. Each one holds a journey from an array of countries. This distance is contained in a simple pile, an accumulation of activity. These tags are also tiny fragments in a large archive so they also allude to the volume of inspiration yet to discover.

There is layering of one travelled landscape upon another between Graham Green and Paul Hogarth, and then myself. I can trace my own journey around South America through the archive, and this current action of moving through it is mimicking the very nature of the material, and the two have become compressed. The action of travel is now both past and present. The archive is also offering me a space to play with my ideas. I am contemplating the tangibility of archived objects and how they exist with an ever evolving entity; discovering that the memories attributed to these objects are solely reliant on the context of each individual who engages with them. A closed private past gives meaning to an open public present. Each encounter with these materials can function as a grid point in a wide network of



Amy Thomas's personal collection of travel ephemera installed in exhibition held at Manchester School of Art (May 2014)





Sketchbooks, Paul Hogarth Archive, with kind permission from Manchester Metropolitan University Special Collections

narratives. I am beginning to visualize how I can map my way through the archive as I am conscious of myself being guided by the material and no longer guiding myself, which is fascinating. I am simply starting by using lines or paths to visualize movement through the archive.

‘As Klee memorably put it, the line that develops freely, and in its own time, ‘goes out for a walk’¹*

Thinking of myself as taking a walk through the archive has been an important new analogy which is propelling future consideration. Using this illusory line to walk through an archive has made me consider in more detail how archives function as spaces in their own right, and to also view them as landscapes. We archive in order to have the ability to look back. To take control of time. To stop in it, and by doing so we escape the present. I find this quote by O.F Bollnow useful to consider how movement in space can be related to philosophical space. In *Human Space* Bollnow proposes the idea that as humans with a fixed forward facing perspective there is difficulty dealing with the past.

‘We can, of course, also look back. But to do so we must turn around, and to turn around we must pause in going forward, that is, interrupt our progress. There must be a particular reason for this, whether the traveller hears steps behind him which make him uneasy, or feels tired and wants

to make sure of the distance he has already come, in order to assess how much still lies ahead. The original movement, therefore, must always be interrupted in some way when one looks back at one’s path. The look back may then be extended into observation of the whole panorama. It is then, but only then, that the landscape appears before one’s eyes in its full extent’²

Working with archives has made me realise that as an artist whose work is predominately writing based I need to think out loud by experimenting with real objects. I become completely absorbed into looking at the material and this provokes a state of reverie, which is also prompted by the peaceful atmosphere and solitude of the archive environment. I slow down, and this escapism is an aid to perceive time, which seems to become embodied in physical space. It is in unique locations such as Special Collections where a junction can be found for passing points of activity; and archived travel diaries encapsulate this particularly well.

Amy Thomas

Artist, MA Contemporary Visual Culture
Manchester School of Art

¹ Ingold, T. 2007. *LINES A Brief History*. USA and Canada: Routledge. (p.73* making reference to Paul Klee)

² Bollnow, O.F. 2011. *Human Space*. London: Hyphen Press. (P51)



Playing in the Archive

You're sitting in your archive. Across from you sit two artists, who arrange a variety of cards for you to choose from. On the back of each is a question. Is there a risk in keeping the past? Do you care about some things more than others? When will there be too much to keep? The questions are open-ended, and they are awaiting your response. What do you say?

I found myself in this situation earlier this year when artists Jonathan Carson and Rosie Miller (who are also academics in the School of Arts & Media at the University of Salford) played a game with me in the Scottish National Gallery of Modern Art (SNGMA) Archive. The artists, known professionally as Carson & Miller, had been looking for an archive with which to 'play' and circulated a call for interest through the Archives-NRA listserv in November 2013. They stipulated a number of possible avenues they wanted to explore:

- The definition of an archive
- How an archive can be interpreted as materials that artists can use
- The idea of the uncatalogued, or partially catalogued, archive and the process of bringing order to it
- Exploring the idea of logic within an archive
- Examining the notion of access to an archive and the relationship between the private and the public

Carson & Miller had previously worked with staff at Manchester Metropolitan University (MMU) Special Collections to produce an exhibition ('The Story of Things', 2009-2010) and an accompanying artist's book. The exhibition had involved the artists selecting material from MMU Special Collections, forming new narratives and creating relationships between previously unconnected objects. I was reassured by MMU staff that Carson & Miller had been a pleasure to work with: amenable to the restrictions necessary in working with delicate and valuable collections, whilst instigating new ways – for artists, staff and visitors – of considering the objects and other materials in the collection.

Intrigued, I met with Carson & Miller in December 2013 to discuss the nature of a potential collaboration with the SNGMA Archive. I was delighted to hear that they intended to use game-playing as a means of exploring the collections: in addition to collecting 20th and 21st century archive and special books material, the SNGMA Archive is particularly strong in Dada and Surrealist material, and it seemed that their approach would be in keeping with those chance-led traditions of 'play' employed by both movements. I also hoped that their work would encourage new visitors to interact with our holdings, broadening our base from our usual visitor demographic comprising post-graduate students and academics.

As a result of these discussions, a series of three sessions have so far taken place between February and September 2014, involving a number of different games played between the artists, and with staff and the general public. The first game was played between the artists and myself in the SNGMA Archive stores, choosing cards at random which listed open-ended questions on the themes of keeping, caring, seeing and knowing (examples of which are given in the first paragraph of this article). 'A Library Game' followed, taking place in the Keiller Library: a room adjacent to a busy gallery space and dedicated to exhibiting archive and special books material. As you can see from the accompanying image, the Keiller Library includes a mezzanine level of books from the library of British Surrealist Roland Penrose, which is usually inaccessible to the public for security reasons. Carson & Miller invited members of the public to select books from the ground level by viewing their spines only: visitors chose because of their attraction to the colour, author or format of the book, or for personal connections they had made. Once selected, the book was retrieved by one of the artists and the visitor had the opportunity to examine the chosen book (under the supervision of the archivist) before it was shelved with other chosen books to create a new, albeit temporary, library collection.

Inevitably, these games posed some challenges. The games took place in the Paolozzi Studio, the Keiller Library and in the archive stores themselves, all of which have varying degrees of public accessibility. It was therefore necessary to obtain the support of senior management in opening up these spaces, and also to ensure sufficient staff were on hand to supervise the game-playing and monitor the handling of objects.

A further challenge was engaging members of the public to play with the artists. We used social media to encourage participation and advance booking, but we found it difficult to convey the open nature of the game-playing in a Facebook post or in the 140 characters of a tweet. Far more effective was approaching passers-by directly and this itself proved an innovative way of breaking down the barrier between the archive and the general public.

The project is currently ongoing with plans to host



Carson & Miller playing in the Paolozzi Studio, SNGMA. © Carson and Miller

further game-playing sessions, and in 2015 to curate a small exhibition of objects from the SNGMA collections chosen by Carson & Miller. The collaboration has proven fruitful for both parties: for Carson & Miller I hope that the collections – and their interactions with both SNGMA staff and the public – have proven a stimulating catalyst for new work. For us, their innovative and playful approach to the collections has opened them up to visitors who are not our usual demographic. And on a personal level, they have encouraged me to reappraise those core principles of why and how we care for our archive collections. Sometimes it takes thinkers from outside the profession to prompt us into asking the bigger questions.

Kirstie Meehan

Archivist, Scottish National Gallery of Modern Art

Welcome to the latest offering from the Section for Specialist Repositories. Those of you with long memories will remember that our last issue of ARC was in October 2013, when inspired by Halloween, we took 'death' as our theme. Some fourteen months later, our issue drops onto your doormats in January, and at this start of a new year packed with promise, 'birth' seems an appropriate theme. We've again stretched this idea to breaking point, thinking of 'birth' as newness, as uniqueness, as the start of things, irrespective of what those things may be. In the following pages we present a mixture of new beginnings, fresh starts and firsts, to inspire and amuse.

From articles about the setting up of archives, and first attempts to bring archival order to material, to articles that are literally about birth – the giving of it, the attempt to raise the standards for care before, during and after it, and the turning of it into prime-time television entertainment. No SSR issue would be complete without a story about nuns, and this year they make a brief visual appearance in a story about working with the production team for BBC1's programme *Call the Midwife*. Coming as it does directly after an article about the Royal College of Midwives, it raises interesting questions about the sometime tricky relationship between archives and television companies.

Next time you're stuck on a train, spare a thought for the first documented trainspotter, the 14-year-old John Backhouse, whose charming drawing of a train is reproduced alongside an article about the start of inter-city travel. It may not make your commute any pleasanter, but at least you'll be able to appreciate how far train travel has come since the days when you could travel from A to B at the heady speed of 30 mph. And for anyone who remembers Roobarb (and Custard), we've a piece about the first Oscar won by a British animated film, also made by Bob Godfrey, and featuring Queen Victoria and Isambard Kingdom Brunel.

Finally I must highlight the wonderful quotation by Comyns Berkeley, present at the 'birth' of the Royal College of Obstetricians and Gynaecologists in 1929, who suggested that organisational papers should be kept 'so that in 100 years... they may be of real interest to those who come after us.' If only every organisation had someone at its inauguration who took such a long (and optimistic) view of its longevity and potential historical importance!

Susan Scott

ARA Section for Specialist Repositories

Delivering the baby

If our previous SSR-themed issue had a deathly pallor, this issue of ARC – as our redoubtable editor, Susan Scott, notes in her introduction – examines its antithesis – the beginnings of life.

Speaking of all things new, it was at a meeting held at Blackwell House, Windermere in August 2013 (yes it's more than nine months since our last progeny was revealed to the world) that the ARA's introduction of changes to the membership of special interest sections was announced. With the abolition of charges for joining additional sections, this has had a re-vitalising effect on SSR's membership, which now stands at 737. SSR's secretary, Daniel Scott-Davies, ably chaired this meeting as I was (and still am) overseeing Tate Archive's involvement in the mammoth 'Archives & Access' digitization project, funded by the HLF, which has involved around 35 staff in 12 departments over the last 18 months. The meeting in the Northwest was rounded off by a fascinating talk on Blackwell by one of the knowledgeable volunteers at the house. We were treated to a similarly insightful talk by Desmond McCabe, on the history of PRONI when we made a foray over the Irish Sea to Belfast in October 2013.

At our AGM, in London in April 2014, we heard the Great Ormond Street Hospital Foundation Trust were thankfully not planning to close its archive service, but relocating to York House so that their previous

accommodation could be converted into clinical offices. This case illustrates how closely the SSR and John Chambers at the ARA work in reacting speedily if one of our services is threatened with closure or amalgamation. As many of you may know SSR also encompasses six affiliate groups and at the AGM, we heard about the very active Charity Archivists and Records Managers Group (CHARM) which held four meetings during the year supplemented by its CHARM-online email list and website at www.charm.org.uk. CHARM members have also been active – developing guidance on managing archives – on the steering group of the Campaign for Voluntary Sector Archives, a broad based campaign designed to promote the value of charity archives and encourage good practice. The other affiliates: Religious Archives Group; Historic Houses Archivists Group; Health Archives and Records Group; Charity Archivists and Records Managers; Parliamentary and Political Parties Archive Group; School Archivists Group, who are financially supported by the ARA via the SSR, are also active in varying ways and are a vital means of bringing in para-professionals and volunteers to the ARA thereby increasing professionalism and the potential to create new jobs in the sector.

Prior to conference, at a meeting in June, we reported the welcome news that Carys Lewis had volunteered to become our new Treasurer and that Kirstie Meehan had offered to act as SSR regional rep for Scotland (later joined by Judith Phillips as SSR rep for the Northern regions at our meeting at the National Railway Museum in York in August). Hats off to them as SSR work would be impossible without busy archivists giving up some of their time throughout the year.

Another element in this triumvirate of new arrivals was a report that TNA had established an ‘Archiving the Arts’ to look into a further aspect of work undertaken by many specialist repositories (often extending into other parts of the archive sector), after having previously and successfully focussed on religious archives. On 21 March, Fleur Soper chaired an excellent

first meeting where aims around a number of issues such as: strategy and funding, access and use, collections, diversity and inclusion, copyright and intellectual property rights, digital preservation, and academic research.

Some of these issues were touched upon in the SSR section, ‘The Future of Repositories’ at the ARA conference in Newcastle/Gateshead in August. Topics included highlighting diverse communities’ contributions within specialist repositories, with Nina Hadaway talking about Caribbean volunteer pilots in the RAF. Daniel and I (or rather my amanuensis, Polly Christie) covered the digital within specialist repositories, while Laura Hynds covered the roles of information professionals using Barts NHS Trust as an example. By the time I made it to conference the next day, there was much positive feedback about SSR’s session.

More recently in London, the SSR hosted a workshop — delivered by Melinda Haunton from TNA on archives accreditation. The workshop proved – using the example of the successfully-accredited Exeter Cathedral Library and Archives – that requirements could be satisfied by a single formal document outlining the service and its work, which is a great boon for some of the UK’s smaller repositories. A perfect example of how a national body can act as a ‘midwife’ to smaller archive services which are often managed by lone archivists.

Many thanks again to the committee and to all those members of the SSR who forward ideas for future events and attend our UK-wide meetings. In 2015, we plan to visit: London for our AGM in March, Aberystwyth or Portmeirion in June, Lincoln or Normandy in August and Canterbury in October. We really appreciate your feedback and your active participation, so do join us in person if you can.

Adrian Glew

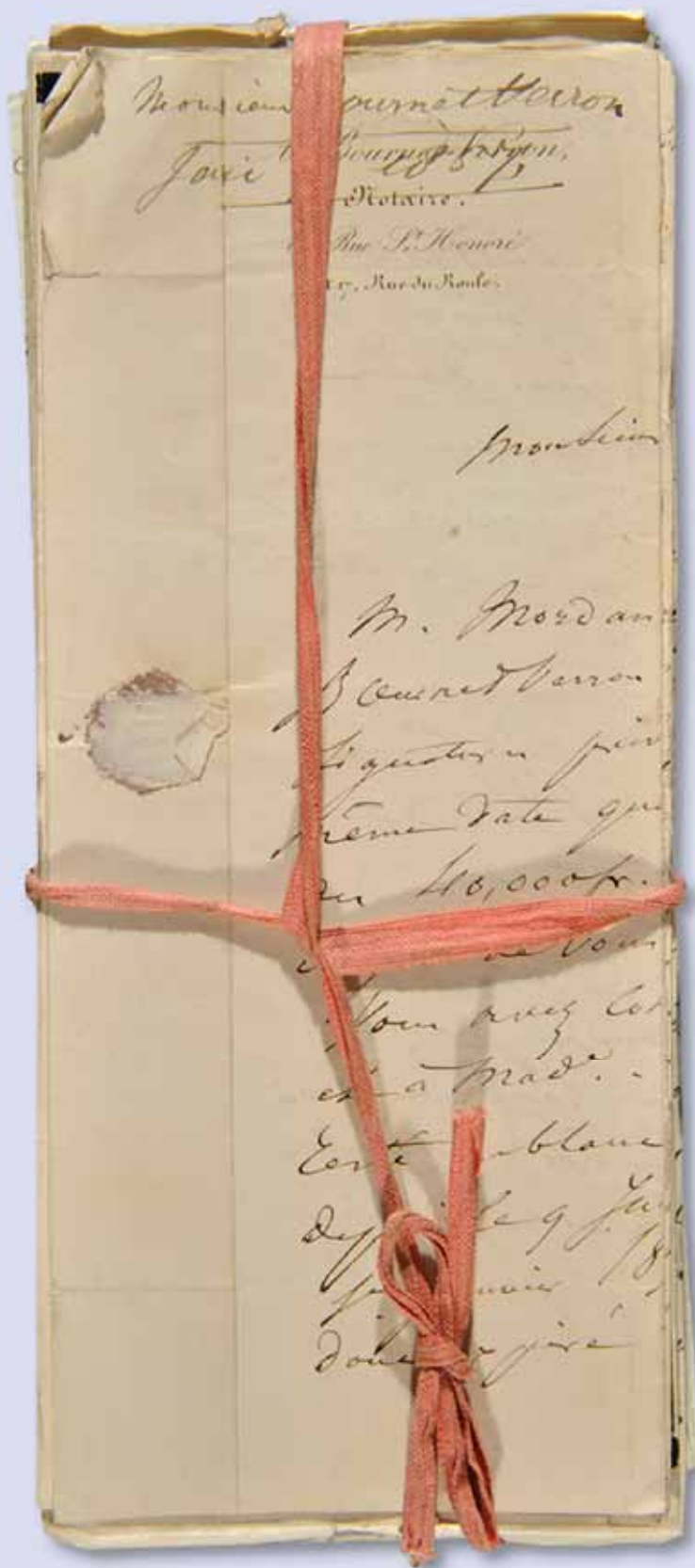
Chair, Section for Specialist Repositories

Birth and rebirth of a museum archive

The Bowes Museum, Barnard Castle

In 1869 Joséphine Bowes, the French wife of local landowner John Bowes, laid the foundation stone for The Bowes Museum on the outskirts of Barnard Castle, a County Durham market town near Streatlam Castle, the ancestral home of John's family. During the 1860s John and Joséphine accumulated about 15,000 items representing European fine and decorative arts – paintings, textiles, ceramics, glassware, furniture, metalwork and automata including the iconic Silver Swan – for display in their projected museum.

Their purchases and negotiations with dealers and agents, mainly in France, Belgium, Germany and England but including wider-ranging purchases at the Paris International Exhibition (1867) and the London Exhibition (1870) are recorded in thousands of bills and letters now held in The Bowes Museum archives. Although born the illegitimate son of the 10th Earl of Strathmore, John had been brought up as an aristocratic landowner – schooled at Eton and Cambridge – and he followed standard management practices in annotating letters and bills when he had dealt with them, carefully folding them, arranging them in date order, and then tying them up with red tape in annual bundles so familiar in family and estate collections in record repositories throughout the country.



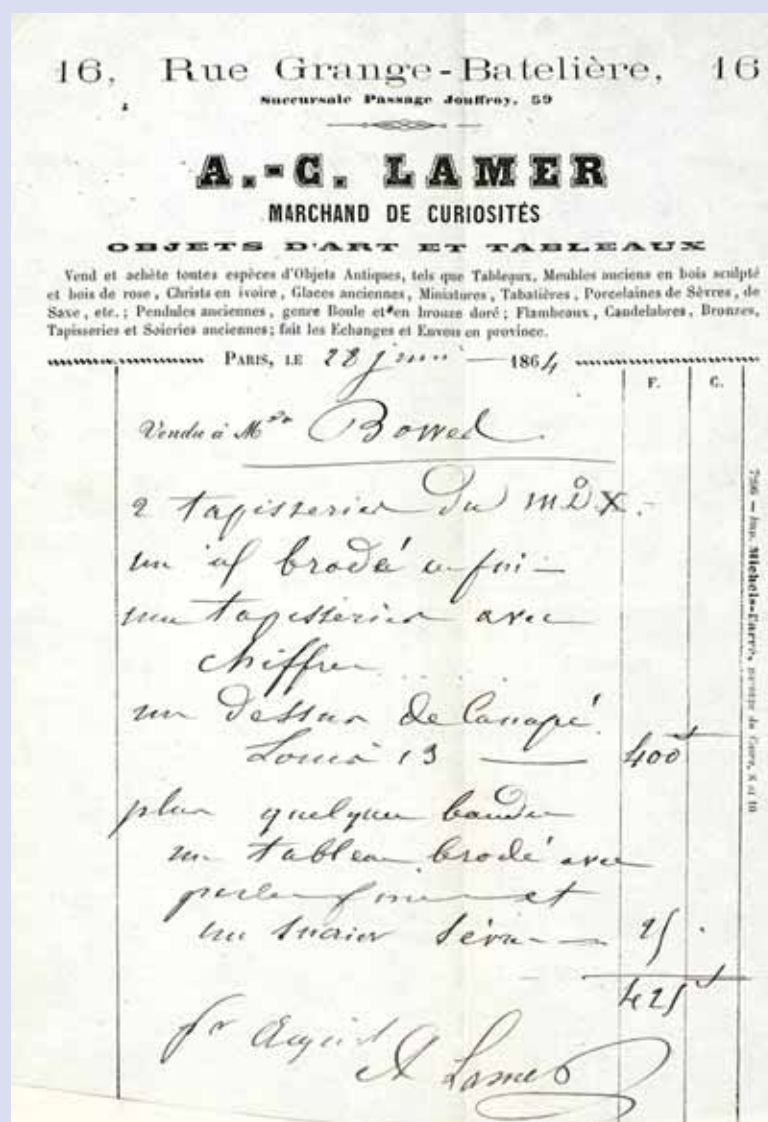
Letters from France, 1857. © The Bowes Museum

After John's death in 1885 (Joséphine had died in 1874) responsibility for the Museum devolved to a board of Trustees which created records of its administration: minutes, legal papers, financial and personnel records, curatorial correspondence files, exhibition files, and publicity material. Some series were interrupted when Durham County Council took over responsibility for the museum in 1956 although this changed in 2000 when a new board of Trustees took over. But many record series were, and are, still created.

What happened to the records? John Bowes himself was careful to ensure that the Streatlam estate records stayed separate and these are now held at Durham County Record Office. However, he seems to have regarded the records relating to his life in Paris from the 1840s and to the creation of the museum very differently, since they were nothing to do with the Bowes-Lyon/Strathmore family. It is unclear what happened after John's death but the non-estate records seem to have stayed in the Museum.

The archive also includes correspondence written by John to his estate stewards and solicitors over a period of about 50 years. These letters cover a wide gamut of topics: estate management, financial affairs, weather and health, alterations to John's properties at Streatlam and Gibside, horseracing (John's horse 'West Australian' was the first to win the Triple Crown), comments on local and national politics, attitudes to proposed local railways, and local gossip. Again, the letters were carefully annotated and arranged. But why are these letters in the Museum? It seems that when Ralph John Dent, the last surviving estate steward who had worked for John, died in Harrogate in 1918, his papers were bought by a local bookseller; at some later date the letters were acquired by the museum. Frustratingly, there's no clear evidence in the records about this but these letters and the French records were definitely in the Museum in the 1920s, as the Curator refers to working his way through them.

The archives were frequently worked on by curators and researchers, but the lack of systematic arrangement and cataloguing severely limited knowledge and use. During the twentieth century some of the original order was destroyed as dealers' letters and bills in particular were removed from the annual bundles of bills and letters to



Bill from A. Lamer, one of the Bowes' main dealers in Paris, 1864. © The Bowes Museum

create a more subject-based arrangement. As part of an extensive refurbishment programme for the museum, largely financed by the Heritage Lottery Fund, in 2009 the archives (and the older reference libraries) were re-housed in a purpose-created strong room surmounted by a splendid new Reading Room in the dome of the museum building, with fabulous views over the town and surrounding countryside – a brilliant rebirth for the archives.

The John and Joséphine Bowes papers are essentially a discrete archive and are not being added to; the museum's ongoing records are a matter of records management. So now the emphasis is on completing the online catalogues and increasing awareness of the riches

The Bowes Museum, Barnard Castle. © The Bowes Museum



of the archive. As you would expect, there's a lot about museum purchases and building the museum, but there's also the Théâtre des Variétés in Paris (which John owned for about a decade and where Joséphine acted), the Franco-Prussian War and the Paris Commune, running a household in Paris, at least one murder and – through it all – the great care and love of the Museum's founders for their project and for each other; and the care and devotion of their successors.

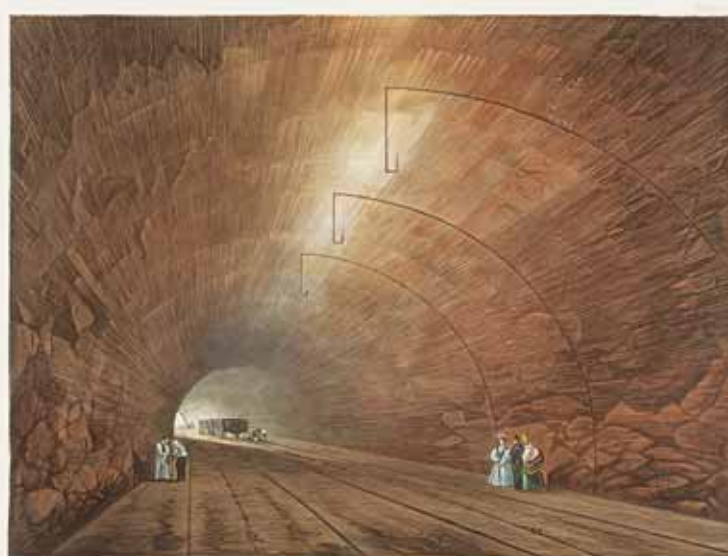
The Reading Room is open to the public for a day and a half each week, supported by curatorial staff and a team of volunteers. Volunteers have transcribed, translated (most of the bills and about a third of the letters are in French) and word-processed the letters and bills to help cataloguing. The archives have been catalogued to series level and, for the letters and bills, to item level, thanks to grants from the Heritage Lottery Fund and the National Cataloguing Award Scheme, and the catalogues are being gradually made available online at www.thebowesmuseum.org.uk.

Judith Phillips

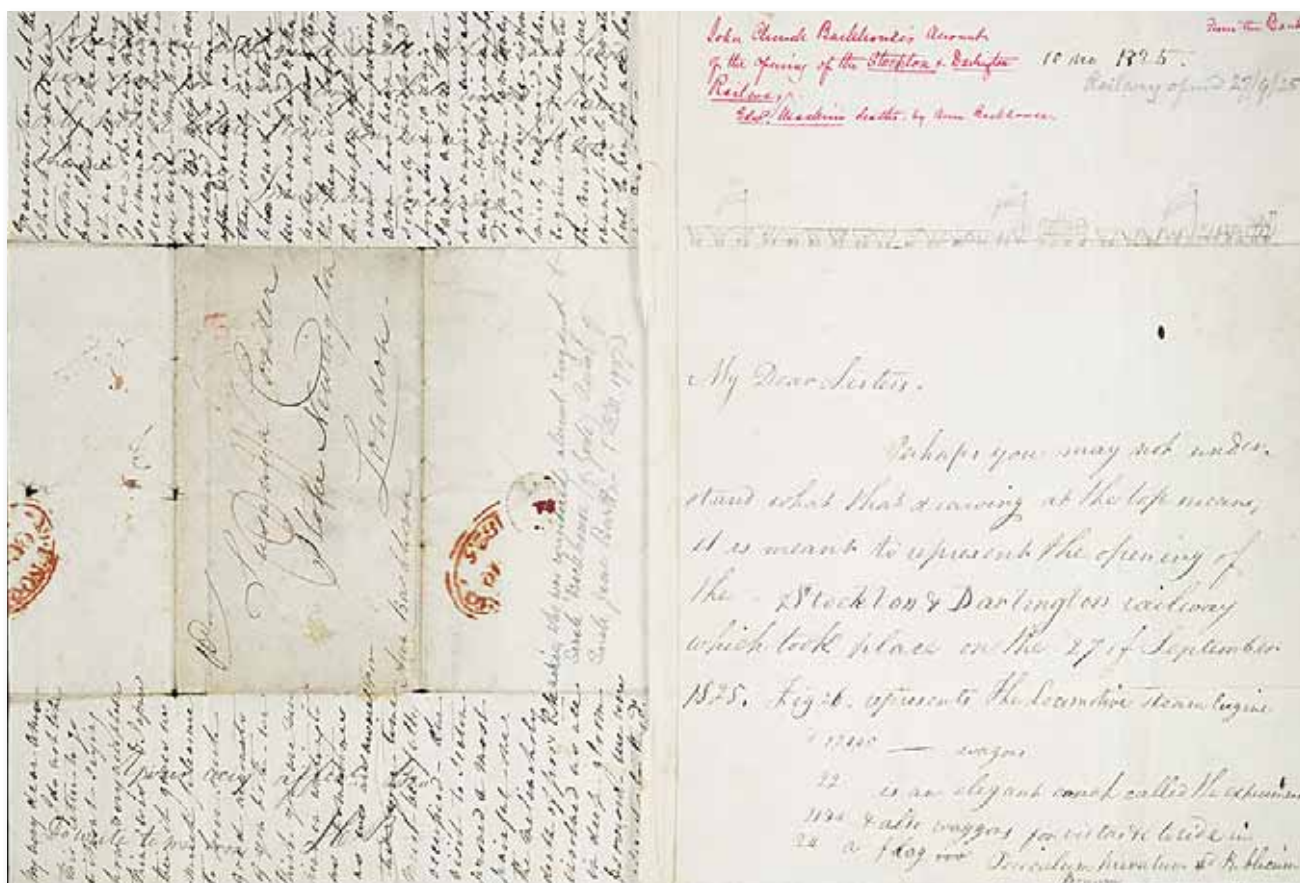
Honorary Archivist: The Bowes Museum

The Train Now Departing...: the beginnings of inter-city rail travel

Pinpointing the exact birth of Britain's railways is a contentious task. Schoolboy knowledge still dictates that it's all thanks to George Stephenson, a tradition that was really ingrained in the Victorian period thanks to the writings of Samuel Smiles. Smiles' *Lives of the Engineers*, published in the 1860s, established the idea of the great engineers as self-reliant, self-educated geniuses. But steam locomotives existed before Stephenson; in fact Stephenson was inspired by the work of early locomotive designers such as Richard Trevithick and Matthew Murray. And railways existed before steam technology. In the Elizabethan period, hand-carts pushed on wooden rails were used by German copper miners working for the Mines Royal in Cumbria. Later horse-drawn wagonways were used by several enterprising colliery owners in Nottinghamshire and in the North East. However debatable their date of birth, early railways were a tool for industry, used to aid the extraction of minerals from under the ground and transport them in bulk to docks and harbours. They were thus invisible to the majority of the public. Therefore when



'The Tunnel', aquatint of 1831 by T.T. Bury showing the tunnel from Wapping to Edge Hill in Liverpool, through which trains were pulled by cable. Bury's earlier version erroneously showed a steam engine in the tunnel. National Railway Museum Archive

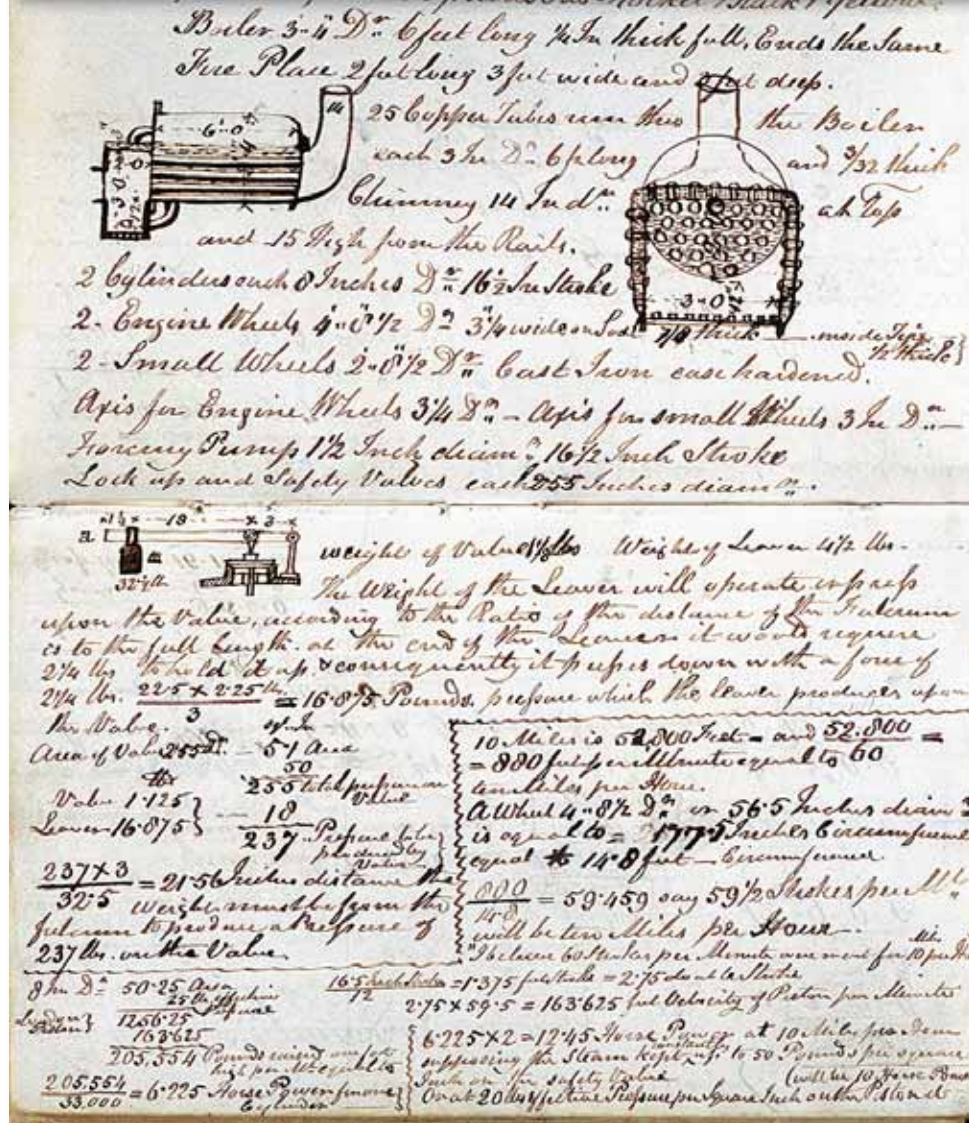


John Backhouse's letter of October 1825, with his sketch showing the train on the opening day of the Stockton & Darlington Railway.
National Railway Museum Archive

the first dedicated railway company, employing steam locomotives for a substantial part of its operation, was launched in 1825, the concept of a railway and a train (a locomotive pulling wagons or carriages) was still alien to the majority of observers. Thus the fourteen-year old John Backhouse could write to his sisters describing the opening of the Stockton & Darlington Railway and say that they might not understand what he was talking about without being patronising. John's letter of October 1825 is a testimony to the shock of the new, an excited reportage of a rapidly maturing technology. He included a sketch of the opening-day train, giving a key to the various vehicles. It's entirely possible that John wasn't actually at the opening on 27 September 1825 – his letter doesn't explicitly say he was, and he could have culled the details from the numerous newspaper accounts and from his family who were heavily involved in the railway and local mines as investors and bankers. But that doesn't detract from the definite thrill he clearly took in describing something very few had seen.

But the Stockton & Darlington, like previous smaller-scale railway operations, was intended to

shift coal, from collieries around Shildon to the wharves on the river Tees and later the port of Middlesbrough. Passenger traffic was an ad-hoc development. However the concept of inter-city passenger rail travel can be much more precisely ascribed, to the Liverpool & Manchester Railway which opened some five years later. The Liverpool & Manchester was originally conceived as a means of moving goods and raw materials between the booming mills of Manchester and the port of Liverpool, but the promoters quickly realised the benefit of passenger traffic, especially offering a faster alternative to stagecoaches. However steam locomotives were still a new and relatively untried technology, and the results from the Stockton & Darlington had been mixed. Thus as the project developed, cable haulage using stationary steam engines was a serious possibility. This was tried and tested technology, but with the serious flaw that a snapped cable would paralyse the whole line. Therefore the promoters organised a trial in which locomotive engineers could show off their machines and demonstrate their capabilities and reliability. These were the Rainhill Trials, held in October 1829.



John Rastrick's judging notebook from the Rainhill Trials, showing his technical recording of 'Rocket' and his recording of its colours as black and yellow. National Railway Museum Archive

One of the judges was an engineer called John Urpeth Rastrick, who had experience of building locomotives, stationary steam engines and other heavy engineering equipment. George Stephenson and his son Robert built a locomotive for the trials, 'Rocket', which incorporated several improvements and innovations over previous locomotive designs. It was Rastrick's job to record the technical details and the performance of all the entrants, and his notebook is a model of professionalism and accuracy, despite the fact that he must have been well aware he was looking at something that had rendered his own locomotives obsolete. Rastrick's notebook is the source of much of what is known about 'Rocket' today, as the locomotive was built without detailed plans, and was subsequently heavily rebuilt before being given to the Science Museum. 'Rocket' was not the crowd favourite at the trials – that was the sprightly 'Novelty' which hit unheard-of speeds of 28mph. But 'Rocket' was the only locomotive to actually complete the trials, and it too proved quick, reaching 30mph: it won the Stephensons the lucrative contract to supply locomotives. It also proved that steam locomotives were viable haulage, although cable haulage was

used on the steep gradient from Liverpool Lime Street up to Edge Hill.

The Liverpool & Manchester achieved many firsts – it was the first twin track railway, it was the first to use tickets and timetabling for all services from the start, it was the first to carry mail. But it was the connection of two urban centres that really birthed a revolution; that did something genuinely new. As rail travel enjoys a massive renaissance, there's value in a backward look into the archive to see where it all began.

Tim Procter

Curator of Archive & Library Collections:
National Railway Museum



Her Royal Highness The Duchess of Cambridge visiting the new Visitor Centre in Block C.
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The Bletchley Park Archives

Bletchley Park grows increasingly well known across the globe, but this was not always the case. Once home to the Government Code and Cypher School, which became the Government Communications Headquarters (GCHQ), it housed the codebreakers. Their mission, achieved with astounding success, was to decipher intercepted Axis communications to provide the Allied military with vital intelligence.

The conclusion of WWII saw the end of code breaking at Bletchley Park, which then housed a variety of training schools for teachers, Post Office workers, air traffic control system engineers, and members of GCHQ. In 1991 there were plans to demolish all buildings on the site to pave the way for a housing development. Alarmed by this, a committee comprising members of the Bletchley Archaeological and Historical Society persuaded Milton Keynes Council to declare most of Bletchley Park a conservation area by ensuring Tree Preservation Orders had been secured on many of its trees on the 10 February 1992. Three days later, with the site saved, Bletchley Park Trust (the Trust) was formed.

The last 22 years has seen a tremendous evolution and growth for the Trust. Her Royal Highness, The Duchess of Cambridge, officially opened the newly renovated Block C and Huts 3 and 6 in June 2014, and the magnitude of this event raised the profile of the Trust. Continuing to raise awareness of what it does and to dispel any myths surrounding its work is crucial for the Trust. The most common misconception is that it is part of GCHQ. While the Trust is fortunate to have a wonderful, supportive relationship with GCHQ, the two are entirely separate organisations.

GCHQ's demonstrates support by long-term deposit agreements with the Trust—approximately 80% of the archive material in the collection belongs to GCHQ. All the material that GCHQ have loaned to the Trust would have at one time have been classified. After WWII, GCHQ moved away from Bletchley Park and huge quantities of documents were destroyed, those that weren't were moved away from Bletchley Park.

The surviving archive material pertaining to Bletchley Park which is in the public domain is split



In late August 1938 the arrival of 'Captain Ridley's Shooting Party' saw members of MI6 and the Government Code and Cypher School (GC&CS) assess whether Bletchley Park would be a suitable wartime location.
© Bletchley Park Trust

between the Trust and The National Archives. This can lead to complications. For example: the intercepted Abwehr Communications. The Trust holds the German language decrypts whilst the National Archives have the English language translations. Anyone wishing to complete an in depth study of these would need to visit both repositories. Although the material on loan from GCHQ forms the bulk of the collection it is not the collection in its entirety which also contains items donated by members of the public. These donors are often veterans of Bletchley Park, or their family.

Sadly not all of the donations held in the collection fit the Collection Development Policy, because when the Trust first formed, its emphasis was on survival and all artefacts and archive material that people offered to donate were gratefully accepted. It wasn't until the appointment of a professional curator in 2010 and the introduction of the Trust's first Collection Development Policy that acquisition was done in a focused way. This haphazard development of the collection led to a number of problems.

The greatest problem was the lack of intellectual control of the collection. There was a great amount of tacit knowledge held by a small number of volunteers who had been with the Trust since it formed. There were insufficient finding aids and those that did exist were sometimes inaccurate. There was a database that recorded very basic information but covered only approximately 40% of the collection. Confidence in this database became eroded as numerous contradictions between it and the accessioning paperwork emerged.



Block C was the home of the Freebornery, where Hollerith punch-card machines, a form of mechanical data-processor that preceded the computer, carried out rapid analysis of enemy codes and cypher systems cutting the time it took to break them.
© Crown Copyright, reproduced by kind permission of Director GCHQ

The storage and packaging of the collection was also of varying quality and difficult for the Trust to rectify as hard work can make it ISAD(G) compliant, but money is required to be PD5454 compliant. Fortunately, thanks to the recent generosity of the Cayzer Trust, archival-standard racking was installed in a strong room.

Gaining intellectual control of the collection has been a case of doing the basics and ensuring they are done correctly. The Curator had introduced best practice, but due to the breadth of that role, was not in a position to supervise implementation. The Archive is still very much the domain of hugely knowledgeable and committed volunteers. The Collection Development Policy includes not only the material that related to Bletchley Park during WWII but also concerned with Bletchley Park Trust.

The Trust has a fascinating history in its own right and opportunities are taken to properly document it whilst those who had been involved from the start are still available. One of the major problems the Trust faces is that a number of items in the collection have no provenance. This is particularly difficult in regard to copyright and the Trust's Digitisation Project.

The small team of volunteers based in the Archive have spent the last 18 months shelf surveying and box listing with the intention to do this for the entire collection. Key to this process was ensuring that those involved understood the rationale and great benefit behind the process.

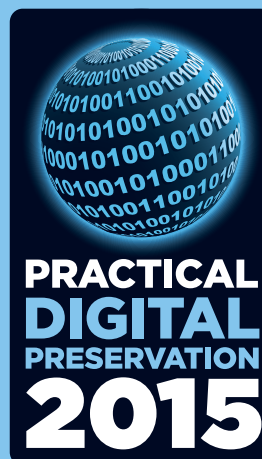


Intelligence reports produced in Hut 3, and known as Hut 3 Headlines, provided high quality and succinct intelligence.
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A bespoke Collection Management System is under development to enable complete intellectual control, be fully compliant with ISAD(G) and achieve short and long-term goals. The Trust's main short-term aim is disposal of all items that do not fit the Trust's Collection Development Policy. The Archive's long-term aims include fully digitising the collection and creating a digital catalogue that is freely accessible. In addition, the Trust hopes to improve the collection's storage conditions. The foundations for achieving these aims are in place, although it may a number of years to happen. The Archive now understands the role it has to play within the Trust and how it can best fulfil this. The work of all involved, whether past or present, means the Archive is heading in the right direction, and is an exciting vibrant place taking its tentative first steps on a long, and hopefully rewarding, journey.

Richard Lewis

Senior Archivist, Bletchley Park



Practical Digital Preservation 2015 is a series of workshops and webinars on how to manage, preserve and give access to digital records. Each full-day workshop and one-hour webinar is offered **FREE OF CHARGE** to ARA members.

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The 5 Step Digital Preservation Journey

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Practical OAIS Digital Preservation

22 April 2015 in Edinburgh

Practical OAIS Digital Preservation

20 May 2015 in Bristol

The 5 Step Digital Preservation Journey

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'Having the knowledge and hands-on experience of how to properly manage and preserve digital content is a vital skill for ARA members.'

John Chambers, ARA CEO

'We look forward to sharing practical experiences of implementing and managing digital preservation governance and systems'

John Tilbury, Preservica Chief Executive



Archives & Records
Association
UK & Ireland



What makes Britain 'Great' to you?!

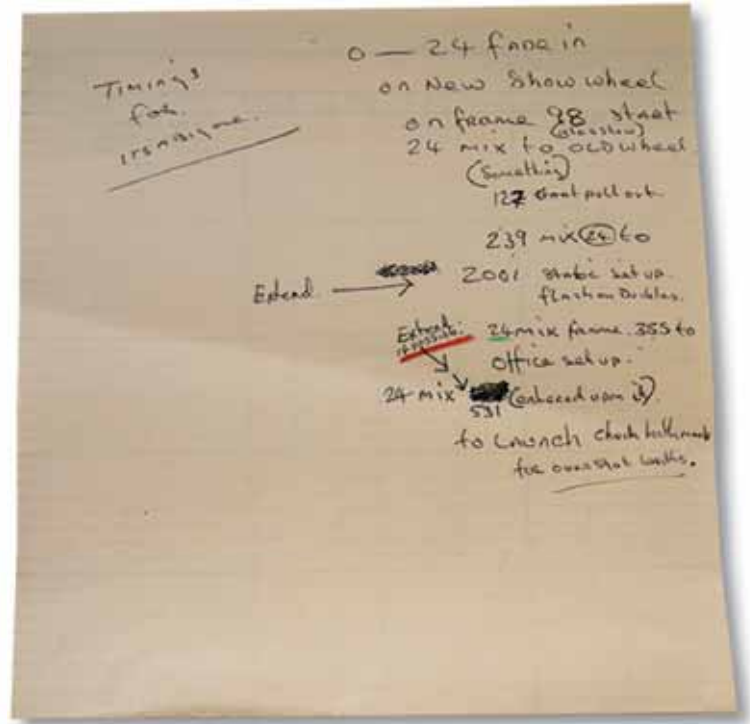
Queen Vic sitting on her 'throne', (commonly known as a toilet), rocking out with a guitar, and Isambard Brunel happily waving at us up on a hot air balloon, this irreverential animation offers its own take on what makes Britain so 'Great'.

2015 sees the 40th anniversary celebration of the first British film to win the Academy Award for Animated Short Film (as well as the best animated film at the British Academy of Film and Television Arts [BAFTA]).

"Great" (1975), a 30-minute comic opera, was based on the life of Victorian engineer Isambard Kingdom Brunel. It was directed by the animator Bob Godfrey (1921-2013), and produced by British Lion. Due to the length it wasn't widely seen at cinemas. The animation shows a mixture of live action (with photographic images, and cut outs) and 2D animation. "Great" also highlights the technological history, from then (the 1970s) to now of animation and art, the history of animation and art, and innovations of the day.

The University for the Creative Arts (UCA) holds the reference material, the initial illustration drawings, sketches and storyboarding, and the animation acetate cel images. There are many little notes, and numbers which provide reference to which colours should be used. We also hold Bob Godfrey's own personal library, which contains many annotated books, including reference books of technologies in Victorian England, providing a link to the 'Mind in Motion'. Even the original boxes themselves have a number of drawings and numbers on them that link the animation (as non-acid free, preserving these will be interesting!)

"Great" is of particular interest in terms of social history, including on a basic level, a 'fun' way of highlighting the history of Brunel in Victorian England, and ways that history can be interpreted. This also allows for interpretation of different facets of the individual – for example comparing and contrasting different images of Isambard Kingdom Brunel at different times, and seeing how he was perceived by different individuals/organisations. This also allows you



Notes and directions for animators and director for "Great"
UCA: Bob Godfrey Archive

to look at the power of the image in regards to 'mocking' (I imagine Godfrey would have approved of the parody aspect of copyright law.)

Animations have a vast collaboration of individuals involved, and in "Great" this includes Richard Briars as the voice of Brunel, animations by Bob Godfrey and Kevin Attew, and the script by Bob Godfrey, Richard Taylor, Joe McGrath, Robin Smyth and Paul Weisser. It is possible to see in the animation artwork, variations in drawings and techniques by individuals in different characters or the same character in "Great".

Interestingly, although a very British animation, this 40th anniversary of "Great" is also being celebrated at Volda University College, Norway, and the Norwegian Animation Centre, which first opened its doors on the 20th September 1912, with support from Volda University College. David Richard King, Associate Professor at Volda



"Great" box, showing different referencing notes
UCA: Bob Godfrey Archive

University College states "Bob Godfrey was a good friend to the nascent animation course in Volda, so next April a brand new exhibition will launch to coincide with Dokfilm 2015, the annual international documentary film festival in Volda, to celebrate the 40th anniversary of Bob Godfrey's film, "Great"... A documentary celebrating the film "Great" itself will be shown, interviewing the people behind the film and using archive interviews of Bob Godfrey himself talking about the production."

UCA are also planning to hold a series of events related to this anniversary, which will be advertised throughout the year.

These include a foyer display of reproductions in the Surrey History Centre in Woking, August 2015, complemented by local books related to animation at the Surrey History Centre, and a display at UCA. As part of the animation course at UCA Rochester, students produce work in response to, an aspect of Godfrey's animation, which then is exhibited, and students will be focusing specifically on "Great". Students' results will be made available online.

Rebekah Taylor

Archivist & Special Collections Officer:
University for the Creative Arts



Example of a acetate cel from "Great"
UCA: Bog Godfrey Archive



Framed illustrations and photography from a display of "Great"
UCA: Bob Godfrey Archive

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It's now easy to apply, book and pay online!

Furthering our work to improve the website our latest addition is our new online application, booking and payment system. Covering conference registration, training event bookings, membership applications, membership renewals and the ARA Shop this new facility is available 24/7 and is ready for you to use.



The 4th Countess Traquair

In January 1694 Lady Mary Maxwell, daughter of the 4th Earl of Nithsdale, married Charles Stuart, 4th Earl of Traquair, reinforcing an alliance already existing between the two most prominent Catholic and Jacobite families in the south of Scotland. Eleven months later Mary's first child, Lucie, was born. Nothing unusual about that, but over the next 16 years she was to give birth to a further 16 babies.

She was no doubt aware that her role during the early years of her marriage was to procreate. Certainly, her medical practitioners thought so. In 1698, Sir Robert Sibbald, the eminent Edinburgh physician, wrote to her about 'this station of the married life while you are either breeding or bringing forth children,' reassuring her, 'The performance and observance of the duties of a wife and tender mother is as acceptable to God as the greatest austerities could be imposed upon you.'

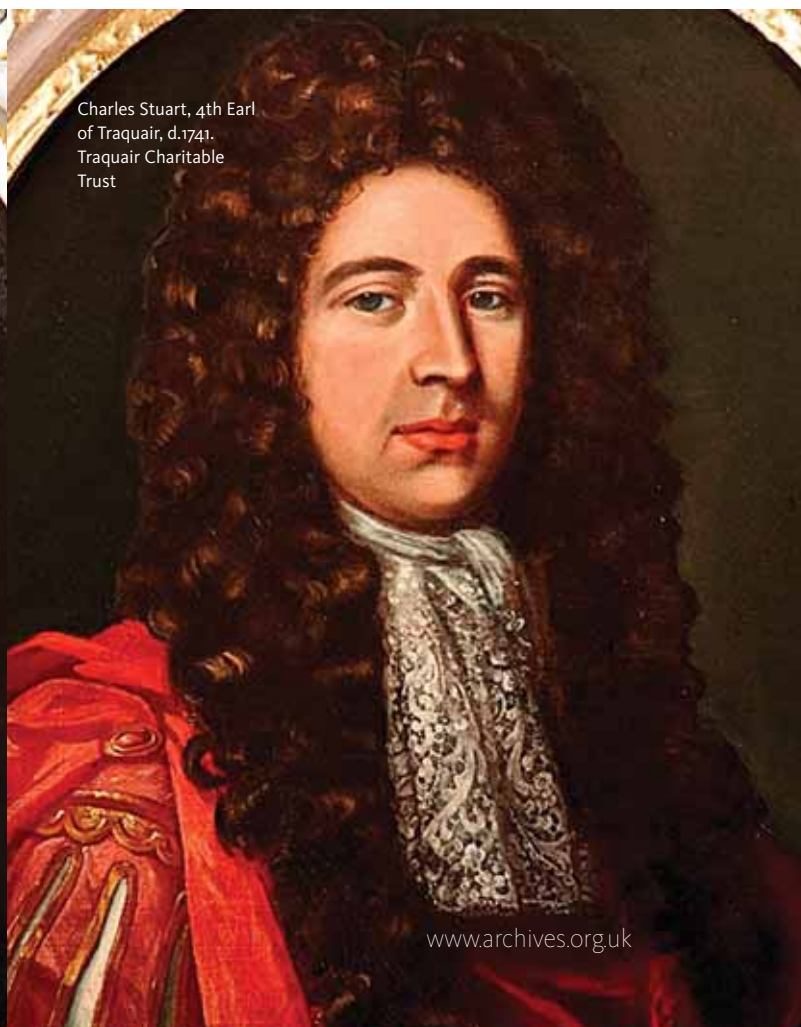
Preserved in the Traquair Archives is this wonderful document, bearing testimony to Mary as a 'tender

mother.' Over the years she lovingly recorded the names and dates of birth of all her children. Look closely at the dates and you will see the unremitting regularity with which she gave birth – from 1695 to 1700 there was an annual birth in either February or March. Note too that there was a year off following the birth of twins in 1703 and again in 1708 – a welcome relief, no doubt.

Archibald Pitcairne, another famed Edinburgh doctor, kept a close eye on Mary's pregnancies, offering advice about her 'hard travel' and 'grindings.' Expressing her worries to him about her children's illnesses in January 1711, shortly before conceiving her seventeenth child, he was quick to reassure her that she was doing nothing wrong and the best thing for her was 'being merrie and cheerful.' Perhaps by this time she was somewhat low in spirits, and, understandably, physically exhausted. Somewhat cryptically he added 'believing still that the world shall grow better.'



Lady Mary Maxwell,
4th Countess of
Traquair, d.1759.
Traquair Charitable
Trust



Charles Stuart, 4th Earl
of Traquair, d.1741.
Traquair Charitable
Trust

+

My Lord, and I, was married one tuesday, the 9: of
january. 1694.

- 1: I was brought to bed of my first child Lucie, on munday, the 18: of february. 1695.
- 2: My second child Anne, was borne on friday, the 6: of march. 1696.
- 3: My eldest Sonne Charles, was borne on wensday, the 31st of march. 1697.
- 4: My second Sonne William, was borne on sunday, the 27: of february. 1698.
- 5: My third Sonne John was borne on friday the 3: of february 1699.
- 6: My third Daughter Elizabeth, was borne on munday the 12th of february. 1700.
- 7: My fourth Daughter Winifride was borne on saturday the 7: of june. 1701.
- 8: My fifth Daughter Mary was borne on tuesday the 11: of august 1702.
- 9: My 6th and 11th Daughters Isabell and Jean were born on friday the 7: of May in the 4th moneth 1703.
- 10: My Daughter Catharine was borne on sunday the 9 of march 1705.
- 11: My Daughter Elizabeth 2 of the name was borne on munday 2nd of august. 1706.
- 12: My Daughter Henrietta ~~was~~ was borne on munday 15th September 1707.
- 13: My Daughters Barbre and Margaret was borne on friday the 30th of September 1708.
- 14: My fourth Sonne Robert was borne on thursday the 9: february 1710.
- 15: My Daughter Louisa was borne on saturday the 27: October 1711.

you may continue it by being merry and cheerful, making some travel in good weather, and believing still that the world shall grow better.

Excerpt from Dr Archibald Pitcairne's letter to Mary, January 1711 Traquair Charitable Trust



18thc. engraving of Traquair House, Peeblesshire. Traquair Charitable Trust

Was Pitcairne alluding to their shared Jacobite sympathies? Remarkably, when five months pregnant with her twin daughters, Barbara and Margaret, in 1708, Mary had travelled to the Scottish capital to be close to her husband - then imprisoned in Edinburgh Castle suspected of having been involved in the abortive Jacobite Rising that year. Immediately upon his release Charles made his way down to London on an (unknown to us) mission, accompanied by his loyal wife. Putting her feet up was not an option!

Mary's constitution had clearly been designed for 'bringing forth children.' She outlived her husband by eighteen years, dying in 1759 in her eighty-ninth year. In 1749 she had received an invitation from her daughter-in-law, Christian, wife of John Stuart, to live with them in St. Andrews with their four young children, 'my little romps.... all promising disreable creatures' who 'will be a great amusement.' Mary

politely declined: 'I am now come to that length in the world that I must think on something else than amusements.' Perhaps the care of her own young family had taken its toll after all.

And what became of the children? To focus on a few: Lucie and Ann went off to Paris to be educated in the Ursuline and Presentation Convents, Mary and Catherine upheld their parents' political allegiance by marrying into two good Jacobite families, the Drummonds of Perth and the Maxwells of Terregles, Dumfriesshire. And Charles, as 5th Earl of Traquair, was imprisoned for nineteen months in the Tower of London following the 1745 Jacobite Rising - like father, like son.

Margaret Fox

Archivist, Traquair House



Births, Foundations and Rebirths: Archives of the RCOG and RCM

I can't say that I was surprised to be asked to write an ARC article covering birth, but my immediate thought was 'Is there a different story to tell?' Don't get me wrong, I am the first person to be pleased about the success of the move of the archive and library of the Royal College of Midwives (RCM) to its sister college, the Royal College of Obstetricians and Gynaecologists (RCOG) three years ago. And all my colleagues know how eager I am to show off the wonderful midwifery collections we manage here. But it occurred to me that there was a slightly different story to be told, which is as much about birth and rebirth as the natural act of childbirth.

These two royal medical colleges, still nestled within a stone's throw of the traditional London medical hub of Harley Street, have records showing decades of work for the improvement of maternity services. However they both have archive collections rich in the history and development of the Colleges themselves. The birth of the RCM in 1881 and the RCOG in 1929 was in both cases a battle against entrenched traditions and opinions. The feisty and strong midwives of the late 19th century were campaigning against social injustice, discrimination and inequality, as

well as for regulation of training for practising midwives. The specialist physicians and surgeons were fighting for recognition of obstetrics and gynaecology as a combined specialty separate from the traditional all-encompassing specialties of physics and surgery, in the interest of furthering research and improving treatment in women's healthcare.

Originally created as the Trained Midwives Registration Society in 1881 by Zepherina Veitch and Louisa Hubbard, and incorporated as the Midwives' Institute under the Company's Act in 1889, the Royal College of Midwives was formally founded as a royal college in 1941. As well as campaigning to improve the statutory position of the midwifery profession, it was dedicated to promoting education and training for midwives, and a full set of Council minutes, legislative records and financial papers exist in the College Archive to show the issues and successes the college was involved on a parliamentary basis as well as at ground level with practising midwives. A letter among the Council papers written by Rosalind Paget, Honorary Treasurer of the Midwives' Institute demonstrates the tenacity with which the leading ladies of the Institute

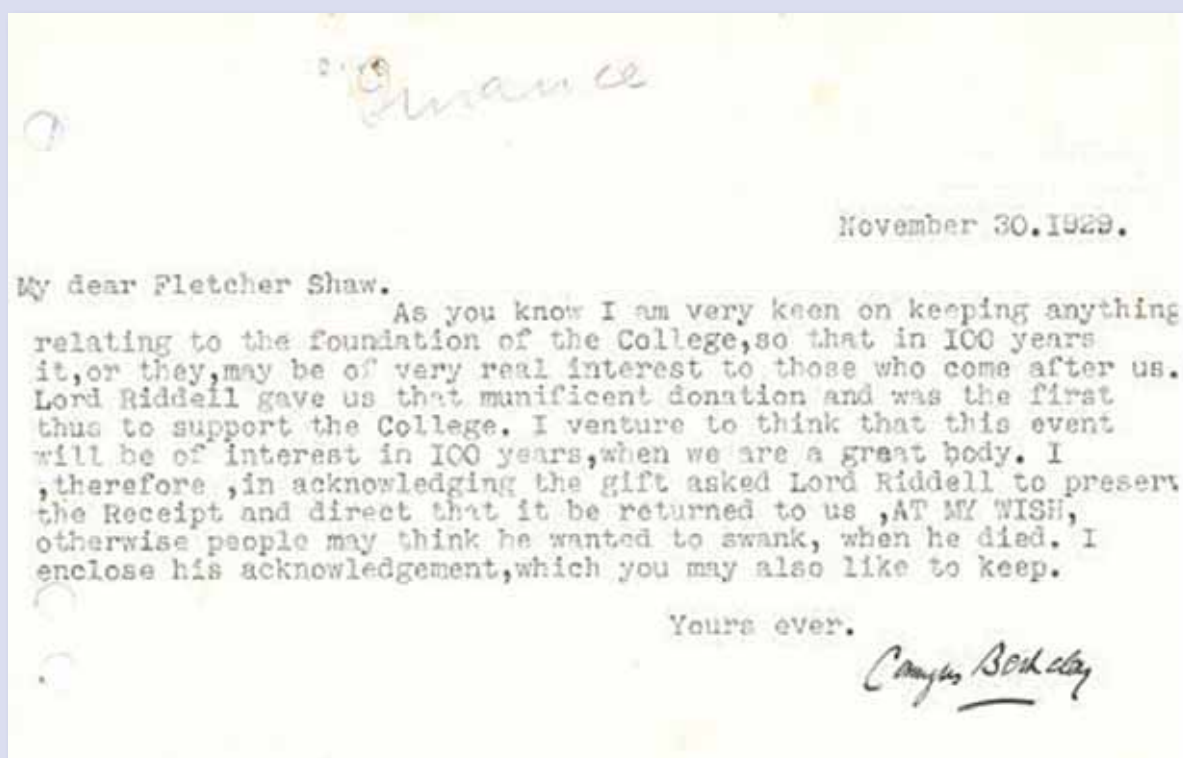


Photograph of the Council of the British College of Obstetricians and Gynaecologists in 1934. Copyright of the Royal College of Obstetricians and Gynaecologists

fought the campaign for registration: in 1902 she witheringly wrote about the issue of representation of the Midwives' Institute on the proposed Central Midwives' Board to MP Heywood Johnstone (responsible for introducing the Midwives Bill to Parliament in 1900): 'I fail to remember any act where the persons legislated for are refused representation.' The powers that be conceded that she had a point. Many of these early organisational records are complimented by the pages of the 'Nursing Notes' – the monthly midwifery journal which brought training news and current issues to midwives and nurses around the country, and which today is a fantastic source of social history as well as medical history and development, and will soon be available more widely as the result of a recent digitisation project.

The British College of Obstetricians and Gynaecologists probably had what would in medical parlance be called an 'obstructed birth'. The original idea for a separate College to support the training and research needs of obstetricians and gynaecologists was conceived in 1926 by members of the Gynaecological Visiting Society, a members-

only club of gentlemen gynaecologists who met regularly and swapped ideas, visited each other's hospitals, witnessed gynaecological surgery, and toasted each other's health sumptuously. These gentlemen probably little thought that they would face the vehement opposition of their parent college, the esteemed Royal College of Surgeons, which had been representing their needs since 1745. The application for incorporation of this, the third royal medical college in London, fought off the bullying tactics of its elder brothers, the colleges of Surgeons and Physicians, to finally reach the end of its journey through the corridors of the Board of Trade in 1929. All this is well documented in the College archive. A letter from first College Treasurer Comyns Berkeley written in November 1929, blatantly expressed a wish to build a repository of historical records stating 'I am very keen on keeping anything relating to the foundation of the College, so that in 100 years it, or they, may be of real interest to those who come after us. Given such staunch backing, I would defy any institution to hold as much documentation about its birth as can be found in the archive store of the RCOG!



Letter of Comyns Berkeley FRCOG 1929. Copyright of the Royal College of Obstetricians and Gynaecologists

And so I come to my concept of rebirth. Both colleges have campaigned tirelessly, and negotiated for, and introduced standardisation of treatments in the name of women's healthcare for nigh on a century, with little thought as to how these achievements might be recorded for posterity. So, what about the archives? The RCOG archive only came into formal being in the late 1970s but has luckily benefitted from professional archive management from that time; the RCM archive worked under the auspices of the college library with some professional input until it unhappily was placed in storage in 2008. In 2011, after a few years of intense negotiation between the library and education teams in the colleges (and lobbying from midwifery historians), the RCM library, archive and museum moved over to the RCOG's home in Regent's Park, to be professionally managed and made publically accessible once again. Not only has this new arrangement given the RCM collection a new lease of life, with a regular influx of student midwives to use the library and heritage facilities, but it has seen a rise in the profile of the RCOG collection. Academics come to see both collections, not just the ones concerning midwifery. Displays are made more effective by using material from both the collections. New donations cross the boundaries of both College collections – mirroring the work of the Colleges'



Midwifery bag and instruments 1900s, RCOG Museum collection
Copyright of the Royal College of Obstetricians and Gynaecologists

themselves, who increasingly work together to improve maternity services in the UK and globally. What I do as archivist for one collection has natural consequences and benefits for the other. It seems as though new life has been lifted into this space we call a repository, and I for one am excited about the future for this infant.

Penny Hutchins

Royal College of Obstetricians
and Gynaecologists



CALL FOR PAPERS

The ARA's 2015 annual conference will be held in Dublin from 26 to 28 August.

Challenges, Obligations, or Imperatives? The moral and legal role of the Record Keeper today

Read the Call for Papers at <http://www.archives.org.uk/ara-in-action/the-ara-conference.html>
Submit your proposal by 15 January 2015.

Call the Archivist

An article playing on the popular television programme 'Call the Midwife' on the BBC and set in London's East End during the 1950s, focussing on a group of midwives based in a convent and sharing their duties with an order of nuns. No Section for Specialist Repositories ARC edition would be complete without referencing nuns!

I was contacted at the Scout Association in the latter part of 2012 to obtain information and sample uniforms as the producers wanted to introduce a Cub Pack into the Christmas special. Opportunities such as this rarely occurred for the Archive and represented an opportunity to highlight the Scouting Movement to a substantial viewing audience and to generate much needed income from providing a loan of uniforms.

My desire to publicise the Archive and generate income however was tempered by professional concerns regarding how these uniform items would be treated and handled whilst on loan. My general loan form included a paragraph regarding the appropriate storage and handling of items whilst on loan, this also included an item on not altering clothing from the state that they were issued in. I made a value judgement that the items on loan were not unique, and were being used as examples to create tailored clothing for the actors and actresses, that documented procedures were in place and that the benefits of undertaking the loan were greater than any damage that might arise.

Come Christmas Day I sat down to watch the episode with some trepidation to see how the script writers portrayed Scouting and how accurately the costume department had recreated the uniforms. I needn't have worried as they had tackled both areas with consummate skill. Indeed having the children in part uniform and part worn clothes represented the community's poverty and was more realistic than the rule book! The episode's use of Cubs would lead to them being written into subsequent episodes due to their popularity with the public.



Miranda Hart taking the salute from Cubs, BBC



Nuns overseeing the Cubs singing, BBC

In conclusion the episode had generated viewing figures of over 10 million people and illustrated Scouting in a positive manner with realistic uniforms and activities. Unfortunately the uniform used as the basis for Chummy (Miranda Hart) as the Cub Leader was returned with the badges removed but present; so much for the loan agreement conditions. It won't come as any surprise that the producers have approached Barts Health NHS Trust to advise on nurses uniforms and midwifery in the East End of London: another episode of Call the Archivist.

Daniel Scott-Davies

Corporate Records Manager: Barts Health NHS Trust
(previously Archive & Heritage Manager, The Scout Association)

When is a Family Tree not a Family Tree?

About a year ago, we embarked on a journey to create a unique Family Tree. We wanted to create a tree that didn't so much trace the roots of one family as trace the root stories of diverse individuals and communities – and showed how much they had influenced an area.

As an organisation that was set up to combat racism and prejudice, we have been working on developing new ways to overcome division, mistrust and suspicion of the 'other'. In order to do this we need to go to the roots of the problem. This means overcoming the misconceptions, myths and – in many cases – the blatant lies about diversity and its impact on British society.

Let's face it, diversity has shaped Britain for the better, its culture, economy and society. But it's not enough to just say that, you need to show people. There are so many examples, from people such as Isambard Kingdom Brunel to the national dish of Fish and Chips. On a national level, it's actually quite easy to see the positive influence that diversity has had on British life. However on a local level, the stories tend to be a lot more negative.

So our challenge was to come up with a way of showing the positive impact of diversity on local areas, which is where the idea of the Family Tree came from.

The Family Tree will be a website showing the histories of the different groups that make up a community and the benefits they have brought. We will be placing the histories at the roots of the Tree and the benefits in the branches. In this way



we will be able to visually counter the myths that diversity is a recent phenomenon and that its impact has been negative.

We're running a pilot of the Family Tree in Newham, and we hope this will be the first of many Family Trees across the whole country.

The first stage involved students from local schools collecting information and interviews with residents. We're about to enter the next stage, which means engaging with community groups,

Stage one of Project: students of Newham schools collecting stories from local residents.



businesses, archives, local media and individuals from across the borough – to get stories, anecdotes, pictures and films.

We want the Family Tree to be fully accessible, full of short and engaging pieces of information, films and pictures. Once it's launched we want to open it up and will be inviting the public to add their own stories to the Tree.

We would love your help with this. We are looking for volunteer researchers to uncover the stories about diversity in Newham past and present. Do you have any thoughts on the project, do you have any suggestions for stories in Newham? And after the pilot is completed, would you like to create a Family Tree in your area? We welcome your input and help.

What we want to do is make the story of diversity compelling, getting people to engage with creating the story, showing that the story of diversity is their story too.

Michelle Lawrence

Director, Link Up (UK)

michelle.lawrence@greatbritishcommunity.org

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Copyright & Cultural Heritage 2.0: Protecting creators, sharing content

2 February 2015 (12:30-17:00)

The Scottish National Gallery,
The Mound, Edinburgh

The Scottish Council on Archives is pleased to announce the first conference in Scotland to take an objective and expert look at copyright in the digital age. This major event is being run in partnership with The Scotsman Conferences and is sponsored by Shepherd & Wedderburn LLP. Digital has thrown up new challenges for the creative industries and cultural heritage sector, not least how best they can protect the ownership and management of written and recorded materials in a world where content can be shared across the globe with the tap of a smartphone screen.

The UK government has made a series of small but important changes to copyright law to make it better suited for the digital age. These changes will affect how people can access and use material such as books, music, films and photographs. There will be greater freedoms in copyright law to allow third parties to licence and use copyright works for economically and/or socially valuable purposes without the need to seek permission from copyright owners. But content creators have real concerns that their rights will not be fully respected under these changes. It is essential that the cultural heritage sector fully understands these changes, implements the law correctly and takes a sector-wide approach rather than leave individual services to duplicate time-consuming copyright research.

Booking & Information:

Delegate Rate: £96.00 + VAT (20% Discount until 9th of January 2015. Full price £120 + VAT).

Fees include refreshments, networking lunch and exclusive access to the Post Conference Reports. To book go to:

<http://www.scotsmanconferences.com/viewconference.aspx?id=56>

The Gerald Aylmer seminar 2015: Secret histories

Friday 27 February 2015 (9:30 – 4:30)

The Institute of Historical Research,
Senate House, London.

Hosted by the Royal Historical Society, the Institute of Historical Research, The National Archives and The British Library.

Secrets are both an invitation and a challenge to archivists and historians. They demand our attention, but present us with a range of methodological and interpretive problems. This year's Gerald Aylmer Seminar will address key questions raised by secrecy in history. How do archivists and historians engage with private and official secrets? How do we move between different categories of blocked communication? What do attempts to conceal information tell us about issues of power and sensitivity in various historical contexts?

The programme has three panel sessions with short presentations and open discussion.

The event is free but space is limited. To reserve a place, please complete the booking form at:

<http://www.nationalarchives.gov.uk/events/gerald-aylmer-seminar-2015.htm> and send it to research@nationalarchives.gsi.gov.uk

Calling all colleagues!

ARC is always seeking articles reflecting the issues that matter to you most. We would love to publish pieces that reveal the sector's opinion and showcase successful best practice.

If you would like to send something for inclusion in the magazine, please send articles to arceditors@archives.org.uk, or write and let us know what you'd like to read about. Guidelines for articles for ARC can be found on the Association's website: www.archives.org.uk.

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