



**Archives & Records
Association**
UK & Ireland

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The Archives and Records Association (UK & Ireland) is pleased to announce its new Core Training programme.

ARA Core Training courses are high quality, affordable and offered regularly across the regions and nations. They focus on the common skills essential to all of us who work with records - from Audience Development to E-Records Management. Each course is supported by ARA funds.

The first eight courses have now been designed. More will follow.

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

Copyright

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

Audience Engagement

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

Freedom of Information

The course will cover the basic principles of the Freedom of Information Act as well as exploring some practical case studies. This will be a great opportunity to develop your knowledge about the Act and how to implement it in the workplace.

Archives and Volunteers

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

Digital Preservation

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

Data Protection

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

E-records management

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

New and refurbished Archives Buildings

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

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



Archives & Records Association
UK & Ireland

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Advocacy cover images:

Left: The City of London's 1297 Magna Carta (recto). Copyright: City of London, London Metropolitan Archives.

Right from top to bottom: Architects' visualisation showing the refurbished entrance hall of the former administration block, containing the museum's iconic statues of Raving and Melancholy Madness (Copyright Fraser Brown MacKenna).

The SfNP officers at the AGM in 2012. Copyright Raphael Schutzer-Weissmann.

Dr Dennis Guttman and Mrs Eva Loeffler (Sir Ludwig Guttman's children) unveiling a life-size bronze statue of their father in June 2012.

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EDITORIAL

Welcome to the Advocacy issue of ARC.

Last year's issue looking at examples of good advocacy was such a success that we asked Marie Owens, ARA's very own Head of Public Affairs and advocacy guru, to assist with another issue. Our grateful thanks go to Marie for her hard work pulling together the splendid set of articles in this edition and of course to the authors for writing them. If you read further you will find articles by a historian on the Magna Carta; a School Archivist commemorating the race to the South Pole; a look at the legacy of London 2012 one year on; successful advocacy in Ireland and a case study from the Section for New Professionals.

There is also an article from the Bethlem Museum and Archive about their successful bid for a new building as well as our regular columns from the National Archives and the Registration Scheme. Finally thanks go to Marcus Bennet who recently undertook some consultancy for us and shares his thoughts on the ARA in Opening Lines.

And in case you've noticed a new name in the Editorial Board listed below Catherine has stepped in to help out this month as we were short of an editor. It's always good to remind those who supervise a process of how it actually works.

We hope you enjoy this issue and it inspires you to speak up and join in campaigning for our sector. After all we've got plenty to shout about.

Catherine Taylor, Richard Wragg, Rose Roberto, Ceri Forster, Sarah Norman and Ellie Pridgeon.

DISCLAIMER

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

Opening Lines

Communication expert Marcus Bennett shares his impressions of the archives and record keeping sector.



If something is locked away in an archive does it have any meaning or does the preservation process destroy its relevance? Sounds like “If a tree falls in the woods and no animal hears it, does it make a sound?”

I’m not an archivist, I represent your customers. I arrived recently as part of a small team to review the ARA’s membership structure and benefits. Reflecting on the experience, I am left with two contrasting views.

Firstly, gratitude – at having the chance to undertake such a great assignment. I’ve met a group of enthusiastic, charming and welcoming professionals who tell a powerful story about the value of their work and are innovative and proactive in doing so. I saw some amazing and precious documents and buildings that I want to tell others about – and now know I can access all sorts of interesting things.

In contrast I also encountered apathy. I’ve witnessed ambivalence to the potential to involve those who ultimately own the majority of archives – citizens and shareholders. And sensed a resistance to progress, innovation and communication among some that makes me think they’d prefer heretics like me consigned to a temperature controlled cardboard box

in a blast proof shelter – never to be seen again. While a minority, there are enough who have at least one of those characteristics to risk holding back the profession and its reputation.

One of the members’ most common requests was for advocacy and representation to improve. But too many also seem to think it is someone else’s responsibility. Only eight candidates standing for six places on the ARA board! That’s a quarter of one per cent willing to take a proactive leading role.

I’ve also heard the argument against more proactively sharing archives – in the wrong environment archive materials will deteriorate or be at risk. That’s true. Last year’s defacing of Mark Rothko’s Black on Maroon at Tate Modern was a terrible crime. But it would have been a worse offence had I, and millions of others, never seen the mural. Surely much of what is hidden in archives was meant to be seen.

The best way to protect archives is to proactively tell people what you do and why it is important. Better still show them. Take some risks by utilising public spaces and using digital technology more innovatively to project why archives are important and interesting. Doing so will help encourage people like me to come to you but it’ll also win the hearts and minds of influencers that will secure funding for the next generation and help you preserve the nation’s memory not hide it away. If there’s only so much money to go round (public and private) you can be sure it’ll go to services that are visible and accessed.

The ARA member review was conducted by SH Communications at the end of 2012 and early in 2013. Marcus can be contacted via marcus.bennett@shconsult.co.uk www.shcommunications.co.uk

Collecting Matters

advocacy - active support, esp. of a cause

That's the *Collins English Dictionary* definition but in any thesaurus you'll find more useful synonyms for explaining what it means: backing, campaigning for, justification, promotion.

But whose job is advocacy?

When it first launched, the Archives & Records Association (ARA) promised to 'deliver improved advocacy for the sector'; and in its Mission it describes itself as 'the voice of the archives and record-keeping sector': <http://www.archives.org.uk/about/vision-mission-and-priorities.html>

As sector leader for archives in England, The National Archives (TNA) has a clear advocacy role influencing government policy and delivering through partnership the aims of *Archives for the 21st Century in action*: refreshed: <http://www.nationalarchives.gov.uk/documents/archives/archives21centuryrefreshed-final.pdf>

For example, co-created with the sector, the *Archives Service Accreditation Standard* will help to 'demonstrate our ... value, and advocate effectively for investment': <http://www.nationalarchives.gov.uk/archives-sector/accreditation.htm>

But advocacy isn't just the job of the ARA or TNA: there are plenty of opportunities for self-promotion.

Have you seriously considered the heritage merit of your collections? Perhaps you should raise their profile and nominate them for inscription on the *UK Memory of the World* register? http://www.unesco.org.uk/uk_memory_of_the_world_register

Do you have a Friends Group who can help? If not, then take a look at TNA's *Finding funding* pages for advice on establishing a Group or working more closely with the one you have: <http://www.nationalarchives.gov.uk/archives-sector/finding-funding.htm>

We are all natural advocates for what we do: we just need to be better at articulating our value and where we can, at finding those champions to be advocates on our behalf and to help ensure a sustainable future.

asd@nationalarchives.gsi.gov.uk

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

.....
Cathy Williams, Head of Collections Knowledge

The National Archives
.....

Registration Scheme News

New Enrolments

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

Angela Haighton

Records Officer, Isle of Man Public Record Office

Adam Hillhouse

Archivist, British Postal Museum & Archive

Elen Wyn Simpson

Assistant Archivist, Archives & Special Collections, Bangor University

New Requirement when submitting portfolios

If you are submitting your portfolio in October 2013, you are requested to email a complete set of your Learning Outcomes Forms (LOFs) to the Registrar at the time of submission.

Post your portfolio to: Registrar, c/o Archives and Records Association, Prioryfield House, 20 Canon Street, Taunton, Somerset, TA1 1SW.

Email your LOFs to: registrar@archives.org.uk

From April 2014 all portfolios should be submitted entirely in electronic format (preferably on DVD or memory stick). Further information will be issued shortly about requirements for naming of folders and content.

For further information please email the registrar.

CONTACTS:

General Registration Scheme Enquiries:

registrar@archives.org.uk

Registration Scheme Events Enquiries:

regschemeevents@archives.org.uk

Registration Scheme Admin and Bursaries:

regschemeadmin@archives.org.uk

Registration Scheme Communications Officer:

regschemecomms@archives.org.uk

Registration Scheme Mentor Queries and Advice:

regschemementors@archives.org.uk

.....
Richard Wragg

Communications Officer, Registration Sub-committee
.....

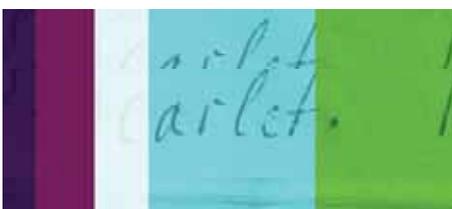


ARC magazine is a great read - but are you also reading

ARA TODAY?

ARA TODAY is your fortnightly e-newsletter. If you haven't been reading it, you may not know about the latest training courses, the availability of bursaries, special member discounts, what the latest sector research is telling us... Every issue also has up-to-the-minute news from the ARA's Chief Executive.

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



Vacancy - Mentors' Representative

Have you successfully mentored a candidate through the Registration Scheme? If so, you now have an opportunity to take on this fulfilling role as Mentors' Representative on the Registration Sub-Committee.

As Mentors' Rep you will represent the views and ideas of other mentors and help to shape the Registration Scheme for the future. You will respond to email queries from current and potential mentors, send out information packs to new mentors and maintain the list of currently available mentors.

As a member of the Registration Sub-Committee you will attend two meetings a year in London and participate in two others by teleconference. You will also help deliver one Registration Scheme Workshop per year. Reasonable travelling and other expenses will be paid.

For further information or to express an interest in taking on this role, please contact the Registrar, Tricia Phillips: registrar@archives.org.uk

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Vacancy - Candidates' Representative / Treasurer

Are you a candidate on the Registration Scheme? If so, you now have an opportunity to make a contribution to the profession by joining the Registration Sub-Committee.

We are currently seeking a treasurer to monitor and record income and expenditure for the Registration Sub-Committee. The Committee currently has an annual budget of c£7000 to manage and promote the Registration Scheme. As a candidate on the Scheme you will also act as one of three candidates' representatives on the Registration Sub-Committee, giving you an opportunity to represent the views and ideas of current candidates and to help shape the Scheme for the future.

As a member of the Registration Sub-Committee you will attend two meetings a year in London and participate in two others by teleconference. You will also help deliver one Registration Scheme Workshop per year. Reasonable travelling and other expenses will be paid.

For further information or to express an interest in taking on this role, please contact the Registrar, Tricia Phillips: registrar@archives.org.uk

The Business Archives Council Launches Two Cataloguing Grants

In support of the National Strategy for Business Archives, the Business Archives Council (BAC) is delighted to announce that it is once again offering a £2000 cataloguing grant for business collections.

Additionally this year, in an effort to support an under-represented area of business archives, and to compliment wider initiatives for archiving the arts by The National Archives and the recently launched Campaign for Voluntary Sector Archives, we will also be offering a £2000 cataloguing grant specifically for cataloguing business archives related to the arts.

The aim of both grants, in funding the cataloguing of a business collection in either the private or public sector, is to:

- provide financial support for institutions/businesses that manage business archives,
- reach collections that have not yet been prioritised but have potential academic or socio-historical value,
- create opportunities for archivists or para-professionals/volunteers to gain experience in listing business collections,
- make more business collections accessible.

We envisage that both £2000 grants will be used over the equivalent of a 4-week period to fund an archive intern or temporary staff member (under professional supervision) to catalogue a discrete collection of business records. This can either be a detailed catalogue of a small collection or a top-level catalogue of a more substantial collection. Grant recipients should provide the BAC with an article for its newsletter, and the catalogue should be made available to the National Register of Archives (published by The National Archives).

The Cataloguing Grant for Business Archives 2013 was launched on 1 April 2013 and the deadline for applications is 28 June 2013.

The Cataloguing Grant for Business Archives related to the Arts was launched on 1 May 2013 and the deadline for applications is 31 July 2013.

For more information – criteria and application forms – see the BAC's website at www.businessarchivescouncil.org.uk.

Any questions about the grant should be addressed to Lorna Williams, Trustee of the Business Archives Council, at: lorna.williams@bankofengland.co.uk or 020 7601 4889

“Businesses are making strategic business decisions and communicating them internally, no longer strictly by paper, but instead via born-digital documents. To continue our reputation into the twenty-first century as a leading repository for the history of American business, technology, and industrial design, we have equipped ourselves with the ability to capture and preserve born-digital documents.”

Dr Erik Rau, Director, Library Services, Hagley Museum and Library



To find out more visit www.preservica.com
or contact info@tessella.com



Architects visualisation showing the refurbished entrance hall of the former administration block, containing the museum's iconic statues of Raving and Melancholy Madness (copyright Fraser Brown MacKenna)

New home (finally) confirmed for Bethlem's Archives

The Heritage Lottery Fund have recently confirmed their support for a new 'Museum of the Mind' at Bethlem Royal Hospital, with an award of £550,000.

The project will see Bethlem's Archives and Museum service move from decidedly shabby 1960s accommodation into the hospital's former administration block – a 1930 building containing some striking art deco features.

The refurbishment of the building, overseen by architects Fraser Brown MacKenna, will include the creation of a new PD5454:2012 compliant store for the archives and art collection (which includes works by former Bethlem patient Richard Dadd). It will also provide dedicated research facilities for the first time, together with a conservation studio, temporary exhibition gallery and learning space. The total cost of the project is estimated at £4 million, with funding coming from the South London and Maudsley NHS Foundation Trust, the Maudsley Charity, the Bethlem Art and History Collections Trust, the Garfield Weston Foundation and the Wolfson Foundation.

Bethlem Royal Hospital was founded in 1247 as the Priory of St Mary of Bethlehem, and is one of the world's oldest hospitals for the treatment of mental illness. It came under the control of the City of London in 1547 as one of the five 'Royal' hospitals refounded after the Reformation (along with Barts, St Thomas's, Bridewell and Christ's Hospital), and maintained its links with the city until the introduction of the National Health Service in 1948. The hospital has moved three times since its foundation (the third hospital building is now more familiar as the Imperial War Museum) and continues to provide care today as part of the larger South London and Maudsley NHS Foundation Trust.

Bethlem has always had a wider cultural resonance as 'Bedlam', referenced in early modern drama, Hogarth's *Rakes Progress* and any number of literary and artistic works since. The word 'bedlam' itself has passed into the English language to describe a 'place of uproar' – not least

Architects visualisation showing the façade of the former administration block to be refurbished as the new 'Museum of the Mind' (copyright Fraser Brown MacKenna)



Photograph of Edward Oxford taken at Bethlem by portrait photographer Henry Hering in the 1850s (from a glass negative in the Bethlem archives)

because until 1770 unrestricted visiting was permitted by the hospital governors. Today's hospital is a complete contrast to the formidable institution familiar to 18th century Londoners, comprising a number of smaller buildings set within 200 peaceful acres of gardens, meadows and woodland in the outer London suburbs.

Bethlem is a place of deposit for the records of the South London and Maudsley NHS Foundation Trust and its predecessors, which include Bethlem and Bridewell Hospitals, the Maudsley Hospital and Warlingham Park Hospital (which closed in 1999). The archives also include records relating to Britain's first State Criminal Lunatic Asylum (subsequently replaced by Broadmoor) which cared for artists Richard Dadd and Jonathan Martin, and the failed assassin of Queen Victoria, Edward Oxford, amongst others.

The archives hold a wide range of material, including medieval land records, administrative records dating from the 1550s, Victorian case books and modern patient records (many of which have been conserved thanks to generous support from the Wellcome Trust's Research Resources in Medical History programme). As well as

continuing to provide a rich resource for school and university students, scholars, artists and family historians, these records will be central to the development of a permanent exhibition in the new museum which will explore the history of mental healthcare and treatment. Staff of the Archives and Museum service will be supported in its development by specialist design team Real Studios, who have recently completed the David Bowie exhibition at the V&A.

The new facilities are due to open in the autumn of 2014.

Further information about the progress of the project can be found at: www.bethlemuseumofthemind.org

Further information about the history of Bethlem, and its collections can be found at: www.bethlemheritage.org.uk

The Archives and Museum can also be followed on Facebook and Twitter: @bethlemheritage

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Victoria Northwood

Head of Archives and Museum, Bethlem Royal Hospital
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An introduction to the Advocacy issue of ARC

If I had to define the ideal end result of advocacy I think I'd plump for: active support.

What does our sector need - from users, from employers, from the media, from politicians? Active support sums it up. And it separates 'advocacy' from 'communication'. We all communicate with all sorts of people all the time; we don't necessarily need them to DO something. In advocating, though, we seek activity. We seek an outcome. An MP who understands why laws need to safeguard recordkeeping will hopefully vote the right way. Pragmatic, solutions-based advocacy with an employer seeking a way through change and budget cuts may (and has) made all the difference for the future of an archive service. A public awareness campaign that encourages active support – to visit an archive, perhaps, or to argue when its local and community value is ignored – can make a real difference.

However we might define a good piece of advocacy, I suspect we all know it when we see it. And here in this issue are some good examples of the art (or is it a science?) The school archivist prepared to argue for a small budget to build a significant celebration of a famous 'old boy'. Those who refused to see the National Archives of Ireland merged with the National Library without insisting that their counter-arguments were heard. How advocacy was at the heart of a high-profile 2012 project. How a group of newly-qualified archivists who didn't feel their issues were being heard in the sector decided to make a noise.

If you're struggling to see what a piece about Magna Carta has to do with advocacy, I'd say this: the sector's great treasures are brilliant advocates in their own right. They grab the attention, they have a great story to tell, they bring people into our world.

I know there are ARA members who long to be left to 'do the day job' without having to communicate, justify and 'friendraise' all the time, but I think we all recognise reality. Every sector has to. It's a noisy world with scarce resources and we have to make ourselves heard.

We need advocacy of all kinds at all levels. And I am still in no doubt about the very best sort of advocacy. It's the one to one conversation, when the penny drops, the listener understands, the listener becomes a supporter, and wants to do something to help. It's a little bit of magic we can all perform every day.

.....
Marie Owens

Head of Public Affairs, ARA

As a result of the 2008 global financial crisis the Irish government introduced an emergency budget to implement severe spending cuts and to eliminate what were seen as unnecessary and expensive quangos. Included in this list was the National Archives. The budgetary text issued by government proposed to 'merge the National Archives and the Irish Manuscripts Commission into the National Library'.

This decision was greeted with shock and surprise by everyone in the archives and library community in Ireland. The three bodies, whilst all cultural institutions, perform very different and distinct services.

The National Archives is a part of the Irish civil service and currently operates under the Department of Arts, Heritage and the Gaeltacht. The remit of the National Archives is to acquire, preserve and provide access to records of national significance and in particular government records. The National Archives provides services to government in relation to records management and advice on the storage of current records.

The Irish Manuscripts Commission was set up in 1928. The Commission catalogues and publishes editions of Irish manuscript collections.

The National Archives in Dublin



The reconsideration of the proposal to merge the Irish National Archives and National Library

The National Library is an autonomous cultural institution with a Board and a Director which administers the Library. The mission of the Library is to collect, preserve and make accessible the documentary and intellectual record of Irish life, such as printed works, photographs and born-digital material.

Following the announcement of the proposed merger in 2008 there was an immediate outcry from the archival and academic community. The wording of the proposal to 'merge the National Archives into the National Library' concerned not just archivists but librarians too. Both the National Archives and the National Library have serious storage issues, the two institutions are in separate locations and neither could accommodate the other. A combination of factors led to the effective abandonment of the proposal by the then government, unfortunately the plan was never officially overturned. In 2011 a new government was elected and in November they published the *Public Service Reform Plan* which included the proposal to 'Merge the National Archives and the Irish Manuscripts Commission into the National Library while maintaining separate identities.'

The Reading Room



This new proposal was effectively the same as 2008 with the proviso that the National Archives would keep its separate identity. No cost benefit analysis of how the merger could save money had been made by government, and it was unclear how the three bodies could merge while maintaining their separate identities. Archivists, academics and journalists once more highlighted the impracticality and short sightedness of a merger. There was a sustained letter campaign to the *Irish Times* newspaper by various interested individuals and bodies (including the Irish region of the ARA), stating that the remit of these institutions varied vastly and that any merger would require a serious investment of funding in order for it to be done properly.

In June 2012 the archivists working in the National Archives through their union Impact, commissioned a report into the proposed merger. This report, prepared by an economist, set out the work of the National Archives and the National Library, showing that with their different missions and functions, a merger between the two was impractical. It demonstrated how significant reductions in both their budgets had already led to savings for government, and that any further reductions would seriously undermine their ability to carry out their statutory functions. The report cited the mergers of the library and archives in New Zealand and Canada, and the large investment of government funding that had been required to facilitate these mergers.

Finally, in October 2012 the Minister for Arts, Heritage and the Gaeltacht, Jimmy Deenihan TD, announced that the National Archives would continue to operate, as currently, with a statutorily independent Director, within the remit of the Department. This decision not to proceed with the merger was greeted with relief by the archival community in Ireland. It would seem that in the end the setting out of the facts and the impracticalities of the proposal ensured the idea was discarded.

.....
Hazel Menton

Chair, ARA Ireland

Magna Carta: a cause for celebration

These days, our reflection on the past often turns on the marking of anniversaries. In the year ahead, our thoughts will inevitably turn to the outbreak of the First World War, the defining event of the early 1900s and the hellish curtain-raiser to Europe's 'dark century'. No sooner will that anniversary have passed, however, than we will be turning to another: the remembering of a happier event, the making of Magna Carta - the Great Charter – 800 years ago at Runnymede.

This is an anniversary which will be marked not only in England but internationally, in Europe, North America and throughout the Commonwealth. Magna Carta is a document that has had a profound influence on the world we live in. It established for the first time the principle of due legal process, the idea that executive authority was bound by the same law as all those subject to it. The words of Magna Carta were to inspire both the opponents of Charles I and Stuart absolutism and, in the eighteenth century, the draftsmen of the American constitution. As a statement of fundamental law and as a source of inspiration for constitution-makers the world over, the Charter stands unique. Its making by the Thames at Runnymede in 1215 is an event deserving of celebration on the widest scale possible.

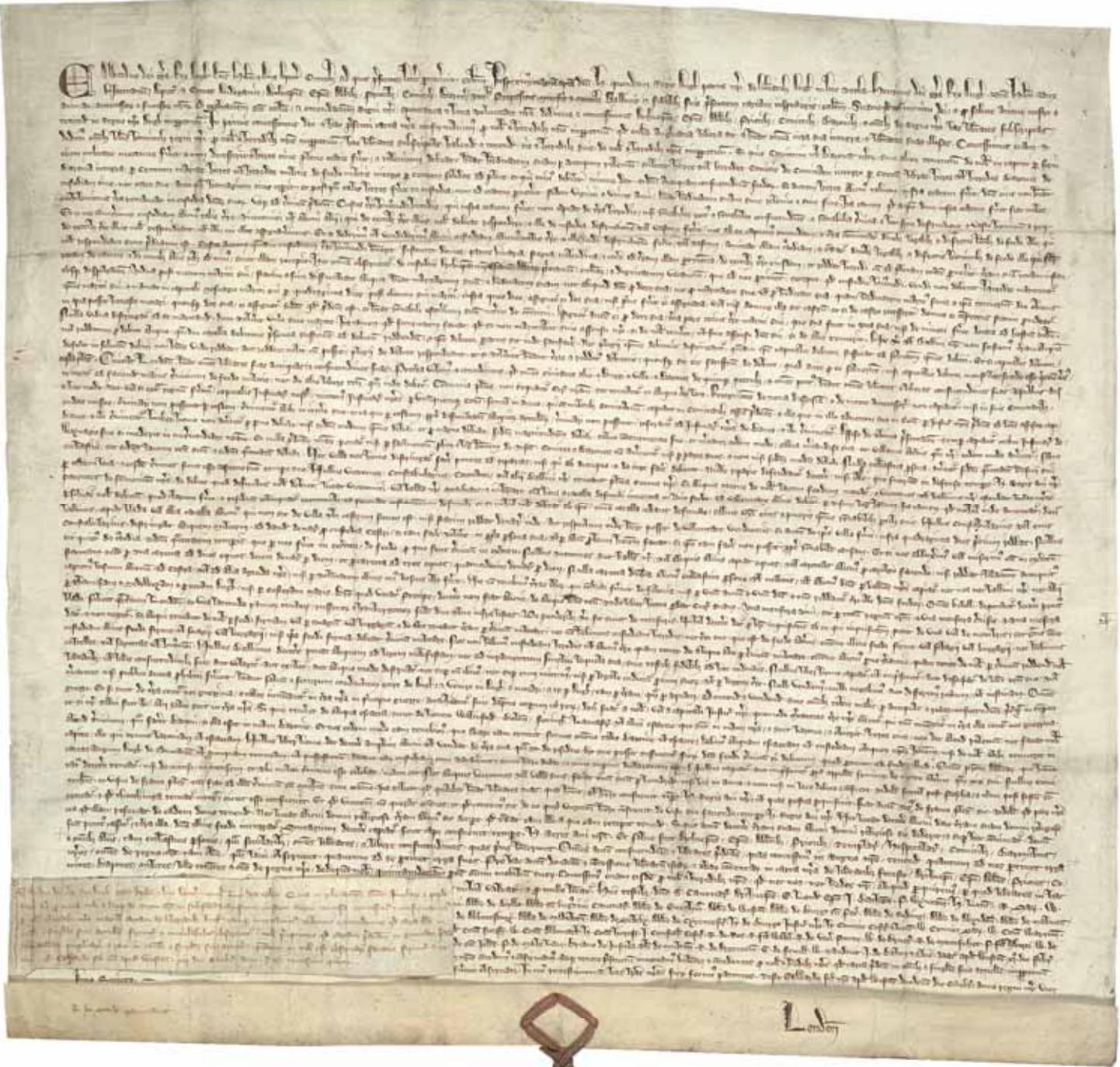
The Charter was conceived as a document designed to end a crisis. In the spring of 1215 England was caught up in a bitter civil war. In the previous six months King John's arbitrary demands for taxation, to pay for a failed military strategy, had provoked widespread resistance, and at Bury a group of barons had renounced their allegiance to the king. By May the tide of war was turning in the barons' favour and that month the Londoners went over to their side. John had little alternative but to begin negotiations. By early June he was at Windsor and the opposition lords some six miles away at Staines. Mediators shuttled back and forth between the two sides offering terms, and eventually a draft treaty was hammered out, the

“ Negotiations for a settlement continued right to the last moment, with John holding out for a better deal, but finally on 15 June an agreement was reached. ”

so-called Articles of the Barons (probably around 10 June). Negotiations for a settlement continued right to the last moment, with John holding out for a better deal, but finally on 15 June an agreement was reached. The barons renewed their oaths to the king, and copies of the agreement were written out and circulated to every sheriff to be proclaimed in the county court. Today the Charter survives in four original copies. Two of these are in the British Library in London, and the other two in the cathedrals of Lincoln and Salisbury. The Lincoln and Salisbury copies have survived almost certainly because in each case the cathedral stood next to a castle where the sheriff was based. Cathedrals and major churches were often used as places of safe deposit in the Middle Ages.

The charter to which the two sides gave their assent at Runnymede, however, was to be a document with an all too brief life. Designed to end a war, it was actually the cause of a second one, the war of Magna Carta. As soon as he returned to Windsor, John began scheming to free himself from the Charter's shackles. After submitting an appeal to the pope, he was released from his oath to uphold the agreement, and by the autumn open hostilities had been resumed. The king's opponents, in a bid to increase their strength, appealed to the French king, and he sent his son, Prince Louis, to fight for them. England was still in the grips of civil war when King John died at Newark Castle in October 1216.

It was to be in the minority of John's son, Henry III, that the conditions were created for a permanent



The City of London's
1297 Magna Carta (recto).
Copyright: City of London,
London Metropolitan
Archives.

settlement based on acceptance of Magna Carta. The new king was an innocent nine year-old boy and his government was led by a man universally trusted, the regent, William Marshal, earl of Pembroke. A month after King John's death, the Marshal issued a new version of the Charter, shorn of its most controversial clauses. This version survives in a unique text in Durham Cathedral Library. The Marshal was hoping that the revised and reduced Charter would prove a rallying-point for moderates. In the short term, however, he was wrong and in 1217 with the support of the papal legate he had to publish a second reissue. On this occasion the forest clauses of the original were taken out and expanded to form the Charter of the Forest, so that henceforth people were to speak of 'the Charters', not 'the Charter'. Texts of the 1217 reissue survive in copies in Hereford Cathedral Library and in the Bodleian Library, Oxford. This time, the tactic of reissue worked, and the way was paved for a permanent political settlement. A third and final text of the charter was issued in 1225, in return for a substantial grant of taxation to the king. It was the 1225 reissue which was to establish itself as the first statute on England's statute book. In later years, whenever there was a crisis in relations between king and people, the first call of the opposition was always for reissue of the Charters. In 1297, in the wake of a major crisis provoked by unconstitutional demands for taxation, Edward I defused the tension by authorising yet another reissue of the iconic document. It is this version which is represented by the text housed today in the London Metropolitan Archives.

The 800th anniversary of the making of Magna Carta and its enshrining of the principle of due process of law will be celebrated by a series of events stretching over some eighteen months under the umbrella of the Magna Carta 800 Committee chaired by Sir Robert Worcester. A major exhibition will be held at the British Library tracing the genesis of the Charter, its influence on English constitutional development, and the dissemination of its ideas across the world. Elsewhere, exhibitions will be held at Lincoln and Salisbury. At Lincoln a new visitor centre, to accommodate the Charter, will be built in the former law courts in the castle, immediately opposite the cathedral.

“
Our reflection on the past
often turns on the marking of
anniversaries.
”

How might town and county record offices be involved in the marking of this important anniversary? There can be little doubt that they should be involved – and as fully as possible. It is not just that the Charter is a supremely important historical document, vital to explaining why we live in a free country; it is also that its drafting, championing and enforcement involved men from many different parts of the country and whose role deserves wide recognition. It is worth adding that the Charter's constitutional importance was quickly appreciated all over England. In Lincolnshire in 1226 the local sheriff was prevented from hearing pleas in the court of Kesteven on the grounds that his actions were, it was alleged, 'contrary to the liberty which was granted by the king's charter'.

One very obvious initiative for a record office would be to lay on an exhibition featuring the local men who were involved in the events of 1215. These might in some cases be rebel barons, such as Robert FitzWalter, lord of Dunmow (Essex), the self-styled head of the rebel army. Or they might be members of the committee of Twenty Five, the group of more neutral barons who were named as guarantors of the Charter. The Twenty Five were drawn from all over England, unlike the rebels themselves, who were drawn mainly from the north and the east. Most record offices would be able to find someone in the ranks of this group whose career could be opened up for investigation.

Another approach might be to focus on those aspects of early thirteenth-century history more broadly which happen to be illuminated in the local archive's collections. It may be that there is a bundle of deeds and charters which sheds light on the social and economic conditions of the time. Much of England in the early thirteenth century was still under the jurisdiction of the forest law. It may be that there are documents in the record office's collection which shed light on hunting and the preservation of game for the aristocratic chase.

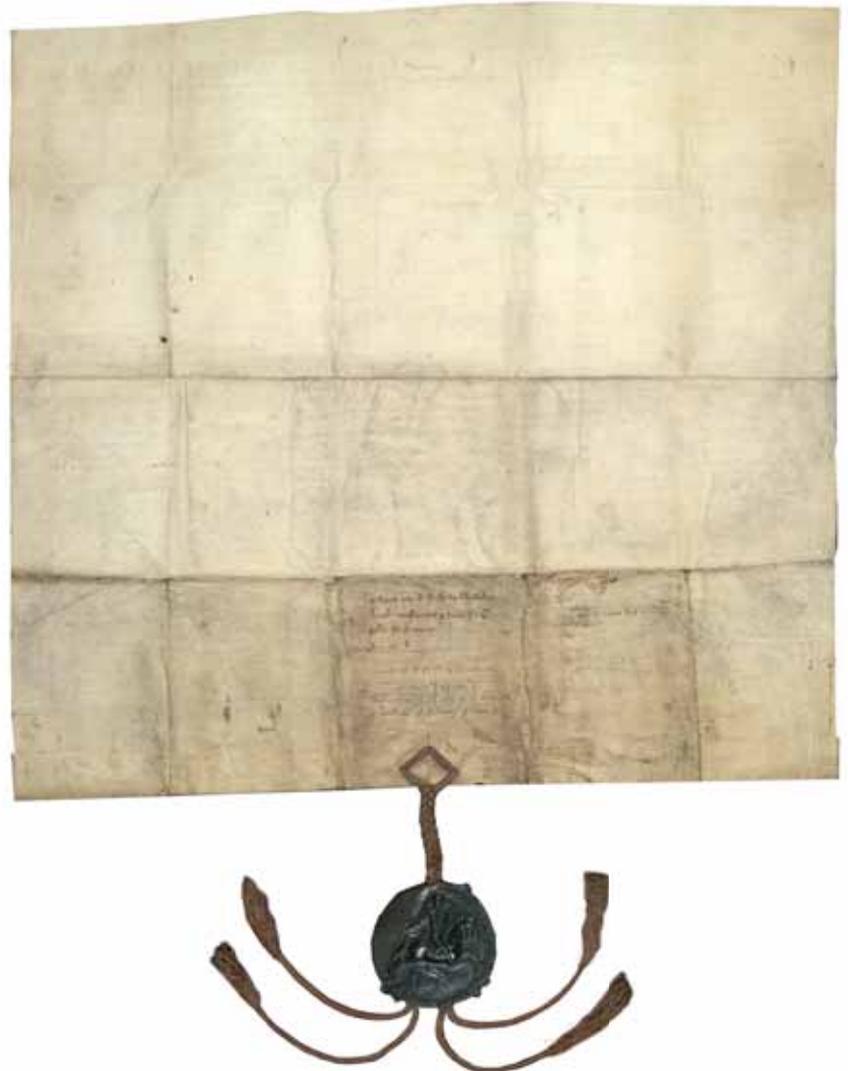
Or perhaps there are documents preserving still the heraldic seals used by knights and nobles to authenticate the documents issued in their name.

An exhibition, however, need not confine itself to documents from the Middle Ages. What is remarkable about the Charter is how it lived on in the English imagination, inspiring such champions of freedom as the parliamentarian Sir Edward Coke in the Stuart period and the radical Tom Paine later. It may be that in some record offices there are documents illuminating the lives of these men and giving a picture of their activities. In some offices there may even be documents relating to the English ancestors of the American republican leaders who in the eighteenth century invoked the memory of Magna Carta in their struggle against royal power. The important thing for any archivist contemplating an exhibition is to set people thinking – thinking about the issues raised by Magna Carta and which are still relevant to us today.

With the exception of the famous clause 39, the terms of Magna Carta can, to many, seem abstruse, the products of a very different age from our own. This poses a challenge to teachers. But it is important to remember that, whatever the difficulties posed by language and jargon, the principles enshrined in the Charter are clear and of timeless significance. It is precisely these principles, these big ideas, that should be highlighted in any exhibition. That way, we will ensure that the achievement of Magna Carta is not only recognised but preserved in years to come.

.....
Nigel Saul

Professor of Medieval History at Royal Holloway, University of London, and a member of the Magna Carta 800 Anniversary Committee.



The City of London's 1297 Magna Carta (verso). Copyright: City of London: London Metropolitan Archives

The Twenty-Five barons who were to be conservators of the Charter are not named in the Charter itself. Their names, however, are recorded in several near-contemporary lists. They are as follows: Richard, earl of Clare; William de Fors, count of Aumale; Geoffrey de Mandeville, earl of Gloucester; Saer de Quincy, earl of Winchester; Henry de Bohun, earl of Hereford; Roger Bigod, earl of Norfolk; Robert de Vere, earl of Oxford; William Marshal junior; Robert FitzWalter; Gilbert de Clare; Eustace de Vesci; Hugh Bigod; William de Mowbray; the Mayor of London; William de Lanvallei; Robert de Ros; John de Lacy, constable of Chester; Richard de Percy; John FitzRobert; William Malet; Geoffrey de Say; Roger de Montbegon; William de Huntingfield; Richard de Munfichet; William d'Aubigny.

The Section for New Professionals (SfNP): from birth to an established part of the record keeping sector

The SfNP was founded in autumn 2010 to represent the opinions and interests of recently qualified records professionals, students on accredited training courses and those finding out about a career in records and archives. The aim was to encourage the involvement of a growing but often under-represented group within the ARA. Although we are only entering our third year, the section is already perceived as well-established, delivering a regular programme of events and a variety of resources, and taking an active part in decision-making and consultations within the Association. This article offers some reflections on how the SfNP has, in a relatively short time, been successful in advocating for and engaging with the record keeping community.

“
Effective advocacy starts from building solid relationships
”

The SfNP came into being at a time when advocacy was identified as a key tool for keeping archive services alive in a harsh economic climate. At the 2011 ARA Conference, and in his subsequent article in the *Journal of the Society of Archivists*, Larry Hackman noted three features that drive advocacy:

- improving organisational infrastructure,
- identifying and developing key relationships,
- making advocacy part of everyday activity.¹

Inspired by this, we set out to ascertain what new professionals wanted from their own section, and to design activities to meet these needs. We have also set out to build effective communication channels that publicise our work to our members and to those who can advocate for and with us.

Effective advocacy starts from building solid relationships. From the start, we were fortunate

The SfNP officers at the AGM in 2012
Copyright Raphael Schutzer-Weissmann.



“
We have tried to seize
opportunities that come from
good advocacy
”

to receive positive support and advice from the ARA Board and Office as well as the wider record-keeping community. SfNP committee members have welcomed opportunities and invitations from around the country that have allowed us to promote the work of the ARA and the activities of our section, taking initially small steps to create wider networks. For example, we have engaged with the Cardigan Continuum group where we discuss ways forward for the profession, and have introduced ourselves to other record-keeping interest groups that reflect the career aspirations of our members. We also took part in the final discussion during last year's ARA Conference in Brighton.

However, as a section, we are only as effective as the team that drives us. We've have always tried to recruit committee officers from across the UK and Ireland and who are employed or interested in different areas in the sector. As a result, we have put together a pro-active team with good local and specialised knowledge, increasing our networking capability. We work hard to get things right, act on constructive criticism when we don't, and respond quickly to our members.

We recognise our limitations as a section. For instance we know we can't turn the economy around, but we can provide advice and networking opportunities, and work alongside other ARA groups to put issues that are important to our members on the professional agenda. In the short existence of the SfNP, we have tried to seize opportunities that come from good advocacy, sending a positive and consistent message about both the benefits of joining the ARA and why it is important and vital to get involved. In turn, we provide members with opportunities for participation in our activities, for example by presenting their professional experiences at our Summer Seminars or in our online publications. It is through these dialogues with our peers, both within and outside the record-keeping world, that we can answer Larry J. Hackman's call to arms.

Find us:

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

By email: newprofessionals@archives.org.uk

Or on Twitter: @newarchivists and

Facebook: <https://www.facebook.com/groups/160367173980264/?fref=ts>

The SfNP is holding its third Summer Seminar training and information event for new professionals in Edinburgh on 21 June 2013.

Fabiana Barticioti & Louise Williams

SfNP Chair & , SfNP Communications Officer

¹ Larry Hackman, Love is Not Enough: Advocacy, Influence and the Development of Archives, (Journal of the Society of Archivists Vol. 33, No. 1, April 2012).

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Where there's a Wilson there's a way!

Working part-time in an organisation where archives is not the *raison d'être*, I am always looking for ways to raise the profile of Cheltenham College Archive. Last year provided an excellent opportunity to do just that - but it only came to fruition by being in the right place at the right time and making the most of opportunities. A case of 'if you don't ask, you don't get'.

2012 would commemorate the centenary of the death of Captain Scott and his four companions on their return from the South Pole. One of those companions was Edward Adrian Wilson, a day boy at Cheltenham College from 1886 to 1891. Could I jump on the bandwagon of national commemoration?

Several years earlier, anticipating much interest in the centenary, I had wondered how we could participate. Wilson was a man of extraordinary artistic talent. College Archives has a Scrapbook, compiled by Wilson himself, containing nearly 200 sketches and watercolours from the late 1890s and 1900s. Not having been exposed to light for over a century, their colours were as vibrant as the day they were painted, but the album itself had torn pages and a broken spine. To get the Scrapbook conserved and make those images more widely available seemed a fitting way to commemorate the centenary. Although I knew that I would not be able to finance such a project from my small budget, I nonetheless went ahead and got quotes. Knowing that the Development Director would consider channelling donations to specific projects, I stuck my neck out and asked - and managed to get just over 50% of the funding required!

With that generous donation from an Old Cheltonian, an application for the remainder of the money was submitted to the National Manuscript Conservation Trust. The bid was unsuccessful but

I was not deterred. Using the available money we embarked upon "Phase 1" - to create a surrogate for exhibition purposes and everyday use by:

- getting high resolution images,
- printing those images, same-size, using long life archival inks, onto three different types of photosensitive archival watercolourpaper (reflecting the different weights of paper Wilson had used)
- cutting out each one (even down to the perforations)
- adhering them into a new hand-bound archival-quality volume.

The resulting surrogate is so good that even some archivists have thought it the original!

Although I managed to raise a little money towards "Phase 2" (conserving the original Scrapbook), time was running out and I despaired of raising enough in time. Then I bumped into someone with an interest in College Archives who asked how things were going. After a deep breath - I explained about our unsuccessful funding bid. He asked how much was needed. Within weeks, he and his colleagues had donated the money to clean, repair and rebind the original Scrapbook.

Wilson is not only one of College's most famous old boys, he is also one of Cheltenham's most famous men and I felt very strongly that there should be some sort of free exhibition during the year, particularly as the Cheltenham Art Gallery & Museum (CAGM, which holds an extensive Wilson archive) would be unable to do much as it would be closed throughout 2012 for refurbishment!

Permission was granted to stage 'The Edward Wilson Scrapbook Exhibition' in College during the Easter holidays, but I was determined to get it ready

Victoria Stevens resewing the textblock
before binding the Scrapbook
Photograph by Mark Stevens



for a private preview in mid-March, when College would be hosting the national Wilson Memorial Day. That was a full day of events, in College and the town, starting with a Memorial Service in the College Chapel. After lunch for 100 guests, including descendants of all five men who went to the South Pole, the Wilson family presented CAGM with more Wilson artefacts - which I persuaded them to lend for my Exhibition! Then, three Wilson interpretive panels were unveiled in the town, and the statue of Wilson sculpted by Scott's widow, Kathleen, re-dedicated by the College Chaplain.

As a lasting centenary memorial, a Wilson montage, using images from College Archives, was commissioned from the company which designed the interpretive panels. They also produced greetings cards to sell to recoup the cost.

For the Exhibition I selected 100 images to print and mount to form an art exhibition, aiming to sell the prints to offset costs. I needed to hire display panels (not cheap) and the Exhibition would need manning - another non-returnable expense. We got some postcards printed and had some national Scott100 merchandise, plus books about Wilson and his art, on sale or return. The total outlay on costs and merchandise was c.£8k; with potential sales of c.£16k, with any profit going to the Wilson Bursary Fund at College. I haven't quite broken even yet, but have plenty of stock left, so if anyone would like to buy a print or other Wilson memorabilia, please get in touch!

All the hard work was very worthwhile as nearly 400 people came to the Exhibition and comments on the visitor sheets included: outstanding reproductions; stunning exhibition; inspirational; thought provoking; very poignant; thank you for the chance to see it; more please! Indeed, there was more. The Exhibition was such a success that we were asked to take it to the Chepstow Festival for three days in July, where more people had the chance to see it.

Both Exhibitions were free, which surprised some visitors. In retrospect, I should have had a donations box, which may have helped the cash-flow a little more - but you live and learn!

.....
Christine Leighton
 Archivist, Cheltenham College

Besides the art, the Exhibition also featured:

- the original Scrapbook, and displays detailing its conservation
- the new surrogate for people to handle and see all pictures,
- extracts from College Archives referring to Wilson's time as a pupil
- other relevant items from the College Archives (eg letters from Scott to College),
- Ponting photographs of the 1910-13 Expedition
- the Folio Society edition of the 12 issues of South Polar Times (generously bought for the Archives by the Cheltonian Society)
- the 1910 telephone used between the huts in Antarctica (lent by The Cheltenham Ladies' College)
- the previously unseen artefacts donated to CAGM during the Wilson Memorial Day.



Cleaning the Scrapbook. Photograph by Mark Stephens



Part of the Edward Wilson Scrapbook exhibition at Cheltenham College. Reproduced with permission of Cheltenham College Archives



The Legacy of London 2012

You can't have failed to notice that London held the Olympic and Paralympic Games last year. One of the biggest selling points of a London Games was supposed to be legacy. A year on from those Games, what are the messages that have stayed with us?

The iconic images of the Games remain; many of those successful athletes have their medals and additional honours given by a grateful government pleased to celebrate British success; participation in sport has apparently increased, but what else?

For those of us involved in projects that developed out of the Games coming to London (and indeed funded by those streams specifically designated for that purpose), what is the legacy one year on?

The project that the Centre for Buckinghamshire Studies (CBS) helped to run - Mandeville Legacy - was all about the history of the Paralympic movement, celebrating Buckinghamshire's place as the birthplace of the Paralympic Games. There are some benefits from that project that are easy to quantify - the partnerships that were forged as part of the project are proving to be building blocks for the future collecting policy of CBS. Since the Games, we have been working with The National Archives to reach an agreement with the National Spinal Injuries Centre regarding their records, and everything (including all the surviving medical files of past patients) will now transfer to CBS in due course.

We continue to be involved in discussions about the future of an International Paralympic Museum and we know that the archive collections (including those of the International

“partnerships that were forged as part of the project are proving to be building blocks for the future”

Paralympic Committee currently housed in Bonn, Germany) are a high priority part of that planning. So that's a very tangible benefit for CBS - a seat at the table and connections to the right people.

Something that is perhaps not quite so easy to put in solid terms is the reputation that CBS has built - with partners, in the local area, and perhaps most importantly within our parent organisation, Buckinghamshire County Council. Events and briefings meant that the project brought CBS to the notice of the lead politicians and highest positioned officers within the authority when the archive service had never really had a very high profile before. The county was very pleased and proud to be a host venue, and made a lot of the links to the Paralympic Games, especially with the Paralympic Flame Festival held in Aylesbury. They have continued to make much of the relationship, with a sculpture of the Paralympic 'agitos' (the symbol that is the equivalent of the Olympic Rings) scheduled to be erected in the town, when planning permission is granted. They have also continued to work closely with the International Paralympic Committee to bring the perpetual flame to Stoke Mandeville Stadium - making Stoke Mandeville the Paralympic version of Olympia.

There are a lot of things that can be learnt from a project of the size and scope of Mandeville

Legacy. Perhaps the hardest lesson is that as fabulous as your project is, and even if your story is interesting, unique and special, it is continuous hard work to keep the project going and to get people interested when there is not something specific in it for them. Even when you believe your project is vital and important, there are a lot of other people out there with different priorities and when you need to rely on others to help you, things don't get done.

Another difficult lesson to learn from this project is that whilst people think what you are doing is good, they still want you to do more and there is a perception that because you work for local government, you can deliver everything

Dr Dennis Guttman and Mrs Eva Loeffler (Sir Ludwig Guttman's children) unveiling a life-size bronze statue of their father in June 2012. The event was widely covered in local media.

when you are really only one person (or in our case, two part-time people) trying to achieve everything for your project and be of assistance to the partners as well.

Overall, the project was an extremely positive experience and the level of profile that CBS has gained out of it (especially within the international disability sport world) has been very worthwhile. However, the thing that we've noticed most is that you have to work hard to keep that going and that the end of the project funding does not mean the end of the hard work.

www.mandevillelegacy.org.uk

Laura Cotton

Centre for Buckinghamshire Studies

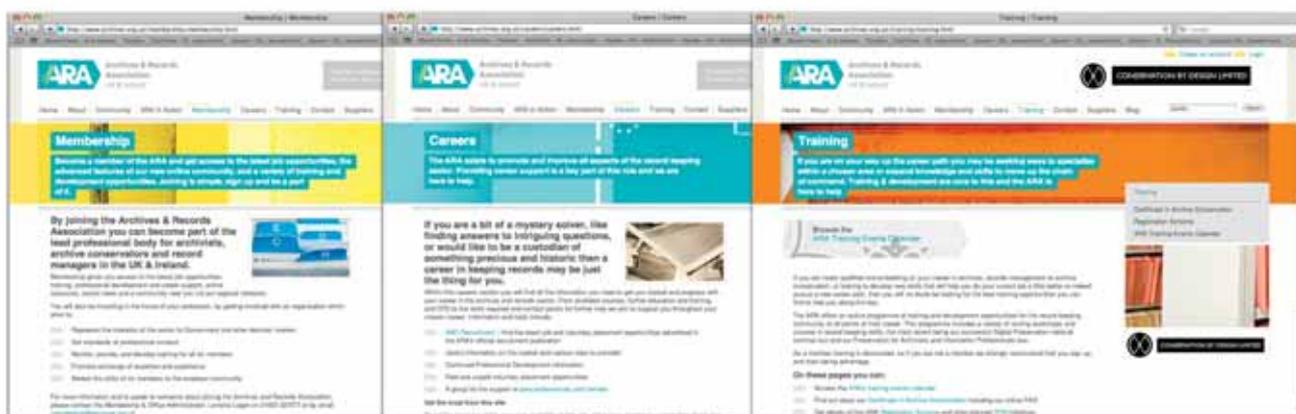




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We're working hard to improve the website and make it the one-stop-shop for everything you need to know about your Association and the archive and record-keeping world.

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Explore Your Archive

Explore Your Archive is the new public awareness campaign for the archives sector.

Almost every word in that sentence is important.

'Explore Your Archive': this Campaign puts our users at the heart of their personal adventure, their unique journey into an archive. 'Public awareness': this Campaign aims to increase the understanding of the person in the street. 'For the archives sector': this Campaign is highly flexible – every archive should be able to take part in some way.

Here's the plan: From Saturday 16 November 2013, our sector will make a loud collective noise. Using the Campaign colours and messages, events will be held, stories will be told, engagement will take place. Archives rooted in their communities will communicate their essential local role; many working in archives will want to see new users visit them and all might take the opportunity to tell existing users a little more. Those who hold collections of national or subject importance will speak to their audiences and underline the richness, usefulness, depth and breadth of what they hold. Wherever the profession is practised, the Campaign also encourages all to say a little more about the skill and expertise of the profession that keeps collections safe, findable and accessible.

While individual archives work up their stories and shine a light on themselves, those of us working at a national level will be delivering as much national media coverage and debate as possible.

Explore Your Archive has been developed by Forster Communications for the Archives and Records Association and The National Archives. It is the



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successor to the Archives Awareness Campaign, which ran for about a decade.

So what's new?

The sector has made some headway over the past decade in telling its story. Who Do You Think You Are? and other family history programmes, the rise and rise of the online family tree business and the improvement of the sector's skills in marketing and communicating itself...all this has helped spread the word. But do we still need better public awareness of our work? Of course we do. People know what a library is, what a museum is. Too few understand what an archive is. The need for general understanding, and for support at this serious time, is key.

The Archive Awareness Campaign had a theme each year; we ended in 2012 with Sport and the Olympics. Explore Your Archive is not themed. We believe this offers maximum flexibility and allows us to build something substantial over a longer period. 16 November 2013 is day one of the Campaign; we have set no end date. While we expect most archives to join in before the end of 2013, the Campaign has a long shelf life.

Not themed and not timed. What is this Campaign?

It is a set of messages, a number of 'how to' documents and a look. Armed with the Toolkit, archive staff should be able to work up stories to tell from their collections and the events they might stage to encourage in their 'explorers'. The Campaign is visually attractive with a smart use of the ARCHIVE word to make us all smile; downloadable artwork means everything looks good and is 'joined up'. This Campaign allows us all to look good and hum the same tune (but there's plenty of scope for very different lyrics!)



The Explore Your Archives team: Angela, Emma and Marie

What does success look like?

Forster, experts in public communication, have scare stories of government campaigns on which more was spent on evaluation than on the campaign itself. So we're keeping it simple. We shall attempt to measure: how many archives take part; how it made them feel; what media coverage came in; what users said about key events; and how many of the public showed an interest. How do we measure that last one? Watch this space.

If you've so far not heard the Explore Your Archive call, please hear it now. Have a look at that Toolkit.

The Campaign team is Emma Markiewicz and Angela Owusu at The National Archives and Marie Owens at ARA.

The Toolkit is at www.nationalarchives.gov.uk/yourtoolkit
 Join in the conversation at community.nationalarchives.gov.uk/groups/explore-your-archive-network
 Tweet with #explorearhives
 Keep in touch with the Campaign team at exploreyourarchive@nationalarchives.gov.uk

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Marie Owens

Head of Public Affairs, ARA

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