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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](mailto:lizzy.aratraining@outlook.com)**

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



**Archives & Records  
Association**  
UK & Ireland

## Welcome to **ARC Magazine** October 2015

Welcome to the October issue of *ARC* magazine, focusing on advocacy. As a general concept we might consider 'advocacy' to mean gaining and developing support for what we do as a profession. However, advocacy isn't about a one-size-fits-all approach and, as the articles demonstrate, there are many ways to influence decision makers. Innovative outreach work, the development of awards and the demonstrable meeting of professional standards can all form part of how we advocate for our profession and are all discussed. Our thanks go to everyone who has contributed to the issue and to Jon Elliott for co-ordinating the content.

One of the problems we can often face when thinking about advocacy is that it sounds great (indeed, very important) in theory but ideas can be a little harder to put into practice. How often have you been enthused and motivated by a conference session only to be dragged back down to earth by the daily pressures of work? Hopefully the articles in this issue highlight that advocacy can take many forms, on a variety of scales with differing budgets. Advocacy doesn't have to be about the big presentation or the grand gesture. It's about recognising the importance of what we do and confidently and consistently presenting that message to those around us. We don't all have a Magna Carta sat in our strong-room ready to impress the great and the good - though, as Geoff Pick shows, that little bit of parchment can come in handy!

Enjoy the issue!



**Richard Wragg**  
Editor

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ARC Magazine design by Glyder [www.glyder.org](http://www.glyder.org)

Front cover shows:  
A group picture of the successful inscriptions at the 2014 UNESCO awards event in Edinburgh.

### DISCLAIMER

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

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# opening lines



Jon Elliott is Head of Public Affairs for the Archives and Records Association.

There has probably never been a tougher time for everyone in the ARA community, with services in the public sector in particular under rolling programmes of cuts - whether dressed up as 'efficiency savings' or 're-organisations' or 'consolidations.' The conversations in the corridors of our recent conference in Dublin reinforced that reality in spades.

But there was also cause for hope. Firstly, we heard from colleagues in the thick of public enquiries into the legacy of past tragedies and who are making a real difference. They are helping shape new public and government perceptions of professional archivists and records managers: no longer perceived as obscure guardians of the past sitting in dusty back offices, but increasingly in the front line of today's public policy challenges. Of course, that new perception is in its infancy and far from being entrenched in the minds of decision-makers facing huge challenges on issues such as essential social care. But well-run private sector firms have long known the bottom-line value of quality, real-time information that comes from well-managed data. Good CEOs attach no greater value than to timely, accurate records and information. They enable information and help prevent waste.

Secondly, we heard how our conservation community is pushing new boundaries, using technology innovatively to do their work more quickly and effectively, extracting value and new data from ancient documents in extraordinarily

innovative ways. An increasing cross-disciplinary feature is how conservators, archivists and records managers are grappling (innovatively) with digital preservation. We can expect more convergence in the challenges facing our member communities. Thirdly, we met colleagues from other countries who face many similar challenges and who shared valuable insights and perspectives. 'No man is an island', as the saying goes, and our overseas peers will be key allies as we battle common problems going forward.

The articles in this advocacy edition of ARC Magazine show how initiatives at local and national level - a school's Explore Your Archive event, a major Magna Carta anniversary commemoration or simple improvement of internal strategy and communication - can thrust our expertise more effectively into the public gaze and demonstrate our social value. This kind of thing doesn't come naturally to everyone. But resting on our laurels is not an option. The intensity of competition everywhere for resources, alongside information overload in the public media, means we have to fight even harder for our share of taxpayer, shareholder or stakeholder attention. After all, they are the people who keep us all in business; which makes advocacy - at its simplest - everyone's opportunity to market their unique offering as well as being an insurance policy against ill-judged cuts.

As we think about advocacy strategies, we must start with an objective sense of our strengths and weaknesses, the opportunities we might exploit as well as the threats we

face. Management geeks call this a SWOT analysis. An important rule of thumb is that all advocacy starts and finishes locally. You don't need a detailed, bureaucratic strategy document. In fact, simplicity is the key. We'd also be doomed if the Board tried to develop and implement a top-down advocacy strategy as a script for everyone in the ARA community. We are simply too diverse for that to be practicable. What we can do is map the challenges that each of our regions and groups face.

The 'bottom-up' approach is therefore the only way forward. Your advocacy strategy will always be driven - first and foremost - by your local and regional circumstances. But there will always be someone, somewhere in the ARA community facing similar challenges. Our role at the centre of ARA will be to link such groups up and better arm us all to learn from each other what works and what does not. We can also use that knowledge to develop a national strategy for use with central government or to bring our national network to bear in supporting you. Organisation and effective internal communication are vital for making this work. It is reassuring to see that we are already onto that: those attending the ARA officers' day on 7 October discussed a draft communications strategy which should be ready this year. Another area is how we might think about charging for our time and expertise, especially from media bodies. Some colleagues at conference offered some great ideas in this regard and we'll be devising some simple guidelines to help you.

Engagement with media - conventional and social - plus discreet lobbying and other forms of public outreach (like Explore Your Archive) will no doubt feature in your strategy. This becomes your 'advocacy mix'; i.e. how you divide and prioritise your active time and energies. We can help you craft the right mix for your circumstances. The Board, for its part, is also preparing to take on 'ambassadorial' roles to support your local and regional needs as part of its professionalisation programme. (By the way, 'Explore' reaches the end of its first three-year phase in 2016, and we'll be approaching you for ideas on how to improve it going forward).

One area we may need to work on is the financial. At a time when senior managers' world view is increasingly

short-termist and driven solely by shrinking headline budgets, we need to equip ourselves with the financial arguments that both demonstrate the value we offer and expose the false economies of cuts that - in the end - cost taxpayers and clients more. Whether it's housing archives temporarily in cheap, mouldy buildings or staff cuts resulting in lost patient/client records and expensive litigation, if we win on the economics, we win the longer-term argument.

Of course, there'll be a number of bumps in the road. There is no doubt that some parts of our community face serious - in some cases, existential - threats. But what came through recently in Dublin and in the articles that follow here is a professional determination as a community to make our case more assertively going forward.

## ENVIRONMENTAL MONITOR and LOGGER



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# Registration Scheme **news**

## **New Registration Scheme Assessors**

We would like to welcome the following new assessors to the Registration Scheme:

- Martin Devereux
- Alison Diamond
- Elizabeth Hughes
- Liz Newman
- Barbara Sharp
- Gillian Sheldrick
- Philippa Smith
- Lisa Snook
- Alison Spence

All of the new assessors have completed a six month training programme and we are grateful to them for the time and commitment that they have given to the Scheme. The role of assessor is crucial in order to ensure that portfolios - and the candidates that submit them - maintain the high standards expected when acknowledging professional activities.

## **Registration Scheme Workshops**

Candidates intending to submit their portfolio under the current Scheme will be aware that there are now only five (possibly four, depending on when you are reading this) assessment rounds left. The deadlines for submissions are 1 October 2015; 1 April and 1 October 2016; 1 April and 1 October 2017. Assuming you aren't now desperately pulling together your portfolio with a day to go before the 1 October 2015 deadline, you might like to consider attending one of our workshops.

The final 'general' workshop will be held in London on 13 November. The workshop is suitable for all candidates and mentors who would like to learn more about the Scheme. As enrolments to the current Scheme have now closed, we will increasingly be focusing on running 'Blitz-It' workshops. Blitz-It workshops are intended for candidates who would welcome some extra support in preparing their portfolio for submission. The next Blitz-It workshop will take place in Edinburgh on 26 October.

**“** *Don't forget: Existing candidates have 24 months to submit their portfolio under the existing Registration Scheme.* **”**

Details of both workshops and how to book a place can be found on the next page. Places are limited, particularly on the Blitz-It workshop, so please book early. If you do miss out on a place, please let us know of your interest as we will be planning Blitz-It sessions in 2016 - and you can always contact one of the candidates' representatives if you have particular questions or concerns.

## **Contacts:**

General Registration Scheme Enquiries:

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

Registration Scheme Events Enquiries:

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

Registration Scheme Admin and Bursaries:

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

Registration Scheme Communications Officer:

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

Registration Scheme Mentor Queries and Advice:

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

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## **Richard Wragg**

Communications Officer, Registration  
Sub-committee

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# Registration Scheme Workshops in Edinburgh and London

## **A Registration Scheme Pre-Submission 'Blitz-It' Workshop will take place at General Register House, National Records of Scotland, Edinburgh, on Monday 26 October, 9.30am - 1.00pm**

This FREE half-day workshop is for candidates who have been working on their portfolio for a number of years and who would welcome some extra support to get it ready for submission in the next 6-12 months. Mentors of candidates in this position are also welcome.

Remember: the Registration Scheme will be changing, as part of the ARA's new CPD Framework, and the last submission round under the current Registration Scheme will be 1 October 2017, so this is a chance to help give that final push towards submission for those of you who have been working on your portfolio for some time and want to submit under the current scheme.

This surgery style workshop will provide a brief reminder of the key components of the Registration Scheme:

- Structuring the portfolio across the four development areas: Formal training courses; Study & Research; Work achievements; Contributions to the profession
- The assessment criteria and working through learning outcome forms: Motivation; Achievement; Evidence
- Claiming more than one credit
- Writing the reference
- The assessment process.

In addition there will be opportunities for candidates and mentors to have a one-to-one discussion about their portfolio with the Registrar or an experienced Assessor.

To get the most out of the workshop, candidates should bring their draft portfolio with them for their own reference. Examples of successful portfolios and Learning Outcomes Forms will also be available.

Workshop Presenters: Tricia Phillips, ARA Registrar; Charlotte Berry, Assessor

## **A Registration Scheme Workshop will take place at the Institute of Historical Research, London, Friday 13 November 2015, 1-4.30pm**

This FREE half-day workshop is suitable for candidates, referees and mentors.

Remember: current candidates not ready to submit their portfolios by the 1 October 2017 deadline can submit under the new Registration Scheme from the 1 April 2018 round onwards.

This will be the last general workshop covering the current scheme; during 2016 we will be focusing on workshops specifically aimed at candidates looking to submit their portfolios by October 2017. The London workshop will be particularly helpful for current candidates and their mentors who have not attended a workshop, or need a refresher. It will provide the opportunity to:

- Find out about the upcoming changes to the Registration Scheme and what this means for current candidates
- Work through the four development areas: Formal training courses; Private study/professional research; Work achievements; Contributions to the profession
- Work through Learning Outcome Forms: Motivation; Achievement; Evidence
- View successful portfolios
- Ask questions.

## **How to book a place on one of the workshops**

Please note: places are limited on both workshops. A maximum of 12 places are available for the Edinburgh 'Blitz-It' workshop and a maximum of 20 places are available for the London workshop. Please book early to avoid disappointment (no later than one week prior to the date of the workshop).

To register for either workshop, please contact Kate Jarman, Events Coordinator, Registration Sub-Committee, at [regschemeevents@archives.org.uk](mailto:regschemeevents@archives.org.uk)

# Collecting matters

At time of writing, it's almost exactly two years on for Archive Service Accreditation: two years since we published the agreed Standard and all its supporting documentation. It was a huge milestone. People asked what I would do next, now "Accreditation's all finished", to which I replied with a hollow laugh. Accreditation was only just beginning. It is one thing to write a new Standard. Quite another thing to get people to understand and engage with it, and to reap the benefits. I've written more in this issue about the work we do to make Archive Service Accreditation succeed as a programme. I hope in the past two years you have also seen examples of how Accredited services have used their success for advocacy.

But Accreditation advocacy isn't just about the programme, or individual services' successes. It is also about all archives and archivists being supported to advocate for the value of what we do. That means selling the overall purpose of any archive service: why it exists and for whom. Further, it means advocating for the elements which go together to make up good collections management: the benefits of collection care, of offering varied means of access, of good accommodation, of growing collections and describing them well. That might come through many routes: having a clear mission statement; getting top-level policy sign-off of your work; strategic planning clearly linked to your parent organisation's aims; through reporting your successes upwards and outwards, so that other people find it easy to understand just what you've achieved.

Accreditation is one part of this jigsaw. There are many others. Have a look at our guidance on Effective Communication for some ideas: <http://www.nationalarchives.gov.uk/documents/archives/effective-communications.pdf>

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## Melinda Haunton

Programme Manager (Archive Service Accreditation)

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The National Archives  
 asd@nationalarchives.gsi.gov.uk



Ela Gorska-Wiklo, Preservation Manager and Paper Conservator at Glasgow University Archive Services working on Simons' ship plans during conservation treatment

# William Simons' ship plans preservation project

Ela Gorska-Wiklo and Colin Vernal report on a successful project at Glasgow University Archive Service.

As 2015 marks the 150th Anniversary of the American Civil War's fifth and final year, it seems appropriate to highlight connections between Glasgow University Archive Services' (GUAS) large collection of Clydeside shipbuilding plans, and the history of this conflict. Specifically, the collection of William Simons & Company includes plans of ships built to beat the Union states' naval blockade of the Confederacy.



Simons' ship plan during conservation treatment



Old storage of the Simons' ship plans

With 680 plans of 156 vessels, and 85% of the total of pre-1870 ship plans held by GUAS, the Simons collection is an invaluable resource of information on the construction of ships in nineteenth century Clydeside. Included among these are plans for so-called blockade runners, ships ostensibly built as cargo vessels, but intended to evade the Union blockade of the Confederacy.

While other Clyde shipbuilders built a great many blockade runners, and GUAS holds the records of many of these companies too, only 3 sets of blockade runner plans (all by Simons) are held within these collections. The historical significance of four of these rare plans, along with their condition, combined to make their conservation a priority.

In particular, plans for the Paddle Steamers, Ship No 117 *Will o' the Wisp* and Ship No 119 *Julia* (ref: UGD114/117/1-4), all had several types of damage characteristic of plans, and therefore required a wide range of treatments.

As part of the conservation treatment, backing material from one of the Simons plans had to be removed. In the process of removing the secondary linen, which would then enable the removal of the backing textile, it was found that the linen was sufficiently degraded to simply break up.

Old paper repairs were also removed, which allowed for thorough washing. All the plans were fully relaxed and lining was carried out using Japanese tissue and wheat starch paste adhesive, providing the support with a secondary sympathetic layer.

All the plans were then repaired using a treatment involving the controlled application of heat to help form a solid mass where required to infill damage. This process was completed with plans attached to the sintered glass wall board in the Conservation studio. Whilst the plan was on the wall board, infill and repairs were carried out using two layers of the Japanese papers Tosa-Kozo and Gampi Kozo, along with wheat starch paste adhesive. Larger areas of loss were filled with pieces of toned Japanese paper, but these were not fully integrated with the object. After repair, some edges of the plan remained uneven, despite the repairs being attached and flush to the object. However, it was decided that some small areas could be retouched with Winsor Newton watercolours creating a finished 'square' object. The conserved plans were repacked in polyester pockets and stored in plan chest drawers.

In the preservation stage of the project, the whole collection was unpacked, old packaging discarded, and then details were recorded such as dimensions, scale and materials, along with more detailed descriptions of the condition of each plan. For the purposes of a preservation project, this information was obviously particularly important, potentially highlighting any need for more urgent treatment.

Once recorded, plans were rolled around a cardboard tube covered in an Acid free tissue (16gsm) with a 3% calcium carbonate buffer, to help prevent acid migration to the tissue itself. These rolls were then stored in smaller bundles than had previously been the case, and placed inside a protective Tyvek® sleeve

“The plans are now stored in a dedicated area of the repository”

to be stored in a telescopic Cube Tube™, made from Premier Archival acid-free and lignin free boxboard.

This method allowed the rolled plans to be adequately supported, whilst facilitating access for researchers. Damage caused by rolling and unrolling was also minimised by the small number of plans included in each roll. The plans are now stored in a dedicated area of the repository, equipped with double depth shelving to support the full length of the telescopic boxes. Smaller plans, which were previously rolled, can be recorded and cleaned in the same way as above, but then treated with humidity to flatten them out. They can then be stored in protective, polyester pockets, which can be kept in plan chests.

Many of the Simons plans were hand drawn, skilfully executed and, in some cases, are highly detailed and coloured, all of which helped to make an interesting Flickr set: <https://www.flickr.com/photos/uofglibrary/sets/72157646183297229/>

Our work on the project was supported by a grant from the National Manuscripts Conservation Trust. The project is under the supervision of Ela Wiklo, Preservation Manager and Paper Conservator at GUAS; Preservation Assistant Colin Vernall is a PhD candidate in History of Art at the University of Glasgow. We were also assisted by student volunteer Luke Doyle, who helped repack and record many of the smaller plans during his placement here at GUAS.

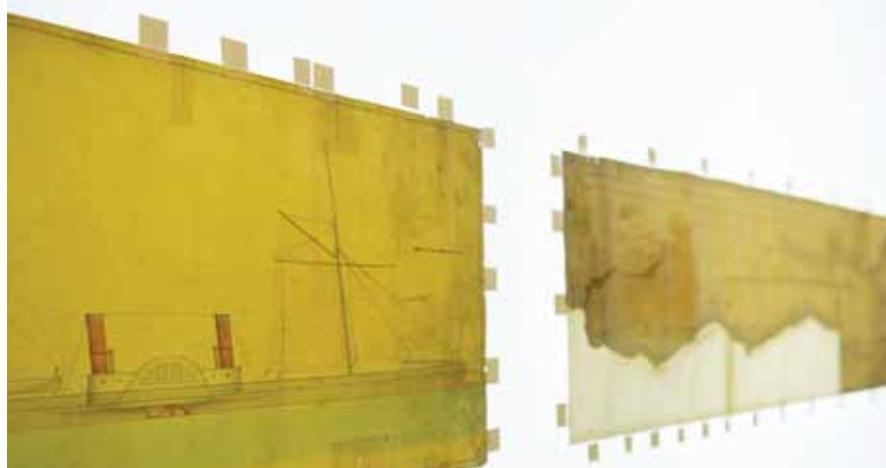
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### Ela Gorska-Wiklo and Colin Vernall

Glasgow University Archive Services

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All images courtesy of Ela Gorska-Wiklo and Colin Vernall, The Preservation Unit, Glasgow University Archive Services



Plans of the paddle steamer *Will o' the Wisp* built by William Simons & Co. Ltd in 1863, from the left profile of the main deck plan (UGD 114/117/3) and lines plan (UGD114/117/1) on the PlanoLux™ Conservation Light Wall in the conservation studio



Colin Vernall, project Preservation Assistant, and Luke Doyle, Student Volunteer, checking plans in the new storage

[www.archives.org.uk](http://www.archives.org.uk)

# Tackling Highly Original Order

Nancy Charley reflects on her experience of cataloguing a collection as a newly qualified archivist.

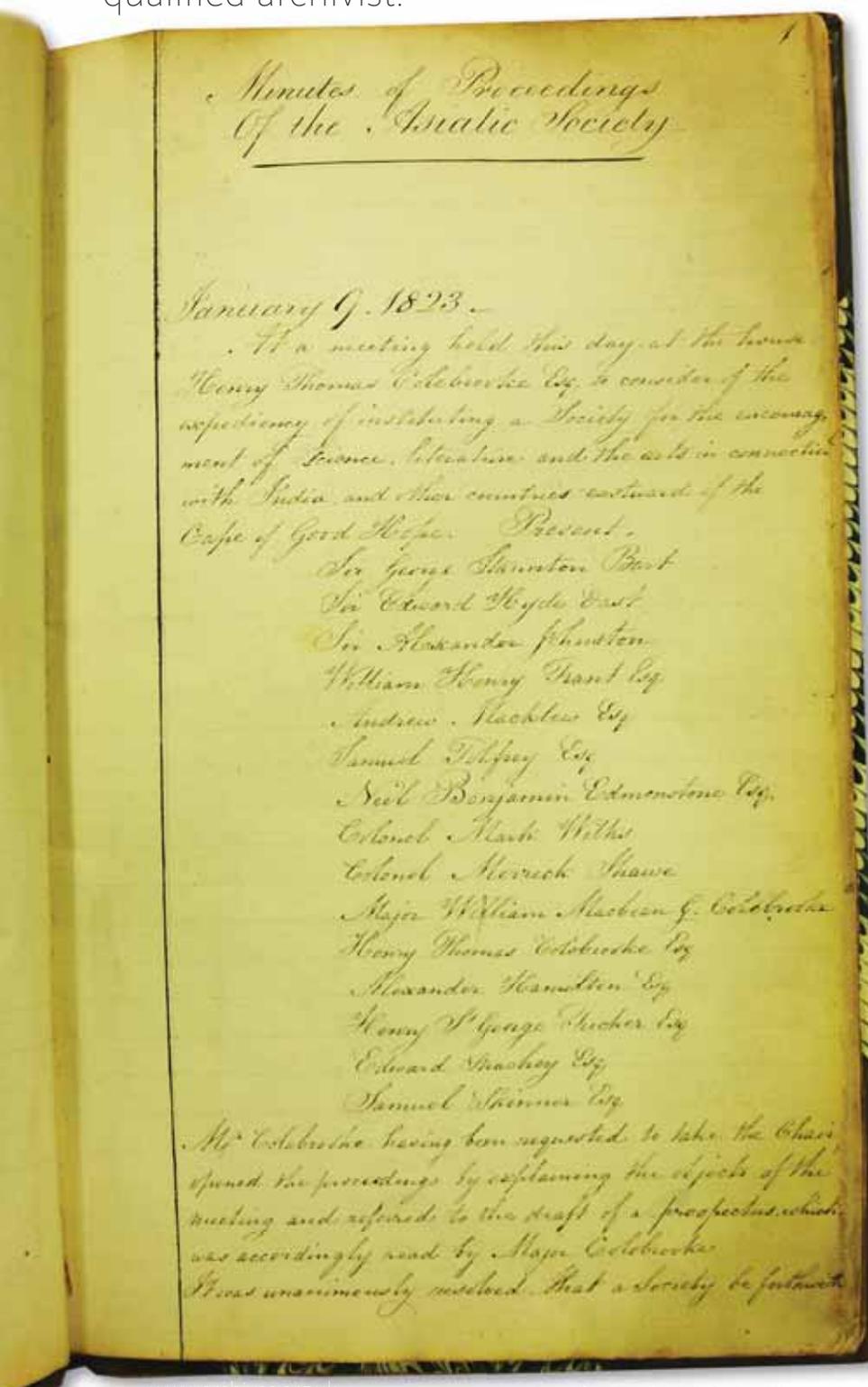
The Royal Asiatic Society was established in 1823 “for the investigation of subjects connected with and for the encouragement of science, literature and the arts in relation to Asia”. Many members were also generous benefactors donating books, pamphlets, manuscripts, artworks, photographs, maps, artefacts and personal papers. The Society has also amassed its own records. The first Librarian was appointed in 1823 - one Lieutenant-Colonel James Tod - with successive appointments throughout the Society’s history. In contrast, the first archivist was appointed in October 2014!

My remit is to catalogue the archives on to Archives Hub. Some listing and sorting had been carried out by former staff, volunteers and researchers, particularly of some of the personal papers. However, I quickly discovered that the organisation’s assessment of the quantity and scope of the collections was seriously underestimated. Also, the most unassuming of archival boxes could conceal some ‘highly original’ order. Typically, one box contained early 19th century correspondence, handwritten manuscripts, a table of Indian zamindars in Nastaliq/ Shikasta script, alongside a 1990s Petty Cash Book.

As many of you can testify this is not an uncommon story but slightly daunting for a newly-qualified professional, especially one with no expertise in Asian history or languages. I am grateful for the support of my Director, Alison Ohta, and Librarian, Ed Weech who, realistic about the difficulties I face, encouraged me to take time to uncover what is actually in the collection.

So, with apologies to all archivists for whom this may seem quite run-of-the-mill, here are my 20 tactics for the first stages of tackling the task:

1. Trawl shelves - though some archives are clearly marked, many aren’t; so check and double-check in the strong room and offices, and watch out - the maintenance rooms may hide some treasures.
2. Unpack boxes, cartons, tissue paper, bubble wrap, files and... Be prepared for dust, dirt, and just on one occasion, mould.



Detail from Royal Asiatic Society Minutes, 1823





Postcard from Shanghai dated by Twitter to c. 1899



Detail of map of South China coast donated by George Staunton, 1825

3. List on a spreadsheet - just title and general details for now.
4. Repackage at this stage only if absolutely necessary - rusty files, broken boxes, and the original Royal Charter given by George IV in 1824 found tightly folded into a small non-archival box. Thank you ARA for a meeting at Canterbury Cathedral, when the conservator explained their ingenious method for keeping seals secure. I could therefore create a mount inside a suitably sized box to keep both Charter and Seal safe.
5. Be prepared to think beyond paper documents - artefacts have been neglected too.
6. Smile - as others in the organisation admire a 'new' treasure you've located.
7. Use Blog, Twitter and Facebook posts to make your wider community aware of what the new archivist is doing and what the collections contain.
8. Discover Twitter's fount of knowledge - tweet an item - wait for an expert to identify.
9. Likewise be glad of the Internet for information and easy communication. In these ways a Shanghai postcard is dated, a banner from Ipoh is translated, a hawking drum is recognised.
10. Encourage visiting researchers to share their knowledge. In this way a map of the South China Coast donated by George Staunton is identified as possibly being the earliest of its kind brought to England.
11. Learn where information about provenance might be found - Journals, Minutes Books and Donations Registers.
12. Accept you can't do it all at once - records management and digital curation will have to wait awhile.
13. Get training for Archives Hub.
14. Create a make-shift humidifier from plastic box and office tray. Know satisfaction as previously unusable documents unroll.
15. Gain further satisfaction as your lists enable enquiries to be answered effectively.
16. Begin to dream of Archive Accreditation. Then face reality, such as needing to create policies, plans and procedures. Be thankful for other archivists willing to share theirs.
17. Be cautious - keep everything at the beginning but as you gain more awareness, dare to use the shredder - 1990s paid cheques are a good place to start.
18. Begin Phase 2 - gathering pre-1850 Society archives. List in more detail and contemplate series for cataloguing. Acknowledge original order is somewhat unattainable but relax knowing Archives Hub makes possible the declaration of archivist intervention.
19. Begin Phase 3 - choose the papers of John Drew Bate (1836-1923), Baptist missionary and author of an incredible Hindi Dictionary, as your 'pilot' for Archives Hub. Do it.
20. Dare to dream of creating educational resources, outreach, increasing volunteer participation, acquiring present members' papers, collecting oral histories... but since you only work 3 days a week, know that may take a while...

So, no rocket science - simply have short, medium and long term goals, and whilst dreaming of the day when everything is sorted, correctly housed and catalogued, enjoy the journey. It is a privilege to be working with such a fascinating collection.

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**Nancy Charley**

Royal Asiatic Society

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# New archive awards from the ARA

David Mander writes about the introduction of new ARA awards.

In March this year, ARA Today carried a piece by ARA Chair David Mander with the news that the Archives and Records Association would be developing a new set of awards, aiming to make the first presentations at our AGM in May 2016. In the interval an Awards Group of the ARA Board has been appointed, chaired by Sam Johnston, the Portfolio holder for Publicity and Promotion, and whose members include our next President Alex Buchanan, David Mander and Natalie Milne, our Secretary. Susan Snell provides support as the honorary Awards Officer, completing the group.

So why are we introducing a new set of awards? The ARA has successfully run annual awards for community archives and volunteering and we nominate an archivist to the All Party Parliamentary Group on Archives and History (APPGAH) for lifetime achievement. At intervals no more frequent than three years we also make an award to a member of our profession who has achieved excellence and made a significant contribution to archive theory and practice, the Ellis Award. The ARA FARMER award is for the best student dissertation of the year.

These recognise success in their respective areas, but the Ellis and the APPGAH awards are both weighted towards those at the end of their careers and we have nothing that celebrates the successes and innovations of record keeping services - a term we use to cover archive management, conservation and records management. As a profession we have fewer awards in our core areas compared with museums - and so may not always publicise the value we contribute to society as a whole as much as we should. Awards - and the publicity that goes with them - help make the case for the wide range of exciting, and often relatively unsung work that is going on.

What are the new awards and who are they for? We are proposing three awards. The Distinguished Service Award (DSA) for individuals will be for career-long achievement, but we also wish to see colleagues recognised for outstanding work, for example the successful management of a project, bringing in external funding or introducing new practices that changed the way their service, or all of us, manage

our resources and meet customer demand. Record Keeper of the Year and Record Keeping Service of the Year will focus respectively on recent achievement by an individual archivist, conservator or records manager and the archive or records management service. Services must employ staff with appropriate qualifications to be eligible, but can be nominated for achievements in any one of the three professional disciplines. By recent achievement we mean developments that have taken place or come to fruition within the last eighteen months.

How does the nomination and judging processes work? For the DSAs, there will be a simple nomination form and members of the Awards Group will also propose names. Final decisions on up to two nominations per year will be proposed by the Awards Group and approved by the ARA Board. For the Record Keeper and Record Keeping Service awards there will be a nomination form that will provide some simple prompts providing reasons for the nomination, which can be made by anyone - not just ARA members. Nominations will then be sifted by the Awards group and a short-list put up on the ARA website, with a suitable fanfare of publicity for everyone to vote on for the finalists.

So why have external voting? The importance of awards is to celebrate success - but also to involve as wide an audience as possible in the process. Generating publicity is an important part of the process and is intended to form one of our tools in advocating for the three professions. We can't expect the award process to attract as much attention as the museum ones - at least at the start. But as with the community archive and volunteering awards, we would expect good local publicity and perhaps from a small start build up national coverage. And no, we are not worried about lobbying for individual candidates by nominated record keeping services or individuals - that is what happens in many other awards and should all help to drum up interest in the awards themselves.

What is the timetable and when will the results be announced? This article should coincide with the launch of the nomination forms for the new awards. Nominations

“The importance of awards is to celebrate success - but also to involve as wide an audience as possible”

will need to reach the ARA office by the end of December. Judging of the DSAs and short-listing of the Record Keeper and Record Keeping service awards by the Awards Group will take place in January 2016. Publicity for the short-listed candidates for both awards will be launched in February, and we hope that voting by Survey Monkey on the ARA website will be ready no later than the beginning of March 2016. Voting will close at the end of April, with the winners being announced at the May 2016 AGM. Prizes will be presented at the AGM, but there will also be a repeat ceremony for the Record Keeping Service of the Year at the service premises, enabling all staff to take part.

What will the winners get? As for our awards for community archives and volunteering, there won't be a monetary prize - we feel that the recognition of peers and our customers, allies and friends is what counts. But there will be a trophy that the winners will get to keep. In his seminal work, the *Manual of Archive Administration*, Sir Hilary Jenkinson deliberates on the definition of archives, citing the problem of the Viceroy who dispatched an elephant home to the Secretary of State in England with a suitable covering note.<sup>1</sup> What constitutes the attachment - the document or the elephant? With this in mind our trophies will be the Jenkinson's Elephant awards and be elephant shaped. There is also the elephantine association with memory, which is appropriate for all of us. Taking Jenkinson a little further we hope that the winning archivists, conservators, record managers and archive services will themselves become attached to their elephant trophies.

Is there any potential for sponsorship? Yes we hope that there will be a single sponsor for the Record Keeper and Record Keeping Service awards, meeting the cost of celebrating after our AGM and for a reception at the on-site ceremony for the service.

We are hoping for a good field of nominated applicants. It is our intention to keep the nomination process as simple as possible. I look forward to making our first awards in May next year.

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**David Mander**

Archives and Records Association

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<sup>1</sup>H. Jenkinson, *Manual of Archive Administration* (Oxford, 1922, rev ed. 1965), pp.7-8.

# More than footnotes

Matt Greenhall discusses archival advocacy through collaboration with the Higher Education sector.

This month witnesses the third collaborative conference between The National Archives and Research Libraries UK. *Discovering Collections, Discovering Communities: Exploring new digital destinations for heritage and academia* (12-14 October, The Lowry, Salford Quays, [www.rluk.ac.uk/dcdc15](http://www.rluk.ac.uk/dcdc15)) is bringing together over 400 delegates and 80 speakers from across the heritage and academic sectors to consider how institutions can work more collaboratively together, with a particular focus on the digital sphere. This issue of promoting effective collaboration between the academic and archival sectors has long been of interest to archivists and academics alike. Archives have contributed to the university experience of millions of students, whether the archive belongs to a university or otherwise.

The potential contribution that archives can make to the learning process cannot be underestimated. The tangibility of the past they present is a genuinely exciting experience for student and lecturer alike, and many of us will have caught the 'archival bug' during such an experience. Archivists have jointly supervised collaborative doctoral students and have contributed to academic research projects, and archives have gone far beyond simply providing footnotes in publications or temporary classrooms. In part, these changes have reflected those occurring within the wider Higher Education sector. The arrival of The National Student Survey (NSS) has made the student experience an essential barometer of the quality of a university's offer, whereas the intensive competition and continued 'marketization' of the higher-education sector have led universities to seek their 'unique selling point'. Nothing says unique like a unique archival collection and access to it, whether within the university or



Members of the conference audience at DCDC14, image courtesy of The National Archives and Research Libraries

through partnership with a local archive. In addition to these, the Research Excellence Framework (or REF) has placed an increased emphasis on the ‘impact’ of academic research within wider society, whether through co-creation, public curation, or enhanced dissemination.

The National Archives, working with Research Libraries UK, academics, and archives throughout the sector, have developed a series of resources that can enable archives to continue to navigate a changing landscape of Higher Education partnership and become advocates for their continued work in this area. Last year, we published the joint research report *Guide to collaboration between the archive and higher education sectors* (by Caroline Peach of Preservation Matters Ltd) which examined the ‘nuts and bolts’ of collaboration between archives and academia (guidance and associated presentation can be found here: <http://www.nationalarchives.gov.uk/archives-sector/research-reports.htm>). This guide provides case studies from archives of how they’re working with universities and individual academics, a detailed explanation of key terminology used within the Higher Education sector, and emerging trends of teaching and research use of collections. Through research pieces like this, we hope to provide the sector with the tools to continue to develop meaningful collaborations with the universities and become vocal advocates for what can be achieved. Alongside published resources, the continued development of the Unique and Distinct Collections Hub ([www.rluk.ac.uk/udc](http://www.rluk.ac.uk/udc)) as an online forum for sharing collaborative experiences, and the launch of The National Archives’ Higher Education Archives Programme, serves to ensure that archives can share their experiences and collectively benefit from lessons learnt. This year’s DCDC conference continues this work and provides the physical and practical forum for archivists to meet with academics, publishers, and other heritage professionals to explore the mechanics of collaboration and how these can be shared and strengthened for the future.

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**Matt Greenhall**

The National Archives

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# Business Archives Council cataloguing grants

Ben White and Richard Wiltshire recount the history of an important source of funding for business collections.



**BUSINESS  
ARCHIVES  
COUNCIL**

The Business Archives Council (BAC) has long recognised the issue of uncatalogued business collections and the consequential inaccessibility to these records. Because one of the main barriers to cataloguing any archival collection is a lack of funding, it was considered that the provision of a cataloguing grant would be a worthwhile initiative.

The impetus for a cataloguing grant came from BAC's charitable status which requires the Council to fund sector related concerns when money is available. The opportunity came, somewhat surprisingly, at the time of economic downturn in 2009, and was only made possible because of years of well-managed expenditure and a strong membership base.

The Council's executive committee member Katey Logan (who had a leading role in developing the National Strategy Business Archives) had the idea to complement existing research bursaries and strategy initiatives with a

new cataloguing grant. This grant was focussed specifically towards all bodies, including to companies without professional archive staff, which held archives that could not easily attract the funding of existing cataloguing grants. An annual sum of £2000 was agreed, which represented around one month's work to a winning applicant, and Richard Wiltshire volunteered to set-up and administer the first grant. The primary remit of the grant was inclusivity, and it was, therefore, important to produce an application form that was clear and concise and guidelines that were straightforward so they, themselves, did not become barriers to funding for any non-archive professional body wishing to apply.

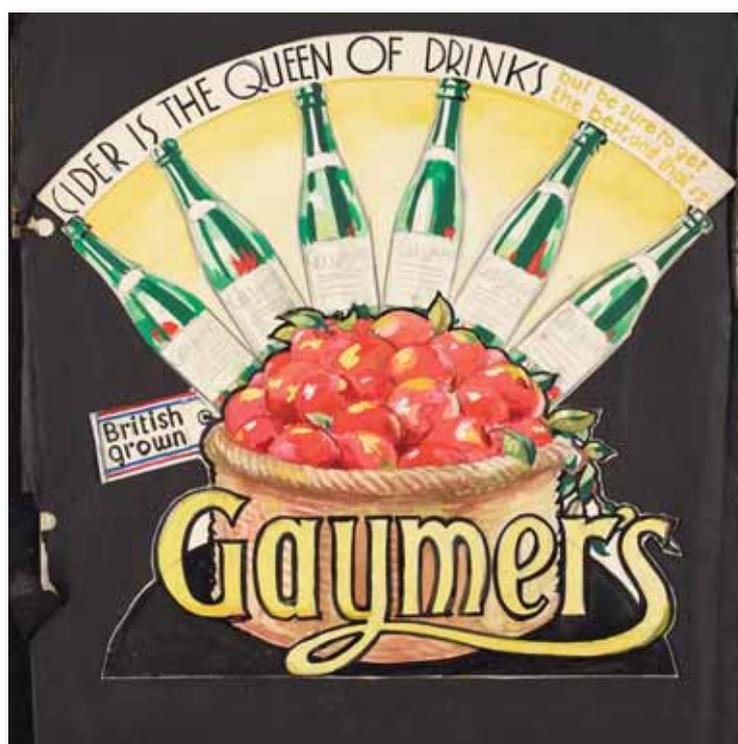
From its inception, the grant has attracted 20 to 30 applications a year from across a variety of business sectors. The winners, too, have reflected this variety with winning collections including: Cosens & Co. Ltd., a paddle steamer company (Dorset History Centre), Gaymer's, the cider makers (Norfolk Record Office), Hornung & Co. Ltd., a colonial agricultural business (West Sussex Record Office), and, Listers, an engineering and innovation firm (Gloucestershire Archives).

During this time, however, there emerged a distinction between the types of business collections being submitted. Manufacturing dominated, but each year a significant minority of the applications were submitted for collections of businesses related to the Arts (making up over a quarter of all applications in 2012). This was noteworthy because business collections related to the Arts were clearly under-represented within the wider business archive community - in 2012 only six of the 82 business collections in The National Archives' ARCHON directory were listed as Arts-related.

Having recognised this lack of representation, BAC Trustee Lorna Williams drew up a proposal for a new BAC cataloguing grant specifically targeted at business collections related to the Arts. Launched in 2013, this new grant not only tied in with a number of other Arts-related archive initiatives, including *Archiving the Arts*, but it was hoped to encourage more arts-community archives and archivists towards the



Photo poster: Adrian Loveless 'Barbarossa' with Bruce Allan artist, Bristol Record Office, reference 45338/h/E/1/1



Pic caption for white\_image\_1.jpg: 1930s artwork of a counter-top display for Gaymer's cider, Norfolk Record Office, reference GAY 1/5/11, image courtesy of the Norfolk Record Office

business archives world, a sector which had traditionally, during the 20th century, been dominated by: banking, insurance, manufacturing, engineering, transport and mining collections.

The BAC's support of this section of the business archive community was immediately justified with the new grant receiving 20 applications in its first year. And so impressed by the quality and potential benefits described in many of the applications, the judging panel decided to award two £2000 grants, one each to: IRIE!, a charitable dance theatre specialising in African peoples' dance, and Pentabus, a rural theatre company. Whilst neither company had much in the way of financial resource, or in Pentabus Theatre's case, even an Archivist, what they did possess was a determination to protect and exploit their archive collections, and these grants provided the means. Strong interest in the arts-focused grant continued in the following year, with a joint bid from an artist-led co-operative Spike Island and the Bristol Record Office emerging as the winner from a strong field of applicants.

In 2015 both grants are still going strong; not only has BAC's membership widened as a direct consequence of the grants, but so too has its influence across and support for the sector. The BAC has also invested more money in the initiatives, with the value of the 2015 grants being increased to £3000 each. The BAC is aware, however, that in order for the grants to continue to meet the inclusivity remit, further work needs to be done to encourage a greater diversity of bodies and companies to apply. To date, most applications have come from local authority and university-based repositories that are used to applying for grants, and so the task will be to reach out to and engage with those non-archive professional bodies that hold small, but important, archival collections. The successes demonstrated by past winners, as detailed in the winners' reports submitted to the BAC's website,<sup>1</sup> show just how important the grants are to the recipients and users of the newly catalogued material, and why the cataloguing grants have become one of the Council's core activities.

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**Ben White**

Bank of England

**Richard Wiltshire**

London Metropolitan Archives

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<sup>1</sup> <http://www.businessarchivescouncil.org.uk/activitiesobjectives/catgrant/>

# Business Archives Council Conference

The 2015 Business Archives Council Conference is taking place on Tuesday 10 November in London, at the historic Prudential Assurance Company Building.

We will be discussing a wide range of collecting and collections development activities and how they can be implemented in business archives organisations.

Topics include liaising with records managers, digital deposits, archives creating their own archives and records surveys. Everyone is encouraged to join in the discussions on the day.

Contributors include The Prudential, HSBC, Unilever, The National Archives, the Canadian Business History Association and the Business Archives Council of Scotland.

The venue address is The Prudential Assurance Company Building, 138-142 Holborn Bars, London EC1N 2NQ.

Following the conference there will be a reception for the presentation of the BAC Wadsworth Prize for Business History, taking place nearby at Lloyds Banking Group from 6 pm. All conference delegates are welcome to attend.

Find out more and book your place now at: <http://www.businessarchivescouncil.org.uk/activitiesobjectives/conference/>

# Volunteering at Denbighshire Archives

Sarah Roberts discusses a recent project

Nestled in the Vale of Clwyd is Denbighshire Archives, a rather quirky record office which is based in what used to be a prison in Ruthin. Built in 1866 the building is now Grade II listed and the Pentonville style cells which were designed to keep prisoners separate are now home to the county's archival collections in 55 mini-strong rooms. The office has been in existence since 1972, collecting the usual suspects any researcher would expect to find in a local record office including public records, records of the local authority, businesses, estates and personal papers.

Since mid-2014 our service has undergone significant changes after senior management decided to reduce the archive service's opening hours to just 17 hours a week, beginning in January 2015, so that staff could commit more time to developing and improving online services. The aim of this is to ensure the service remains relevant in the modern world and to enable the service to widen its customer base beyond those that visit the searchroom.

The following vision statement was developed:

*Denbighshire Archives Service will provide the widest possible access to the collections in its care through opportunities presented by utilising digital technologies. An innovative and comprehensive online resource providing modern and efficient access to the service will complement and enhance those provided onsite.*

A forward work-plan has been developed to help achieve our vision and one of the main goals for the service is to develop and launch a new website by the end of 2015 in order to allow access for the first time to our complete catalogue and future digitised collections. Over the past ten years, like many other

services, Denbighshire Archives has had to deal with cataloguing new collections arriving combined with a reduction in staff, meaning that time could not be dedicated to the retrospective conversion of over three decades of typed lists. This meant that whilst our collections are described to a good standard (almost all to item or bundle level!) many of our lists are not fully ISAD(g) compliant and our CALM data was minimal - mostly consisting of accessions with only a few recently catalogued collections. At the beginning of the year we estimated that around 5% of our collections were on CALM.

We were faced with the enormous task of populating CALM and creating searchable collections before we could launch a website. We felt that to launch an online catalogue with so few records would be misleading and frustrating for our future researchers to use.

## **Volunteering from home**

With less staff we decided the only way of tackling this issue would be use volunteer time to contribute to the work plan - specifically building CALM content and improving existing catalogues. We already had a number of volunteers working in-house and less staff meant less time to supervise them so we started looking at volunteers who could work from home.

The idea of "virtual volunteering" is not new. Many other services have been using volunteers for transcription of digitised material and many have already used volunteers to convert old paper lists into electronic format. We started to think about how this would work in practice and I began by asking fellow professionals for their advice on the Archives-NRA mailing list. The response was great with some really good practical advice shared. The general consensus was that virtual volunteers had enabled archive

*“We felt that to launch an online catalogue with so few records would be misleading and frustrating for our future researchers to use”*

services to get lists ready for online access much quicker than they could have done in-house and with the right instructions and guidance, work had been completed to a high standard.

### **The project**

A lot of work went into creating work packages for volunteers which had to be done before we started to recruit new volunteers. This involved scanning old lists (we chose to start with over 140 school collections) and creating template tables and instructions. We started by creating simple general input instructions which could be tailored to suit certain record types, a standard word table template and a set of examples of an ‘old’ list and a completed table which had been input by a member of staff.

Once the initial work packages had been created and the instructions had been tested with some of our in house volunteers we set about advertising the project. We promoted virtual volunteering in the usual ways - using the Archives-NRA mailing list, our Facebook pages and blog, our corporate website and service mailing list etc.

We began the project in April 2015 and the response was incredible with many more people signed up than we initially planned for. We had over 20 people apply within the first month from all over the country and one as far away as Belgium!

### **Why did people sign up?**

Before we began the project we altered our volunteer application form to make it more relevant to a virtual project, asking what skills the volunteer could offer such as using specific software or ECDL qualifications and previous experience. We also asked what they hoped to gain from a volunteer placement. The main reasons included:

- Support for the archive service - many of our volunteers are researchers themselves and understood the demand for online access
- New skills to help seek future employment and a reference
- Ambition to apply for an archive training course in the future
- Re-entering the workforce after leaving to start a family
- Physical or mental disability which meant they could not visit an office to volunteer in person.

After reading the volunteer applications it became clear that the potential volunteers, whatever their background, wanted to contribute and the prospect of being able to work from home as and when they could without having to commit to certain days and times, really suited their current situations.

### **Where are we now?**

In just three months (April-July 2015) we have imported over 220 collections which equates to over 5000 item level descriptions. The volunteers have contributed over 160 hours so far.

We have tried to keep up with the demand for work but this has inevitably led to an increased workload for staff. The amount of work being produced by volunteers meant we had to increase the work hours of one of our part time archive assistants to be able to cope with all the checking required and the allocation of project work.

When we sought advice via the Archives-NRA mailing list we were warned there may be a high dropout rate and like all volunteer projects we did expect people to come and go. We have actually had 36 volunteers sign up and 21 are still with us. Some decided it wasn't what they expected; some have gained employment or moved on to other volunteer work elsewhere and some left without giving an explanation.

We have had to consider new ways of acknowledging volunteer work and showing we appreciate time without having the usual face to face contact. This has resulted in group emails updating them with project progress and we have also designed a certificate to acknowledge the number of hours they

“We began the project in April 2015 and the response was incredible”

have contributed. We will also open up our annual volunteer social for those who can make it to the office and give them the same opportunity as our in-house volunteers to meet each other over tea and cake. We haven't yet launched our new website yet but we hope that seeing their work online will give our volunteers a sense of achievement when they can see for themselves what the final product looks like.

This kind of volunteer work requires a lot of dedicated staff time in the initial stages of project set up, plus the ongoing effort of creating work packs and monitoring completed catalogues coming back. For us, being able to focus on our online catalogue provision will be worth it and will hopefully pay off once our new catalogue goes live. It will save time with staff no longer answering basic questions about what we hold and having to carry out lengthy searches on the behalf of a researcher. As an estimate we now have around 12% of our collections on CALM. We still have a long way to go but we will hopefully retain the volunteers we have to help us increase this further over the next few years.

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**Sarah Roberts**

Archifau Sir Ddinbych / Denbighshire Archives

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# Magna Carta 2015

Geoff Pick looks back on a remarkable year

Often in our working lives we are asked the question ‘what have you got on...?’ anything from our organisation’s centenary to national commemorations such as the outbreak of the First World War. Being the expert miners of information we are in our sector, we usually turn up fantastic stuff that sheds new light on familiar or not so well known stories. This year’s celebration of the 800th anniversary of Magna Carta has been very different. For possibly the only time in my experience, it is a document that has headlined rather than been the supporting act. For once, we have not had to be subtle, or devious, to get in references to the importance of good record keeping, good conservation and good interpretation. But with easier opportunities for advocacy have come greater demands and certainly our life at London Metropolitan Archives has not been quiet with Magna Carta work over the past 12 months.

The City of London was at the centre of the political and military whirlwind that surrounded the creation of Magna Carta in 1215 and is famously name checked in the document with a clause guaranteeing its ancient liberties and customs. It had good reason to keep it in safe keeping from the moment it was sealed and today holds the finest surviving thirteenth century example, dating from 1297. For many reasons connected with its contemporary role in London’s and the nation’s political life and its guardianship of outstanding cultural and historical assets, the City has been keen to make the most of its charter and this has led us down several interesting paths. More straightforwardly, it agreed funding for an archival treasures gallery at the City’s Guildhall, which opened last September, and the document has been on display at key City events, from economic summits to charity fundraising dinners. We also managed successfully, though not without a few ‘challenges’, to incorporate it into the 2014 Lord Mayor’s Show, where it travelled in a

horse drawn coach loaned from the Royal Mews. On all these occasions we had staff present to describe and explain what Magna Carta was and is and as an advocacy opportunity it has been unrivalled.

And other highlights? In no particular order here are some of mine that all share that elevator moment chance to talk about what we do in our archives, why record keeping is so important and what amazing things we look after:

- Speaking to my local U3A and having the ukulele group provide an excellent warm up set
- Speaking at a Liberteas event where suffragettes mingled with medieval knights
- Attending a talk at the Hungarian Embassy on that country's Magna Carta moment – the Golden Bull of 1225
- Purchasing a Magna Carta bath duck at the British Library (the exhibition was excellent too)
- Being at Runnymede on 15 June - part open air concert, part village fete, wholly British
- Explaining why Mel Gibson was crucial to the issuing of the 1297 Magna Carta
- Answering one of the most frequently asked questions – how was the ink made!

There has too been the opportunity for song. The best guide to Magna Carta has naturally been Horrible Histories and its Magna Carta special closed with this ditty that does perfectly sum up the year. With courtesy to both Horrible Histories and the Proclaimers' *500 miles*:

*And I would hope 800 years  
Of freedom never disappears  
And that this simple ancient law  
May it survive 800 more.  
Magna Carta, super charter  
Magna Carta, it's a part of  
What you're taught at school.  
Magna Carta, just for starters  
Magna Carta, nothing smarter  
Magna Carta rules*

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**Geoff Pick**

London Metropolitan Archives

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# Advocating for Archive Service Accreditation

Melinda Haunton reflects on some of the successes of Archive Service Accreditation



I believe passionately that Archive Service Accreditation can benefit the whole archives sector. Of course I do: it's my role. But being sure that the role you have is important isn't enough. With a major programme like Accreditation, actively persuading people of its value is essential, or the

benefits won't be realised. We use a whole range of tools to advocate for Archive Service Accreditation, which are transferrable to many activities archives undertake.

Firstly, we have a mission. We can describe in a nutshell what Accreditation is trying to achieve: "to improve the viability and visibility of UK archives". There are longer versions, but our core message is punchy. It is easy to communicate to people who aren't familiar with the details. Alongside that, we've been able to develop a visual identity, with a logo and branding, certificates and award plaques. Those take time to become familiar to our audiences, but immediately add a professional look to the programme.

We actively plan communications. Accreditation is a long-haul activity, with some well-marked moments for communicating (about new awards or programme updates). But we have also sought publicity opportunities between those times. We make sure we use a variety of media which reach broad audiences, from press releases to magazine articles to tweets to formal online guidance. We refresh the key messages we want to convey as the programme develops.



The National Archives' CEO presents Accreditation Award to the Master of Churchill College, Cambridge, Dame Athene Donald, image courtesy of Churchill Archives Centre

Accreditation partners have supported publicity opportunities for the programme and individual Accreditation awards. There have been 'big bang' celebration events in Scotland and Wales. The All Party Parliamentary Group on Archives and Heritage sponsored an Accreditation celebration at the Houses of Parliament, a fantastic showcase. At service level, partners have supported individual Accredited Archive Services to hold their own events, presenting certificates and offering key messages for internal and external publicity.

We've been responsive and flexible about events. Sometimes, particularly with ARA regional training, we have actively planned training programmes. But we have responded to speaker requests for many other workshops and meetings. When we discovered that archivists attending regional workshops were largely public sector representatives, we knew that we had to tweak our training offer. We developed a range of workshops that can support specialist repositories to see how Accreditation can work for them.

We've also been paddling furiously below the surface! It's important to put effort into those areas which don't come easy. For example, it was critical to the programme's image that the first Accredited Archive Services should be a varied bunch. We needed to demonstrate that the programme truly can work for many different types of archive services. There was a fair amount of judicious nagging and flexibility over application deadlines behind the scenes to achieve a mix of public and private, religious, audio-visual and business archives among the first awards.

Advocacy can't be done in isolation. 'Accreditation manager advocates Accreditation' is hardly news. You need senior people who are prepared to offer support. You also need the people who benefit from your work to be prepared to speak up too, which has been a key part of advocating for Archive Service Accreditation. When others are able to weave the value of Accreditation into discussions, it becomes powerful. At The National Archives, Engagement Team colleagues reference the

“ *Advocacy can't be done in isolation. 'Accreditation manager advocates Accreditation' is hardly news* ”

standard, requirements, and outcomes in discussion with archive services under review, as a touchstone for helping to make decisions that will stand the test of time in the future. Members of the Accreditation Committee, peer reviewers and representatives from successful services have all become great advocates for the programme, through their own direct experience of its impact. That's the measure of successful advocacy: when your message becomes part of a wider discourse, and you're not advocating alone.

Find out more about Archive Service Accreditation [www.nationalarchives.gov.uk/accreditation](http://www.nationalarchives.gov.uk/accreditation), or contact us at [accreditation@nationalarchives.gsi.gov.uk](mailto:accreditation@nationalarchives.gsi.gov.uk).

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**Melinda Haunton**

The National Archives

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KCT Archive collections photograph, Acc 2014/7

## Raising awareness of archives at King's College, Taunton

Working with teenagers can be frustrating but also exciting, rewarding and fun... when you get it right, as Alison Mason explains.

King's College, Taunton, is a co-educational, independent school for 13 to 18-year-olds with around 470 children; mostly boarders with a West Country/South Wales connection. The school's historical collection was started in 1980 for the centenary celebrations and had been maintained by teaching staff until I was appointed as the first qualified archivist in 2010. Much of the archive contains personal information and is not readily open to the public and I was employed to work with the Development Office, to manage and use the collections to foster links with the large alumni community around the world.

The 2014 Explore Your Archive week's timing and theme of the First World War were particularly apt. King's has commemorated Remembrance Sunday around our war memorial since 1920 and holds its main alumni reunion dinner the same weekend. Furthermore our archive volunteer had written a Book of Remembrance with biographies



Selfie competition entry photograph



Selfie competition entry photograph

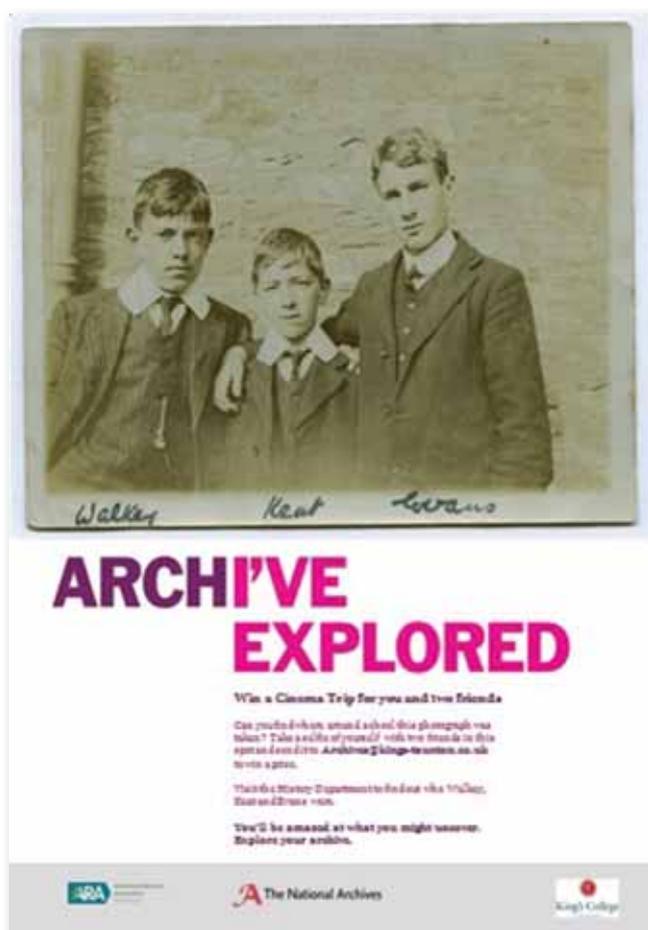
of the 81 old boys who had died during the war and it seemed natural to use the Remembrance weekend to launch both Explore Your Archive and the book.

Whilst I could easily think of ways to engage my adult audience I also wanted to appeal to current pupils. I only work two days a week so any events had to be simple. They centred on a single image from the new Remembrance Book - a picture of three friends standing outside the Chaplain's office.

A 'history box' contained resources about the three pictured boys - taken from our own archives and supplemented by online websites. In order to tell the stories of how all three boys came to King's and what happened to them during the war, the box included extracts from one of the friends' wartime diary in India and information researched for the memorial book for another.

I was most grateful for the support of our History Department who adopted the box for the week. The Third Form (Yr 9) studies the First World War during the Michaelmas term and every class used the box. Additionally all other history students were actively encouraged to explore its contents. Participants were given Explore Your Archive button badges and pencils which were extremely popular (amongst staff as well as pupils)

I was also keen to have an activity that was just fun to take part in whilst conveying a lasting impression that the school had an archive. For many children at King's the school is their term-time home as well as a place of education and I wanted an entertaining out of hours activity. From this was born a selfie competition to reproduce the image of the three boys taken in the same spot about 100 years later. The selfie was the phenomenon of 2014 and, I



Archive Awareness week poster with KCT Archive photograph

*“There is little doubt about the buzz that the competition caused within this small community”*

thought, simple and easy to take part in. I also offered a prize of cinema tickets for the winners.

Using the Explore Your Archive poster templates was an easy way to communicate the competition and I also briefed key staff (e.g. Housemasters/mistresses), sent blanket e-mails and was interviewed by the pupil newspaper.

Although the number of entries was not high (the winners are pictured here) there is little doubt about the buzz that the competition caused within this small community. I was approached by far more pupils afterwards who claimed they nearly entered (but didn't) indicating the difficulties of judging success with this age group.

The winning entries were featured on the school's website and Facebook pages and from there were picked up by The National Archives who linked to the school's site. The National Archives has also offered pupils a behind-the-scenes tour leading to much speculation as to how many Top Secret documents will be on view.

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**Alison Mason**

King's College, Taunton

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All images by kind permission of King's College, Taunton

# Don't Risk It! Know Your Records!

David Jenkins gives a roundup of the first year

The origins of the Don't Risk It! Know Your Records awareness campaign are closely tied to the development of the Explore Your Archives campaign. 'What's in it for us' probably encapsulates the views of records managers on hearing about Explore, and sadly we were forced to conclude that there really wasn't much in it for us. This shouldn't be seen as a criticism of Explore which is a fantastic campaign for archives and archivists, but fundamentally records managers have different requirements from an advocacy campaign. This is largely because records managers and archivists do have a different target audience and messages when it comes to advocacy.

Why do records managers need an advocacy campaign?

In a world of ever shrinking budgets and pressures to make organisations leaner and more efficient, organisations will inevitably look at where they can make savings; which services they don't need; and which services add value to their businesses. Recordkeeping can often be relegated to the category of 'back-office bureaucracy' and not a front-line, business-critical function. This is often the battle that recordkeeping professionals have to fight: to dispel these myths and articulate the positive role which they perform within their organisations.

Sadly records management doesn't always have the 'wow' factor that archives and conservation does. We can't dazzle our stakeholders with a thirteenth century charter, or show how we have painstakingly restored a priceless manuscript. Our well-organised file plans and carefully researched retention schedules don't really stand out as the valuable tools that they are, however much we might hope they should. However



*“The ARA has been fortuitous in making some powerful allies”*

Don't Risk It! Information Overload image

there is one thing which records managers can do to stress the valuable role which they perform and that is the support of compliance and the reduction of risk to an organisation. So, we can't show off an illuminated manuscript, but we can potentially save an organisation hundreds of thousands of pounds in fines.

The campaign to date and what the future holds:  
The first year of the campaign has certainly been a learning curve for all of those involved with it. Previous issues of ARC have detailed the resources and events held as part of the campaign but there are a few key deliverables which the campaign has resulted in which merit a particular mention.

Firstly, recordkeeping professionals now have access to a wealth of resources produced as part of the campaign which can be used to promote their services. These include branding materials, a records management health-check, and a promotional leaflet. All of these can be used in individual organisations and can be tailored to meet their particular requirements. Additionally, an advocacy toolkit gives recordkeeping professionals resources and ideas on how they might deliver an advocacy campaign. A number of well attended events have also been held on the theme of advocacy and the value of recordkeeping both for practitioners and for decision makers.

Secondly, the ARA has spoken directly to Chief Executives through a letter writing campaign to over

1400 organisations across the public, private, and third sectors. We are hopeful that this approach to key decision makers has planted a seed in their minds by demonstrating that their organisations may have recordkeeping professionals working in their midst, and that they can play a key role in reducing organisational risks.

Thirdly, the ARA has been fortuitous in making some powerful allies, namely KPMG and Preservica, in taking this campaign forward in a new and exciting direction. These two organisations have engaged with the campaign and have recognised its importance as an initiative in promoting good recordkeeping to key organisational decision makers. As both organisations formally lend their support to the campaign as it moves into its second year, the message of the importance of good recordkeeping has never had more powerful proponents. We are still in the early days of discussions with KPMG and Preservica but already we have come up with some great ideas for the way forward. Keep your eyes peeled for more news as it happens in future editions of ARC and ARA Today. The message of the value of good recordkeeping can only get louder!

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**David Jenkins**

ARA Section for Records Management and Information Governance

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Inside the Record Office at Cattedown, copyright: Plymouth City Council



# Plymouth History Centre

Louisa Blight reflects on a successful partnership.

In May 2014, the Heritage Lottery Fund (HLF) announced that Plymouth City Council and its partners had been successful in securing £12.8m for the Plymouth History Centre (PHC) scheme at round one of their national programme. This is a project to rehouse at risk collections on the site of the existing Plymouth City Museum and Art Gallery (PCMAG) and Plymouth Central Library. In their feedback they commented that the bid was particularly compelling because of the strength of the partnership and the tangible commitment from stakeholders.

The road to submission, however, was certainly not a smooth one and the importance of developing relationships, partnerships and advocates both internally and externally was critical to the bid's success. The prime driver for the development of the Plymouth History Centre scheme was the relocation of the Plymouth and West Devon Record Office (PWDRO)<sup>2</sup>. The

National Archives (TNA) had deemed the current location of PWDRO unfit for a 'Place of Deposit' and gave a deadline of 2013 for a resolution. Therefore, an open line of communication with TNA was necessary throughout the process, particularly to extend the deadline. TNA agreed to extend this subject to a strong application being submitted, which clearly it was. TNA are expert advisers for the HLF so it was all the more important that they were supportive of our plans and progress.

From the HLF's point of view, PWDRO's future was only one part of the package. For them, when discussions extended to include the rehousing of the at-risk regional South West Film and Television Archive (SWFTA), plus the photographic archives of the South West Image Bank (SWIB) and the poorly stored collections of PCMAG and the local studies collections within Plymouth Central Library, the heritage-related

*“A member of this group addressed the HLF representatives with ‘It’s not an if; it’s a must!’ Clearly they agreed!”*

value for money seemed increasingly more appealing, especially as the new storage solution was to include the upgrading of two Grade II listed buildings!

At the same time (2012), the Plymouth Arts and Heritage Service (PAHS) moved into the Economic Development department within the Council, which resulted in much greater political exposure - the Leader of the Council having the portfolio for Economic Development. This meant that discussions around the emerging concepts for the Plymouth History Centre were being held at very senior levels on a more regular basis. This exposure meant that work around the project escalated considerably during the course of 2012-2013, with project staff briefing Members, senior officials and key groups such as Destination Plymouth seemingly on a weekly basis. Very early on, however, we were given the steer from HLF of the importance of cross-party support for this project and as a result, it is fair to say that key individuals from both sides of the political table see the delivery of the PHC as a personal commitment to the people of Plymouth.

This is a substantial change from just five years ago when a pressure group called ‘Save Plymouth’s Archives’ was set up from within the heritage community. The fact that many of the constituent members of this group signed a united letter of endorsement for the PHC project and supported PCC at the HLF round one visit in March 2014 is testament to the journey we have been on. In 2012 a Heritage Consortium group was established to keep interested parties in the loop about PHC progress, to share ideas and to develop joint projects. In May 2013, the first ever Plymouth History Festival was delivered by PAHS, with over 100 events across the city thanks to members of this enthusiastic group.

It was certainly a proud moment for the PHC team when on the day of the HLF round one visit, a member of this group addressed the HLF representatives with “it’s not an if; it’s a must!” Clearly they agreed!

The PHC project is now well into its development phase. The team aim to submit their round two application in April 2016. If approved, the building work will commence in January 2017 and the new building is due to open in 2020 in time for the Mayflower400 celebrations. For more information about this project see [www.loveourpast.co.uk](http://www.loveourpast.co.uk).

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### **Louisa Blight**

Plymouth Arts and Heritage Service

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<sup>1</sup> Working title.

<sup>2</sup> PWDRO is part of the Plymouth Arts and Heritage Service along with the collections of PCMAG.



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# Are your collections worthy of a UNESCO Inscription?

Elizabeth Oxborrow-Cowan highlights the advantages of recognising the significance of the collections in your care.

UNESCO's Memory of the World UK Register is now open for nominations. Do you think you have material that would be worth putting forward? Perhaps I can persuade you to take part.

UNESCO's Memory of the World (MoW) is an expert-led programme that seeks to promote and protect the world's documentary heritage. Its vision is that "the world's documentary heritage belongs to all, should be fully preserved and protected for all and, with due recognition of cultural mores and practicalities, should be permanently accessible to all without hindrance".

The MoW programme works at a number of levels - international, regional (i.e. regions of the world), and national. Each has its own remit and the work is of equal importance, i.e. the levels should not be viewed hierarchically. Individual countries may establish their own national committee. In the UK, MoW UK delivers the programme through a variety of activities including managing the UK MoW Register, developing policy briefs, and one-off events.

The MoW Registers form part of the programme's work to raise awareness of documentary heritage and,

like the MoW Committees, exist at the international, regional and national level. The Registers draw attention to collections of outstanding significance relating to the geographical region covered by their relevant MoW Committee. Any individual or organisation may make a nomination to the Register. The UK Register welcomed its first inscriptions in 2010 and now inscribes collections on a biennial basis. It celebrates those collections that are of outstanding significance to the UK.

Research by Andrew Green in 2013 showed that a MoW Inscription could bring three major benefits:

- Gaining recognition from the parent institution, funders and the general public. It underscores the message we all want to communicate that our collections are special and at the same time is an independent view of the collection's significance. The WRVS archive used its inscription to radically raise its profile with senior decision-makers and leverage increased organisational support
- Providing a specific focus for publicity and promotion at the awards ceremony - the awards



Image from the diary of Robert Hooke 1672-1693, copyright: City of London: London Metropolitan Archives

“The great strength of the award is that it is so broad in its reach. It is not just for the major institutions”

ceremony has provided eye-catching publicity content and provided an opportunity to invite key decision-makers from the parent body to the event. 2014’s event was a very successful evening generously hosted by Lloyds Banking Group in the stunning Bryce Hall in the heart of Edinburgh and attended by many VIPs including Fiona Hyslop, Cabinet Secretary for Culture in the Scottish Government. 2016’s event promises to be just as good!

- Helping to attract resources by including Inscription as evidence to funders of the importance of the collection. In the case of the Wedgewood Archive the UNESCO inscription was an element in the recent fundraising effort to prevent the collection being broken up and sold privately.

For me the great strength of the award is that it is so broad in its reach. It is not just for the major institutions. Any organisation or individual can apply from anywhere in the UK. Current holders include national institutions such as The National Library of Wales, the Parliamentary Archives, local authority services such as West Yorkshire and West Glamorgan, businesses such as the Bank of Scotland and BT, universities such as Edinburgh and Cambridge, the charities the Children’s Society and the Royal Voluntary Service. Likewise it covers all archival and library formats and record types. Just a brief look at the current inscriptions reveals film, parchment, engineering plans, literary works, and even Ancient Roman pewter ‘curses’. And of course the subject coverage is without bounds. So far the Register spans diverse aspects of life including civic

administration, treatment of HIV/Aids, communications, politics, cinema, mapping, poetry, revolt, politics, slavery, science, health, ship building, and the precursor of the TV interview. I urge you to take a look at the collections just out of curiosity. You will find links to some wonderful material.

The one unifying characteristic is that these inscriptions are for documentary heritage of outstanding significance to the UK. As you will see if you take a look at the Nomination Form and Handbook (<http://www.unesco.org.uk/engage/apply-to-the-memory-of-the-world-register-uk-international/>) that significance can be assessed by one or more of the following criteria: time, place, people, subject, theme, form and style, social/spiritual/community. Each nomination is judged on its own merits and there is no ‘quota’ for the number of inscriptions in each round.

The nomination process is now open and you can submit an application any time between now and 29 January 2016. The process is designed to be as simple as possible. So if you think you have something remarkable in your collections do take time to look at the website and the nomination form. I really look forward to seeing what the 2016 Inscriptions will include.

**Elizabeth Oxborrow-Cowan**

UNESCO Memory of the World UK Committee



# Looking back on highlights of Wales' Audience Development Strategy

Nicola Williams celebrates some of the successful archive initiatives which have taken place in Wales.

## National Marketing Strategy

*Archives for the 21st Century - a National Marketing Strategy and Implementation Plan 2011-2014* was produced for the Welsh Government in 2011. Its purpose was to underpin future audience development work for the archive domain in Wales in order to:

- Promote visitor numbers
- Widen access to services and resources
- Identify strengths and weaknesses in current audience development activities and assist in identifying future work programmes.

The key initiatives proposed included:

- Appointing a Project Worker and establishing a Steering Group
- Developing a training programme
- Creating a programme of high profile national events
- Drawing in key stakeholders
- Developing the Archives Wales website
- Working with the community.

## What's been achieved?

The audience development team based in Wrexham had been managing the Audience Development Programme, funded by Welsh Government, for Libraries since 2005 and welcomed the opportunity to work with the archive

sector. Activity has also extended to the museum sector and this has enabled cross sector working and identification of synergies across archives, museums and libraries in Wales.

As a first step in working with archives a steering group was established consisting of staff with an interest in marketing from archive services across Wales. The group meet face-to-face twice a year but communicate on a regular basis.

Since 2011 the team have also built relationships with key stakeholders including archives staff, Archives and Records Council Wales



Marketing excellence awards



Badges at West Glamorgan Archives



'Tell Us Your Story' promotional material

(ARCW), the Archives and Records Association (ARA), The National Archives (TNA) and The National Library of Wales.

**Campaigns**

Each year the team has run a public-facing campaign - an initial Wales only campaign invited people to “Tell Us Your Story” in 2012, in addition to participation in the UK-wide “Explore Your Archive” campaigns during 2013 and 2014.

These campaigns have resulted in:

- Greater awareness of archives during a specific time of year
- Highlighting of services to key stakeholders, e.g. politicians, community groups, educational

- institutions, heads of service
- Opportunities for services to try new events and activities with the help of grants
- Professional, co-ordinated marketing materials
- National/local press coverage
- Increased social media activity
- Production of promotional films available via the Archives Wales YouTube channel
- New partnerships
- Increase in staff morale
- Development of new skills.

**Audience Development Activity**

A Plan is produced each year looking at key areas such as -

- Digital activity - developing Archives Wales website,

- producing social media content
- Media relations - developing relationships, producing press releases and a PR calendar, organising photo calls
- Promoting national initiatives / special events e.g. Open Doors (CADW), Kids in Museums, Museums at Night, WW1 Commemorations, Magna Carta
- Training - marketing and media workshops
- Raising awareness of specific projects e.g. Cynefin - digitising the tithe maps of Wales
- Cross-sector activity - Marketing Excellence Awards, Rugby Stories (creative writing competition for young people).

“The campaign provided a good opportunity for us to learn more about our social media management system e.g. learning how to schedule tweets, how to write for Twitter and use Storify.”

(Archive Staff Member)

As Kim Collis, ARCW representative, has commented: “The audience development team have made significant steps in developing a coherent brand and a coherent campaign for Archives in Wales since they were appointed to carry out this work. Most obviously, the Archives Wales website has taken on a more pro-active role in marketing archives since it was updated in the last year. There have been three public campaigns, one Wales-led and two UK-led which have pushed the message that using archives in Wales is both educational and fun. ARCW has developed an active profile in Facebook and Twitter, which has helped individual services to follow in their footsteps. Most importantly, the team have managed to bring together a disparate group of archives in Wales and forge a sense of common purpose in marketing their services together.”

**Summing up**

The National Strategy has been essential in providing the team and sector with a strong foundation and focus for planning. Most actions have been taken forward helping to widen awareness of and access to archives in Wales.

In these challenging times, it has been crucial to highlight the importance of marketing and audience development to archives. By working closely with the sector and key partners, as well as learning from experience, research

and knowledge gained each year, the team have been able to support delivery against national and local priorities, helping to ensure that more people can benefit from Wales’ rich archival heritage.

**Nicola Williams**

Audience Development Team

Image copyright: Welsh Government / Archives Wales

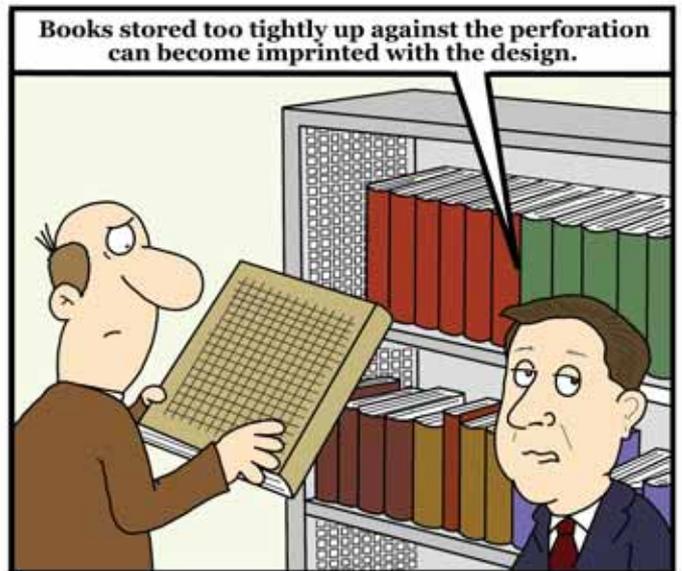
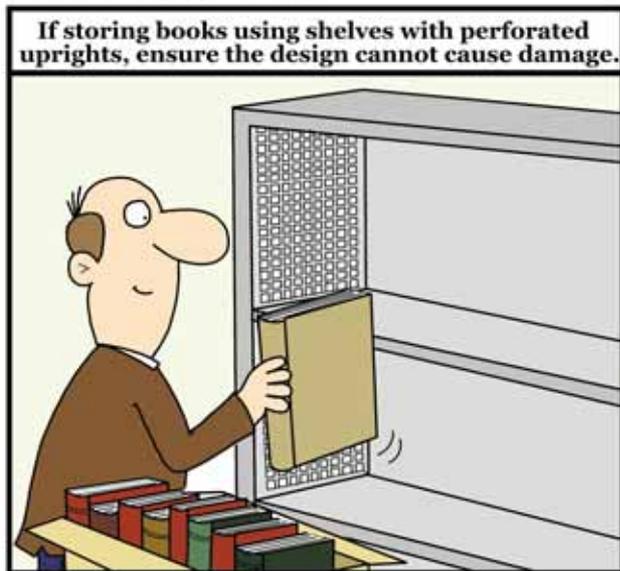
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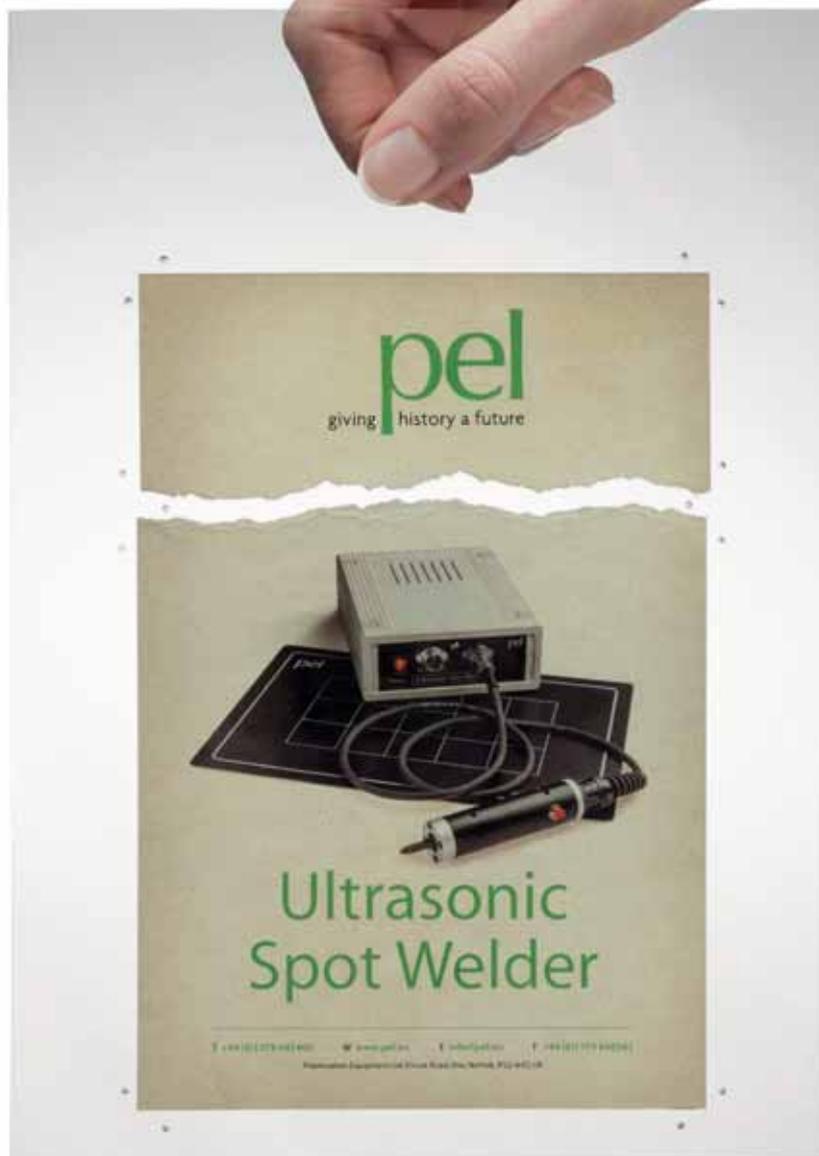


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