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**An artefact
of the Peace
Conference
of Vienna**



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to the
Community
Archives**



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**Project[ed]
Voices to
Adopt a Slide**

Community Archives and Heritage Group Special Issue





Call for Core Training Co-ordinators

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

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

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

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

Lizzy Baker, ARA Training Group Chair

Email: lizzy.aratraining@outlook.com

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



**Archives & Records
Association**
UK & Ireland

Welcome to ARC Magazine July 2015

All of us are part of communities. Communities tell us where we are from, where we are going, where we belong. Communities share our interests, they transform us; they help us define our identities. As we pass through life in this contemporary information age, we can even join communities and maintain old relationships through great distances virtually and online. In this month's issue, the Community Archives and Heritage Group (CAHG) has articles about recognising key people who work with local communities and projects that share their work to advocate and preserve their local heritage. The Features section is quite international in scope and contains articles about collections shaped by individuals who are part of communities, venturing away and returning with material objects or enriching experiences and the documents preserved from these journeys. In the final section, there are invitations to promote your collections through a book series and to join communities working to save unique material.

One of the benefits of being part of the ARC Editors little community is the opportunity to read these unique stories first and then present them to the wider ARA community. The last



few years in this role has been an enriching experience for me personally, as well as professionally, and I urge anyone reading this to consider joining the ARC Editor's team.

Rose Roberto
Editor

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Front cover shows: *Boy destroying piano at Pant-y-Waen, South Wales, 1961* © Philip Jones Griffiths by kind permission of the National Library of Wales.

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opening lines

As you are probably aware, the ARA has been reviewing its CPD offer to its members for the last two years, and with three meetings of the Pilot Group under our belts, it seems an opportune moment to give you an update on progress to date. The Pilot Group is comprised of 20 individuals, with a wide range of experience, tenure and professional practice between them. We meet on a six-monthly basis to compare progress, discuss issues which have arisen, and contribute to the development of the scheme. The Pilot Group is supported by a steering group which has oversight of the whole CPD programme. Indeed, feedback from the Pilot Group has already led to revisions of the competencies and reshaping of the guidance provided. We are well on the way to achieving our goal of a clear concise framework for benchmarking the professional practice of ARA members, which is open to all. Earlier in the Spring, six members of the Pilot Group and staff undertook intensive training in the use of the e-portfolio system which we have commissioned and we will be rolling out use of the system to the Pilot Group imminently. In due course, all members of the ARA will be able to use this system to document and record their CPD activities. The CPD scheme will be rolled out at three levels:

Foundation (for pre-qualification, para-professional and volunteer members)

This is included to encourage any member of the ARA to utilise the framework in their day-to-day practice. Assessment of this level will be available, with support from the relevant employer. Mapping pre-course experience against the framework, in particular, will allow members to demonstrate progression from the earliest points in their career.

Registration (for qualified professional members)

The point at which members are eligible to apply for registered status will be extended to 5 years post qualification (FTE). At present, enrolment for the Registration Scheme is on hiatus until the end of the year. Enrolments onto the new scheme will begin on 1st January 2016. Anyone enrolled onto the current scheme has until 2017 to complete their portfolio and submit it for assessment under the terms of current scheme. Anyone enrolled on the current scheme who does not submit in that time will automatically be enrolled in the new scheme at the beginning of 2017. Registered status will be revalidated every five years (although deferment will be permitted in certain circumstances (e.g., parental leave, unemployment, bereavement) and at least two revalidations will be required in order to progress to Fellowship.



Fellowship (for qualified members, who have been registered for at least 15 years)

Anyone wishing to attain Fellowship status will need to have been a registered member of the ARA for a minimum of 15 years (FTE). As well as demonstrating progression and achievement against the framework of competencies, those working towards Fellowship status will be required to demonstrate a contribution to the profession (e.g., through positions on professional committees, taking on mentoring roles, undertaking professional research, publishing etc.). A peer panel will be convened as part of any assessment of those applying for Fellowship status. Fellowship status will be revalidated under the same terms as Registered status.

We are currently determining a number of details of the scheme, and will be taking the next round of proposals to the ARA Board this summer. Further information can be found on the ARA website, and specific queries may be sent to: cpd@archives.org.uk.

Jessamy Carlson

CPD Lead, ARA Board

Registration Scheme **news:**

Feedback to Candidates from the Assessors: 2014

Following the last round of portfolio submissions, the assessors have compiled the following comments and hope that they will be useful to those of you still working towards submission by the current Scheme deadline of 1 October, 2017.

1. The focus of each Learning Outcomes Form (LOF) should be your personal learning and development. The first two sections should describe your personal motivation for undertaking this activity and your learning or achievement. The third section of the LOF should demonstrate the ongoing benefits to you personally, not the benefit to your organisation or employer.
2. There has been some confusion in recent portfolios between sections two and three of the LOF. There is scope to include substantial learning in 'Follow up/continued benefit', but there also needs to be significant content in the 'What I learned/achieved' section too. Candidates should make sure their examples in part three show how long-term benefit has been achieved.
3. Assessors expect candidates to demonstrate their familiarity with and understanding of current professional standards. Do refer to any professional standards you use in the course of your activities, and explain if and why you are not able to meet those standards in your workplace. LOFs that omit reference to obvious standards may be sent back to the candidate for amendment.
4. In describing a contribution to the profession role, you must clarify what you personally did (e.g., number of meetings attended, participating in pieces of work), to enable the assessors to gauge the level of commitment involved. Although no minimum term is stipulated, contribution to the profession roles lasting less than one year are unlikely to be sufficient for a valid credit.
5. The assessors have noted some instances of excessive repetition within the portfolio. Clear and effective cross referencing of credits to demonstrate building your development is good, but repeating the same wording is not effective or helpful: different learning outcomes should be demonstrated in each credit.

6. Consider whether there are large areas of work which you have not included - the assessors were puzzled by references to major learning activities (such as running a premises move) that came within the portfolio eligibility period but were not among the claimed credits.
7. Candidates are reminded of the importance of proof reading and clear numbering of credits. Check the website for the latest guidance on naming and numbering files for electronic submission. Make it easy for the assessors to navigate through your portfolio and make the portfolio look and sound professional.
8. In the recent assessment round, 12 portfolios were submitted, of which only four were passed without significant issues that needed rectifying during assessment. Beware of rushing to submit your portfolio! The assessors wish to remind candidates intending to submit under the existing scheme that it remains open until the end of 2017. Assessment standards are not falling just because the current scheme is coming to an end, and assessors would much prefer to assess portfolios which are ready to be submitted!

Tricia Phillips
ARA Registrar

Collecting matters

The *Philanthropic Archives Project* is part of The National Archives' continuing programme of engagement with particular archival constituencies and follows the footsteps of our successful Religious Archives Support Plan and *Archiving the Arts* initiative.

Philanthropy lies at the heart of British society and there are currently 164,000 charities registered with the Charity Commission for England and Wales alone. The sector is extremely diverse ranging from ancient foundations such as the Rochester Bridge Trust who hold their own records dating back to 1390 to the Save the Children Fund established in 1919 with the majority of their archives deposited with Birmingham University Library. The archives of charities and voluntary bodies provide a rich research resource for historical, social and political research as well as providing alternative perspectives to those found in the archives of businesses and government, whether central or local.

The project is in response to continuing concern at the vulnerability of the sector as articulated by the CHARM draft strategy (2009), the Campaign for Voluntary Sector Archives (2012) and Matthew McMurray's report on charity archives (2013). It aims to identify the major archive collections in the charity and voluntary sector, to increase the awareness of the research, social and cultural value of such material, to support best practice, and to assess and develop the long-term sustainability of the sector.

The work will be undertaken by a project officer and will run for four years.

Please contact us for further information.

Philip Gale

Head of Independent Archives,
The National Archives

The Conservation Stream at the ARA conference, Dublin 2015

The ARA annual conference is the only multi-day event that deals specifically with the conservation and preservation of archives and remains a very significant event in the conservator's calendar. It is the foremost opportunity for training and personal development in the year and with three days of concentrated, focussed sessions it is great value to attend.

The title this year, 'Challenges, obligations or imperatives?' is sufficiently broad enough to encompass the wide range of topics that are current in the conservation world today. There is such a variety that it is a challenge to know where to begin to tell of the wonders that await.

After the keynote, Wednesday begins with the sessions on how to deal with large collections, the problems of prioritisation and the difficulties in conserving a large map collection. It will be good to hear the eminent speakers from the National Library of Ireland and the National Archives of Ireland. This should encourage plenty of discussion on the dilemma of continuing to care for our collections within tight budget.

Flavio Marzo from the British Library will address the evolving role of book conservation in relation to a collaborative and cross sector working project for the Qatar Foundation to produce 500,000 images from Arabic manuscripts. Richard Nicols, conservator at Staffordshire Archives, will speak about the conservation of an early psalter with a detailed talk about the structure and conservation of the early binding. In addition, Eliza Jacobi, from the Restauratie Nijhoff



© Richard Nicols.

Asser (RNA) Amsterdam, will tackle the problems of repair to documents written in iron gall ink. I am very much looking forward to learning from the experts, bringing back new information to be used in my everyday work and returning newly inspired.

Professor Matthew Collins, University of York, will broach the thorny subject of the destructive analysis of parchment. Dr David Mills, from Queen Mary University, will explain how hidden text can be revealed with modern X-ray techniques. Both these distinguished scientists are expanding existing knowledge of the physical materials in our archives. After a long day one, crammed with relevant talks we can relax in the salubrious surroundings of the Royal College of Physicians for a drinks reception.

Take a look at the extensive programme for the conservation stream and you will see that Thursday and Friday bring more high quality talks dealing with complex practicalities that we face every day. There is really so much on offer that it would take too long to relate. It would be a shame to miss it. So, keep up your CPD, register online, and don't forget to encourage colleagues to do likewise.

Mark Allen

Flintshire Record Office

ARA welcomes new Head of Public Affairs

Following Marie Owen's recent retirement to a summer in her garden, in between watching tennis, we welcome Jon Elliott as our new Head of Public Affairs.

Jon joins us with considerable experience of working with, and also lobbying, politicians. The role of Head of Public Affairs has been tweaked to enable us to spend more time directly lobbying and advocating to politicians, officials and other legislators. We are planning to be more proactive as we expect more threats to the record keeping sector and especially more cuts to the public sector.



Jon Elliott, new Head of ARA Public Affairs

Jon had a successful career within the UK civil service in the Foreign and Commonwealth Office. He then moved to the NGO sector and worked for Human Rights Watch, primarily doing advocacy work regarding Africa. Following a return to the UK and a stint with the private sector he is now with us.

We are already benefitting from this experience as he has taken on the lead for the EU Data Protection Regulation from me. (I do mean we, it's not just me benefitting. Honest!) We will be actively lobbying UK government departments, the EU, the LGA and other organisations over the next few months.

Competition for the vacancy was fierce and brought home to me the number of good people currently in the job market. All the candidates we interviewed could have been appointed. That is a first in my experience.

Jon is keen to meet members and will be attending national, regional and section meetings as he can. Invite him at jon.elliott@archives.org.uk.

John Chambers
Chief Executive

An artefact of the Peace Conference of Vienna

The book of calling cards from Vienna belonged to the enigmatic Frances Anne Vane-Tempest Stewart. Frances Anne was the wealthiest heiress in England when she married Charles Stewart, half-brother of Lord Castlereagh and later the 3rd Marquess of Londonderry. The couple were based in Vienna where Charles was British Ambassador from 1814 to 1823. They travelled widely and entertained lavishly. The volume dates from 1815-1822 and contains calling cards collected by Frances Anne from Vienna.

Charles was involved in the Congress of Vienna, 1814-1815, the peace conference that forged a balance of power between the allies and aimed to guarantee peace and stability in Europe after the destruction of the Napoleonic Wars. The 200th anniversary of the Congress was celebrated in June this year.

The cards read like a roll call of the European diplomatic and political élite at a time of great upheaval caused by the ending of the Napoleonic Wars. It includes the cards of Prince Metternich of Austria, Tsar Alexander I of Russia, the Duke of Wellington, Count Nugent - an Irish officer who fought against Napoleon in Austrian and British service, Napoleon's wife, Marie Louise, Duchess of Parma and Sir James Wylie, a Scottish military surgeon who served three Russian Tsars' and has a hospital named after him in St Petersburg.

The peace conference was held in Vienna as it was considered the centre of European diplomacy and a suitable venue for all the major powers to meet on the 1st October, 1814. Territorial issues featured heavily as there were major disputes that threatened to spill over into another continental conflict. Matters that had to be decided included: the abolition of the slave trade, navigation on European rivers, the restoration of the Bourbon royal family, the constitution of Switzerland, the foundation of a new German confederation and the future

of Poland, Norway, Saxony, Italy and France. In the midst of these intense negotiations, something catastrophic happened: Napoleon escaped from exile on the island of Elba in March 1815, and had a final throw of the dice at the battle of Waterloo on the 18th June. Finally defeated by the allied powers of Great Britain, Prussia, Austria and Russia, a new system of international diplomacy was born to maintain peace in Europe and the balance of power between the allies. This could be considered as the beginning of international peacekeeping and it can be considered paved the way for the formation of the League of Nations in 1919 and the United Nations in 1945.

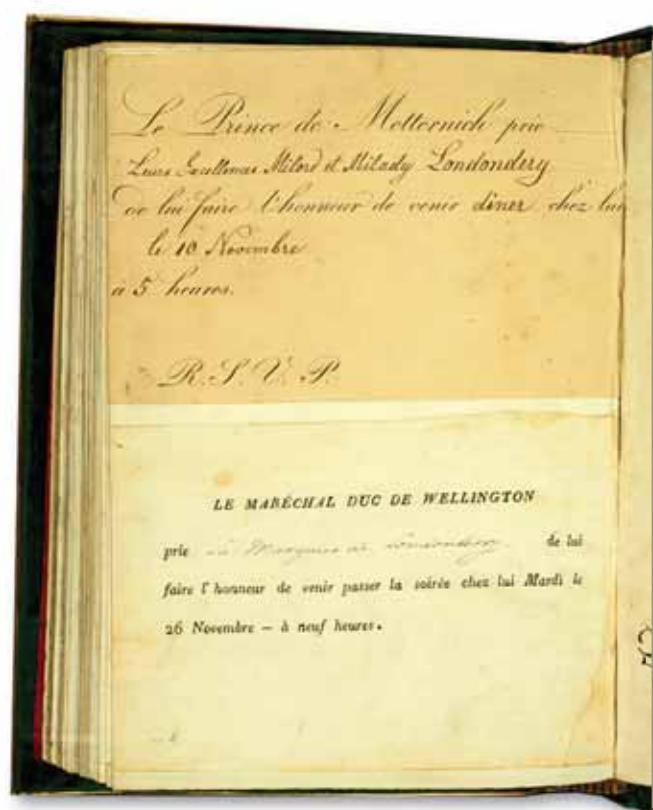
See if you can match some of the cards with the following individuals:

Marie Louise, Duchess of Parma and ex-wife of Napoleon

Marie Louise was an Archduchess of Austria who married Napoleon in 1810. This was a political marriage to cement the peace between France and Austria after a series of military defeats by Napoleon upon Vienna. She was adored by Napoleon but his fortunes began to change after the defeat in Russia in 1812. The treaty of Fontainebleau required Napoleon to abdicate, and live in exile on the Mediterranean island of Elba. Marie Louise ruled as the Duchess of Parma and she re-married twice after Napoleon's death in 1821. Her marriage to Napoleon was an arranged, dynastic one and she is reported to have said at their first actual meeting, "You are much better-looking than your portrait."

Count Lavall Nugent

Born in Westmeath, Ireland in 1777, Lavall Nugent joined the Austrian Imperial Army aged 17. He fought with distinction at the battles of Varaggio and Marengo against Napoleon and was promoted to a Major-Colonel. After Austria's defeat by Napoleon in 1810, Nugent joined the British Army and was made a Lieutenant-General. He fought in the Spanish Campaign and in 1813 resumed his command in the Austrian Army and fought in Italy. For





his long service to Austria, he was awarded an estate on Hapsburg territory in Croatia where he died in 1862.

Prince Klemens Von Metternich

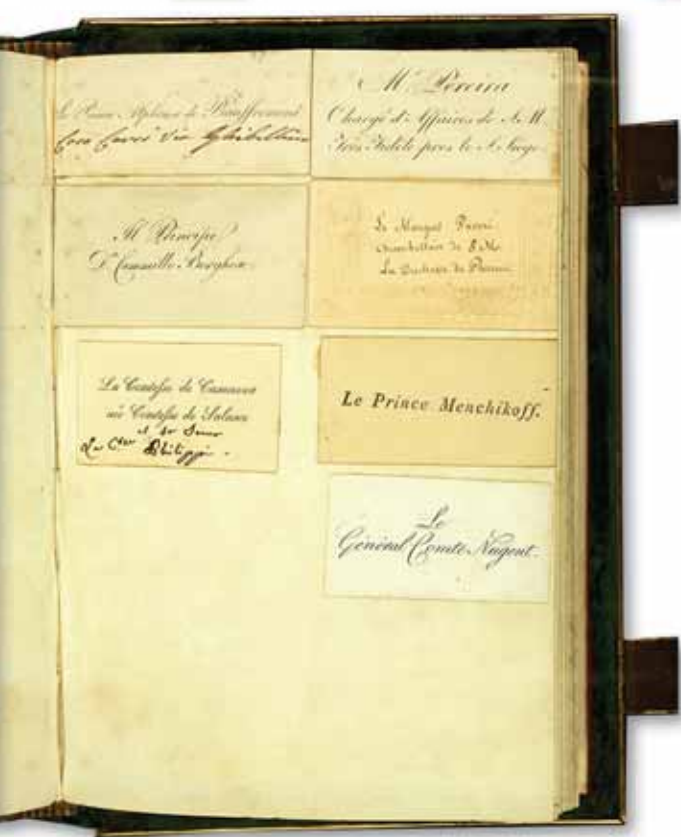
An Austrian politician and statesman, Metternich is regarded as one of the most influential figures that helped to shape Europe after the Napoleonic Wars. His actions and alliances and skills as a diplomat helped to prevent major wars in Europe breaking out after the defeat of Napoleon. He resisted Russian imperialism although he could not stop Poland being ruled as a satellite of Russia. He is regarded as one of the key figures at the Congress of Vienna and the peace that followed is widely-known as 'The Age of Metternich'.

Alexander I, Tsar of Russia

After the final defeat of Napoleon, Alexander was considered the saviour of Europe by some and regarded as a tyrant by others. There can be little doubt that his standing army of 800,000 troops in Europe in 1815/1816 did assist his diplomatic skills and bargaining power. Tsar Alexander became friends with Lady Londonderry in Vienna and the invitation written in French is an example of this. Arthur Wellesley, the Duke of Wellington. He was born on the 1st May, 1769 in Dublin. The Duke of Wellington is best known for his victory over Napoleon at the battle of Waterloo on the 18th June, 1815. This proved to be the final defeat for Napoleon and he was sent into exile. He was Prime Minister of Britain twice and died in 1852.

Brett Irwin

Public Record Office of Northern Ireland



All material used with the permission of the Deputy Keeper of Records, Public Record Office of Northern Ireland. The original volume of calling cards and travel journal are closed for preservation reasons. A copy of both may be ordered and viewed in PRONI's reading room (catalogue reference D654/B/7/1/1A). A digital copy is available on the PRONI website <http://www.proni.gov.uk/francesanepdfi.pdf>

The video revealing the processes involved in digitising of the book is available on: http://www.proni.gov.uk/index/exhibitions_talks_and_events/preservation_week.htm of the PRONI website. PRONI holds other papers relating to the Marquesses of Londonderry and Mount Stewart in D654, D2846 and D3099. These collections are known collectively as the 'Londonderry papers'.

'For Club and Country'

Geologists, The Sedgwick Club and World War I

In 2014 research was undertaken at the Sedgwick Museum of Earth Sciences, supported by Arts Council England (ACE), to investigate members of the Sedgwick Club who contributed to the war effort. A small exhibition, including specimens and archives opened last February.

The exhibition concept was conceived following a 2012 donation of records from the family of Professor William Bernard Robinson King (1889-1963). King was a student at Jesus College (1908-1912) and 11th Woodwardian Professor of Geology (1943-1955). During WWI he supervised and interpreted many of the 400 'borings' that were put down behind the Western Front, which had been investigated for water supply. King was subsequently awarded an OBE for his services.

The Archive, which includes notebooks, maps, medals and a photograph album were catalogued and repackaged with the kind assistance of the late Dr Colin Forbes (1922-2014). <http://archiveshub.ac.uk/data/gb590-wbrk>.

During cataloguing staff uncovered a photo, from a Sedgwick Club excursion to Wales in 1911. It was labelled – *WBR King, A. Don, TC Nicholas*. It transpired that Archibald Don had been a natural sciences student at Trinity College, although he switched to Medicine just before the War.

The Sedgwick Club, reported to be the oldest student geological club in the world, ceased its regular meetings with the outbreak of war. This is indicated in the Club minute book. A 'war-list' was written in February 1915 and displayed in the Museum; College affiliation and military rank of members were provided. Of the 43 members listed, seven sadly lost their lives, whilst several others were wounded.

Don's biography revealed that he had written to the Woodwardian Professor of Geology, Thomas McKenny Hughes in 1916. He had sent mammoth bones and other items to the Museum that the 10th Battalion



Sedgwick Club excursion to Wales
From left to right: WBR King, Archibald Don, and TC Nicholas [right] in Wales - Pen Y benar, Abersoch, St Tudwall's Peninsula, 1910/1911 (Sedgwick Museum Archives, The papers of WBR King, ref: WBRK 3/1) © University of Cambridge

Black Watch had found in the trenches in Salonika (Thessaloniki), where he was stationed.

The bones were located on display in the museum, as were the original letters and sketches (still in their envelopes!). One letter, dated 16th February 1916, describes the measurements of the Mammoth tusk:

'The top lay 5 feet 9 inches from the middle of the thick end, and this line (joining the tip to the thick end) was 3 feet 4 inches from the furthest point of the cm've. The measurement of the outer curve of the tusk worked out at almost exactly 10 feet... I hope this fragmentary relic reaches the Sedgwick Museum all right, and that I shall some day, not too distant, see it there'.

Mammoth tusks (essentially teeth!) are interesting for a number of reasons, not least because, rather like tree-rings, they grew daily, therefore providing a complete record of an animal's life stored in them. Hopefully palaeontologists will undertake research into this specimen, and with advances in scientific techniques, it would perhaps be possible to ascertain a definitive age of the mammoth the tusk belonged to.



Tusk specimens at the Sedgwick Museum of Earth Science, University of Cambridge. © University of Cambridge

Sadly Don acquired benign tertian Malaria in July 1916, from he appeared to recover, but subsequently died of malignant malaria (presumed to be dysentery) 11th September 1916, aged just 25. Don, therefore never got to see the material on display in the Museum that he had carefully and dutifully sent back to Cambridge.

A series of eight panels were produced to tell the stories that had been uncovered (including the lives of female Sedgwick club members), and to bring specimens and records together. The exhibition, entitled *'For Club and Country'* was designed in-house by Rob Theodore (Museums Collections Assistant), and the panels were printed externally. Due to the light levels in the gallery it was agreed, with the Museum Conservator, that the originals would be exhibited for a maximum of 3 months.

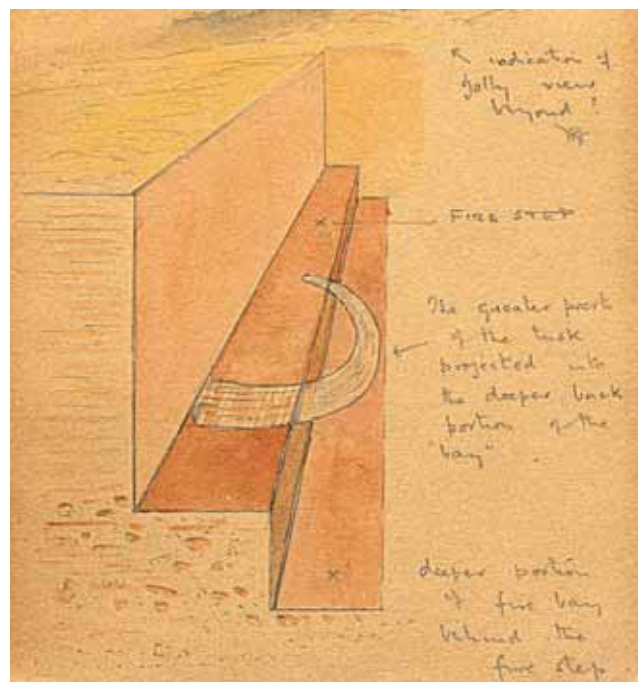
From starting out as a 'simple' archive cataloguing/preservation project, and some research into WWI, it became so much more—not least in providing much needed context to the specimens which had been on display in the gallery since they arrived in 1916. This highlighted the relevance of archives to specimens of potential scientific interest.

In a letter to his mother, 12th August 1916, Archibald Don wrote: *"And yet the knowledge of the world just for a time cannot help suffering. For the world at the end of this business will be ignorant in many ways, and yet again perhaps wiser than it was."*

Staff here are certainly much wiser about the pieces of 'tusk' that were on display in the gallery – and have William King and Archibald Don to thank for leaving behind their records.

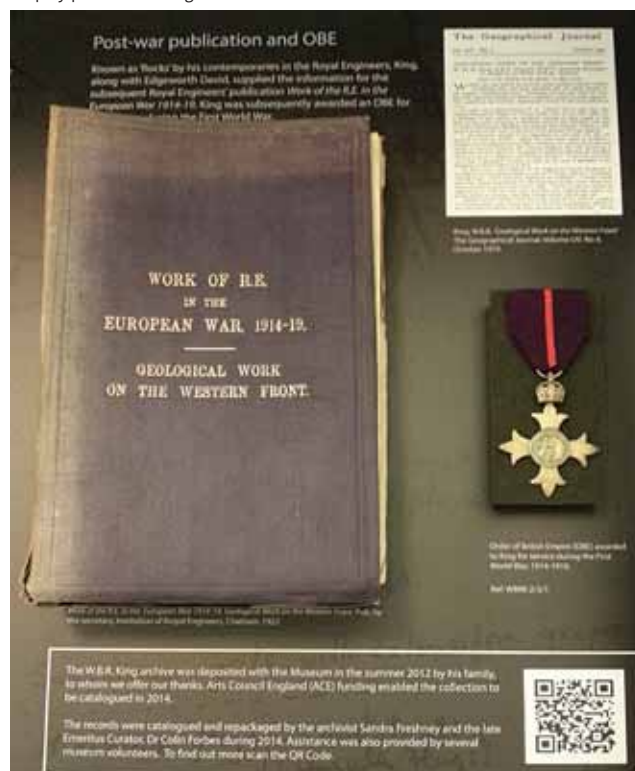
Sandra Freshney


Archivist, University of Cambridge



Sketches of the mammoth tusk (reconstructed) as it lay in the trench, with approximate measurements. Sketched by Archibald Don and sent with the specimen pieces to Professor McKenny Hughes at the Sedgwick Museum, 1916. (Sedgwick Museum Archives, ref. TN 4165) © University of Cambridge

Display panel WBR King





The Mobius Fellowship programme

An enriching experience, a chance to travel

In October 2013, *ARC Magazine* publicised a new fellowship programme for archive, museum and visual arts professionals in Finland, the UK, Ireland and New York. Subsequently named 'Mobius', the programme undertook to foster the international exchange of ideas and best practice and support collaborative professional relationships.

Intrigued, I made enquiries and decided to apply. Applicants were requested to outline the topic they wanted to explore during their fellowship; there were no pre-defined criteria. Unsure what the selectors would be looking for, I was not very hopeful and was taken unawares when an e-mail arrived informing me that I had been successful. Eight fellows had been selected: six from Finland and two from the UK. I was the sole archivist.

A host institution was identified for each participant. The National Archives of Finland in Helsinki was selected as my base and Jaana Kilkki, director of

the Collections Management division, took on responsibility for arranging my programme, which we discussed via e-mail and skype.

For the first strand of my programme, I undertook a project with staff from the National Library of Finland, engaged in developing *Finna*, a cultural heritage portal that brings together metadata and digital content from a range of Finnish museums, archives and libraries. I evaluated how effectively the search tools worked with archival metadata and the clarity with which this data was presented. I also reviewed the way in which users were informed about how to access the original archival records. As well as carrying out my own testing, I interviewed a couple of archive users for their feedback on the portal, which was very useful.

Secondly, I reviewed a range of archive services, all of which were creating new online catalogues and tools. Archivists and IT staff were generous



Interior view of the Estonian Film Archive

with their time (and coffee and cakes), talking me through the development process and demonstrating the features of their resources. Almost all of the catalogues I saw had been built ‘in-house’ by IT staff using open-source software. It seems that use of open source tools reflected a wider commitment to open data and information in provided by the Finnish government to the larger society.

A particular highlight of my trip (which falls into this second strand) was a visit to nearby Estonia, a country that has embraced integrated digital public services. Initially, three Finnish colleagues and I met with staff at the National Archives of Estonia’s headquarters in Tartu for an in-depth discussion about their digital initiatives. My Finnish colleagues and I then viewed these in practice at the regional archive in Tallinn and the Estonian film archive, housed in a former, very grim, Soviet prison. Looking at the ‘big picture’ of service provision in both Estonia and Finland, I was inspired by what

both countries had achieved overall, although I did feel in some areas there was duplication of effort.

The third strand of my programme focussed on theoretical issues. The National Archives of Finland is developing a new conceptual model for archival description and this is informing new cataloguing practices and bespoke cataloguing software. The model centres on contextual description and uses ontologies to facilitate data sharing. The ambitious project faces several challenges, including the absence of suitable ontologies, upgrading existing catalogue data, and funding issues. I studied the conceptual model and met with staff involved with all aspects of the project.

The Mobius Fellowship offered me the opportunity to investigate and reflect upon key current issues affecting the archive sector today and evaluate different approaches to them. Formal and informal discussions with cultural heritage professionals were

informative and stimulating.

Living and working in Finland for 10 weeks was a wonderful, if sometimes challenging, experience. I tried my best to master some Finnish before I set off and lunchtimes were spent practising with the language app on my phone. I didn't get past the basics but my limited vocabulary did help me to navigate my way around and greet people. Fortunately, almost everyone I met spoke at least some English. However, my office computer only had the Finnish language versions of Microsoft Office and Firefox installed so I had to learn the Finnish for save, open, add to bookmarks, etc. My habit of using keyboard shortcuts proved invaluable.

Helsinki is a beautiful city. An excellent transport network made it easy to explore local and more distant locations, although destination boards can be confusing because towns in Finland have both Finnish and Swedish names and both are displayed. Keen to see what I could of the wider Baltic region, I enjoyed a weekend trip to Stockholm, while Tallinn was just a two-hour sailing from Helsinki. August and September were mostly warm and sunny. October turned colder with the occasional flurry of snow but the autumn colours were stunning.

Applications for the 2016 fellowships will be advertised this autumn and I do urge people to consider applying. Do feel free to contact me (aspence@cornwall.gov.uk) if you would like to discuss it further.

Alison Spence

Cornwall Record Office

Small textile archives at Yorkshire institutions hold research gems

The Bradford College Textile Archive and ULITA – an Archive of International Textiles (formerly the University of Leeds International Textiles Archive) both hold treasures that provide remarkable materials for understanding the cultural, social and economic heritage of Yorkshire's textile industries. The Bradford College is located on Carlton Street, Bradford, West Yorkshire and ULITA is housed in St Wilfred's Chapel on the Western Campus of the University of Leeds.

Bradford College's unique collection goes back more than 100 years, and offers inspiration for contemporary designers and a fascinating insight for historians. It holds an extensive archive of textiles and related materials including fine silk jacquards, rayon, velvets, mohair and woollens. The College played a key role in the education of textile workers in the 19th century and continues to collect an extraordinary range of work done by students and teachers, such as pattern books, designs, and samples.

ULITA holds a worldwide collection of textiles, including Chinese Qing dynasty embroideries, Kashmiri shawls, Mediterranean and near eastern embroideries, block-printed cottons from Pakistan,

Cleaning the Louisa Pesel collection





ULITA, Pesel designs



St Wilfred's Chapel which houses ULITA, photo by Rose Roberto



Bradford College Turkey Red - SDC Collection



Bradford College Denholme Velvets Collection



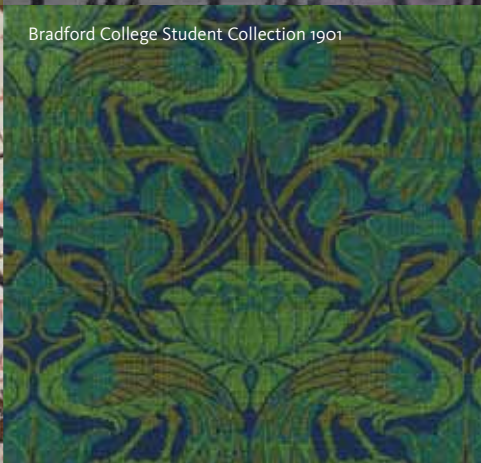
Bradford College Insect Musicians 1949 - Americas Collection



Bradford College Pomegranate - Denholme Velvets Collection 1880



Bradford College Tortoise & Hare 1949 - Americas Collection



Bradford College Student Collection 1901

Javanese batiks and ikats, Japanese textiles, West African weaves, 19th and 20th century European textile samples, mid-20th century British furnishing fabrics, natural and man-made fibres and glass plate teaching slides. Research and publication are an important focus of ULITA. Several of the constituent collections were assembled and used as teaching resources in the late-nineteenth and early-twentieth centuries by Professors John and Roberts Beaumont, as well as Professor Aldred Barker, all key innovators in the development of textile education. These collections were supplemented by large quantities of material collected, acquired and rescued by the current Director, Professor Michael Hann, in the 1980s and 1990s.

While Bradford College's archive has concentrated on industry, linked to the importance of Bradford in the textiles industry (and influence of the Bradford Textile Society) <http://www.bradfordtextilesociety.org.uk/history.html> and have collections based on companies and societies, the collection in Leeds became increasingly international due to contributions of University of Leeds staff travelling the world. Professor Barker, for example, provided the Qing collection of Chinese material and in the 1940s, Louisa Pesel donated a large collection of textiles

from the Mediterranean, which also includes an archive collection of documents, photographs and designs. International students taking textile courses through the years have also enhanced interest in the ULITA collection and added to its collections.

Both archives have material that complements each other. For example, at Bradford College there is a collection of the Society of Dyers, which illustrates one of the best examples of turkey red dying*. Bradford College also has a copy of the set of Textile Manufacturers of India <http://textilearchive.bradfordcollege.ac.uk/node/35> which was distributed to many British textile institutes. Although Preston has fully digitised them <http://www.tmoi.org.uk/>, researchers may want to see and handle the real artefacts in person. At Leeds, ULITA's Indian Textiles collection includes tunics, hats, bags, puppets, cushion covers, saris, hangings, painted panels and ikat cloths. This collection is particularly rich with embroidered fauna and flora. Although both of these Indian collections are of similar origin, ULITA's collection is scholarly (having been based on a teaching collection at the former Bretton Hall Teaching College) and Bradford College's collection is clearly commercial.

Both institutions welcome researchers. For more information about this and ULITA in general, please see <http://ulita.leeds.ac.uk> or contact ULITA curator, Jill Winder at ulita@leeds.ac.uk. Their current exhibition is 'Indian Embroidery.'

For information about the Bradford College Textile Archive, please see <https://www.bradfordcollege.ac.uk/about/arts-culture/textile-archive> or contact Helen Farrar, Curator, Textile Archive at h.farrar@bradfordcollege.ac.uk.

Jill Winder

ULITA Curator, University of Leeds

* Turkey red is a type of dye used to indicate the colour that was widely used to dye cotton in the 18th and 19th centuries, made using the root of the rubia plant. Known as d'Andrinople in French, this bright red colour was popular for print cotton textiles throughout England, the Netherlands and France.

Welcome to the Community Archives

The Community Archives and Heritage Group (CAHG) have had a busy year updating the website and implementing changes. I'm sure those of you who use the site will agree it's a great improvement. The various guidelines and resources available to our members have also been revisited bringing these up to date and relevant to today's archives. We are consistently monitoring the website and try to incorporate suggestions and feedback from all members where possible.

Please join us for our annual conference on July 15th to be held at the University College London. The stage is now set, our list of speakers exciting and of course we shall be unveiling the award winners for 2015! The theme for this year is 'Enthusiasts for History – Community Archives, Public Engagement and Volunteering'. I'm sure you will find something of interest to you. We are very fortunate in having historian and broadcaster Professor Michael Wood as our keynote speaker. Booking is now open so make sure you secure your place.

Once again the standard of the award entries for Innovation, Inspiration, Best New Group and Best Website was very high. This makes judging very difficult but we were so impressed by the amazing ideas, dedication and innovative practices being employed by the community



archives, often on a very limited budget. Our overall winners for 2014 were *Jura Lives*. This project documented the experiences and lives of the folk from Jura, a small Scottish island in the Southern Inner Hebrides. They included everyone no matter how old or how young, started a community café and the result was a magnificent insight into Island life both past and present. Representatives from both CAHG and ARA negotiated the journey to Jura to present the award at a local venue. www.juradevelopment.co.uk (See photo)

The overall winners for 2013 were *Beyond the Point*, a fantastic digital archive set up by two teenage boys. Their work is ongoing, using their website, twitter and Facebook. They actively encourage other young people in the area to join them on their 'explores' and contribute to the site. They are regulars on the local radio and are assisting with a BBC Essex music day. This project uses an award winning local composer to set the 1953 Canvey Floods to music

specially written for the occasion.
www.beyondthepoint.co.uk

The small unsung community archives are dear to my heart as I understand how difficult it can be attracting volunteers and sourcing funding to keep them alive. With this in mind I have put forward a proposal to CAHG to find some way of celebrating these groups. They may not fall into any of the categories for our awards, but are always improving their archives and continuing to engage with the community at such a high standard I believe they need to be congratulated.

Sue Hampson

Chairman, Community Archives & Heritage Group

On the Beat

Herts Past Policing Stories
from 1914 – 1918



Logo for 'On the Beat'

ON THE
BEAT
HERTFORDSHIRE
PAST POLICING

On the Beat – Herts Past Policing is a partnership project between Bishops Stortford Museum and Hertfordshire Archives and Local Studies (HALS). It is a project in two parts: the conservation of an extraordinary collection of Hertfordshire Police documents and the interpretation of the stories they revealed. These give a unique insight into life on the home front during the First World War. The aim throughout the project has been to engage the community, especially the police, through the collection of memories and stories about police and crime in the county. Additionally to bring a hitherto hidden collection of primary sources into the public domain.

One dark and stormy night in the 1990s bags of documents appeared on the doorsteps of Bishops Stortford Museum and HALS. It transpired that they had been rescued from being skipped in the renovation of a police station by a police officer with an interest in local history. The documents were in a desperate state. They were damp, fragile, damaged by pests and Victorian acidic ink had eaten through the paper.

These documents dating from 1840 through to 1919 are unique and irreplaceable and reveal fascinating stories of the lives of the police, crime and the communities they served. The collection included General occurrence books – recording the everyday comings and goings of a police station: receipts for lost items, the contents of suicides' pockets, constables journals etc.

Thanks to a grant from the National Manuscripts Conservation Trust and with additional support from the Radcliffe Trust, the conservation team at HALS began the painstaking task of conserving and stabilising 20,000 sheets of paper! The task took three years and is now complete. Additionally the grants enabled training both of staff and volunteers in conservation and digitisation.

An Heritage Lottery Grant has enabled the partnership to make these records accessible in very creative ways: over 50 volunteers carried out research on the documents; Graphic design students interpreted the stories as Graphic novels, using this imagery in a cutting edge exhibition; a theatre company worked with children to devise original plays; both project partners hosted talks and events; oral history interviews were conducted to capture a picture of Police life in the 20th century; social media is engaging people with the project; a major programme of volunteer training has enabled the digitisation process of all 20,000 documents; and finally and perhaps most importantly this project has created a lasting legacy in the form of a new website.

On 15th July 2015 the partnership will be launching their new website: **Herts Past Policing: recording life on the beat in Hertfordshire (www.hertspastpolicing.org.uk)** which is part of the established Herts Memories: community archive and network



Volunteers Researching



Police Records

There are three parts to this new website:

Archive: all 20,000 documents are fully readable on screen

Community Stories: a continually growing collection of fascinating stories and memories relating to policing and crime in the county, added by the community

Learning Resource: Primary sources to support the teaching of local history and the First World War. The strength of the project has been in partnership working not only within the heritage sector but also the relationships that have been established with the community and in particular the Hertfordshire police.

By placing value on Hertfordshire's policing heritage, the project has empowered the police and wider community to raise the profile of their collections, to take it forward and to aspire to the creation of a comprehensive history of Hertfordshire police.

Emma Steed

Project Officer On the Beat



Volunteers digitising documents



Community Archives and Heritage Group - Awards

Award winning group. Norfolk Medieval Graffiti, 2014

The CAHG Awards scheme, which covers different aspects of community archiving, has been running for four years and is sponsored by Sticks Research this year. The 2015 winners will be announced soon, please see at www.communityarchives.org.uk after 15 July 2015.

In the four years of CAHG Awards, judges and entries have come a long way. Yet the same excellence of entries has been there all the way through. Winner's projects shared certain qualities: special, unique and yet transferable. The entries abound with enthusiasm, pride and a desire to pass on the past. Judging was full of angst the first year – correct concept but lots of entries, too many entry categories and disparate concepts all with lots of community engagement. Entry guidelines have now been refined and entries are more consistent although, short of a sledge hammer, how do we explain that the judges will never know how brilliant the project is unless some detail is given? Odd clues help no end!

Over the four years of judging I have had personal favourites – on reflection that's all of the chosen

winners (category and overall). My original intention was to showcase the best but all have a bit of magic and having diligently made a list I can't choose. All still make me smile. Of the three overall



Award winning group. Jura representatives CAHG conference, 2014

www.archives.org.uk



Supporting and Promoting
Community Archives

www.communityarchives.org.uk



Award winning group, 2013 Liam and Joe Beyond the Point

winners we all have a soft spot for *Beyond the Point* (BtP) – a couple, of then, 16 year-old Essex lads who dragged their friends along to document historic locations – ‘usually the skimmed over’ bits of local history. Joe and Liam are still making their mark. The first overall winners, Marden History Group, are just mounting a new 2015 exhibition in their heritage centre and last year’s winners the *Jura Lives* team is kick-starting further work on digital heritage – described as the ‘Jura Time Machine’.

Category winners regularly throw new approaches to archiving into the melting pot. Some groups like Ryde Social History Group just carry on and on; they seem to have a new idea each year. From mapping cemeteries in 2002 they instigated education programmes and this year created, with local schools, their take on a *Garden of Remembrance*. Like many groups they embrace social media too.

A benefit for overall and category winners is the publicity through their local press. Marie Owens has done them proud. There is also an opportunity to give a short presentation at the CAHG conference.

“The entries abound with enthusiasm, pride and a desire to pass on the past”

Three representatives from past winners now bring their experiences to the CAHG committee.

Entries are mainly from archiving groups but the CAHG Awards include the heritage aspect too. The winner of the innovation category in 2014 was Norfolk Medieval Graffiti Survey. This project will change your way of looking at churches. Go look, take the kids, be a sleuth – have fun!

Judith Harvey,
CAHG Secretary

Rescuing digital community archives: Commanet and the golden rule

There is one golden rule when you are selecting software for a digital community archive: never put your content into any software unless you can get it out again.

For the first years of this century, community archive software called COMMA dominated the sector. COMMA was created by a not-for-profit organisation called Commanet, and it really made a difference: it provided community groups with a simple way of hooking up their scanner to a computer and scanning their photos directly into a database.

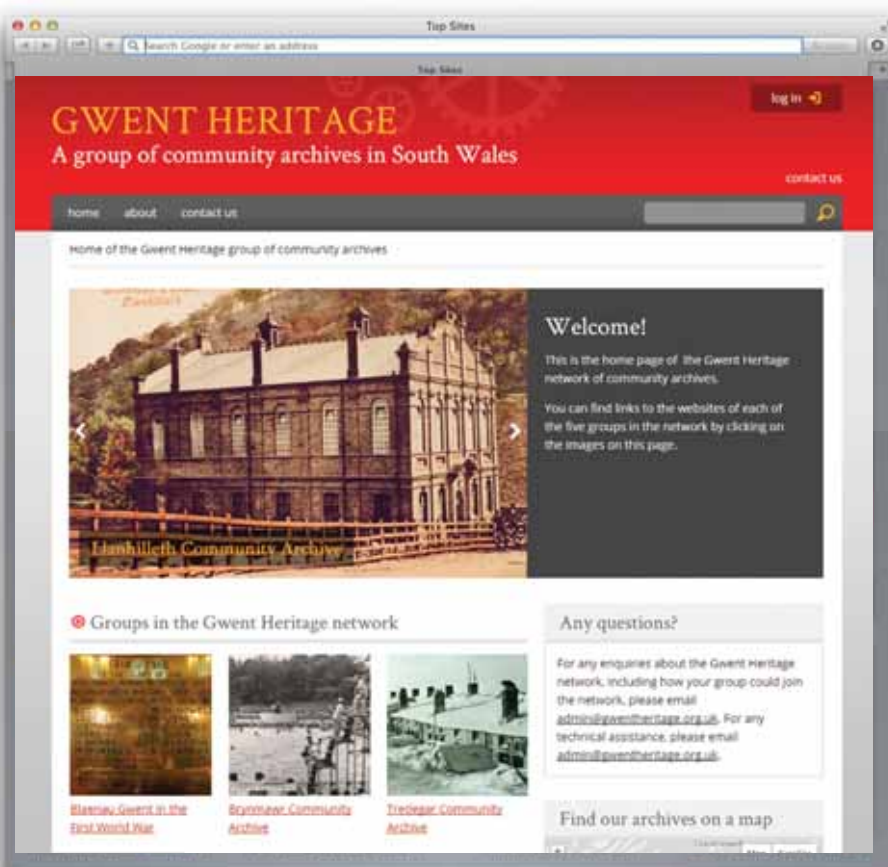
It was deservedly popular. Alas, when Commanet went out of business in 2011, many groups discovered that they could not retrieve the information they had entered.

All software – and that includes social media – should have an export facility. By that I mean that you should be able to export your data at any time into a standard format (CSV or XML for the technically minded) so you can import it into other software in due course.

In the case of Commanet, there was no export facility. The information was stored in a password-protected Access database. Many groups do not seem to know this password, with the result that their data is inaccessible.

But there is a glimmer of hope if you know of a Commanet archive that you cannot access. In Gwent, South Wales, one Commanet group did know its password. Better still, it turned out that the password for all the Commanet archives in the local area was exactly the same.

As a result, Gwent County Council could commission us (www.communitysites.co.uk) to write an export routine that



Gwent Heritage Homepage

migrated the information out of Commanet into a CSV format. We also developed the Gwent Heritage website, which gives the old Commanet archives a new lease of life at www.gwentheritage.org.uk.

If you know of a Commanet archive that's in trouble, it may be possible to get in touch with the programmer who originally wrote the Commanet software about your password. Failing that, there's a chance that the password may be the same as those in Gwent, in which case if you contact me at jack@communitysites.co.uk I may be able to help.

Either way, whatever you do, next time make sure that your community archiving software has an Export button.

Jack Latimer

Jack Latimer is the Creative Director of CommunitySites (www.communitysites.co.uk), a company that specialises in community archive websites and catalogues. He is on the committee of the Community Archives and Heritage Group and led the team that wrote the Community Archive Cataloguing Guidelines.

Did you know this?



ARCHIVE
EXPLORED
DISCOVERED
FOUND
DETECTED
CONNECTED
ENGAGED
UNEARTHED
LEARNED
IMAGINED
CREATED
UNLOCKED
OPENED
REVEALED
CELEBRATED

The ARA now runs two campaign: Explore Your Archive is run in partnership with The National Archives; Don't Risk It! Know Your Records is run by the ARA and led by the Section for Records Management and Information Governance.

This year's Explore Your Archive campaign week runs from 10 November.

For the Don't Risk It! Know Your Records campaign a toolkit has been produced to help records managers – and all who care about records management – to make the case in their organisations.

The ARA has successfully lobbied for changes to the EU Data Protection Regulation.

The first of millions of School Records to 1914, made possible by the National Digitisation Consortium, have been released by findmypast

If you didn't know any of this, then you haven't read ARA Today, the fortnightly email newsletter from the ARA.

ENVIRONMENTAL MONITOR and LOGGER

Humidity
Light
Ultra-violet
Temperature
Dewpoint

The new ELSEC type 765 enables the measurement of all the conditions that damage valuable objects.

Optional data logging allows over 70,000 readings to be automatically taken at regular intervals, stored on an internal flash disk and transferred to computer by standard USB link.

Humidity as %RH
Temperature in °C or °F
Light level in Lux or Foot-candles
UV as mw/M² or µW/Lumen
Tiny, solid metal construction
Large clear display

Littlemore Scientific Engineering
www.elsec.com elsec@elsec.com

If you're not receiving ARA
TODAY please let us know at
membership@archives.org.uk

When did you last click on www.archives.org.uk?

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

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



Dawn Livingstone, CEO of Waterways Ireland, addressing the 2014 workshop organised by A2SN jointly with the Public Record Office of Northern Ireland – PRONI



Introducing The Archives & Artefacts Study Network (A2SN)

In 2011, the authors became increasingly concerned, that in the UK, the general financial climate, public sector cuts were impinging on the museum, libraries and archives sector to the possible detriment of collections.

In a paper, given at the Conference of the International Association for the History of Transport, Traffic and Mobility (T2M), in Berlin, November 2011, we began to express the need for all those who use archives and artefacts, whatever the formal and informal definitions of those categories may be, to work together. We suggested that we urgently need to address ways in which archivists, academics and amateurs can better use their knowledge to protect heritage collections including business, transport and other collections.

Much is being done by societies of enthusiasts to maintain, archive, document, and preserve heritage legacies world-wide, but the pool of professionally experienced volunteers in all fields is ageing. In the UK, some societies have taken advantage of Apprenticeship Schemes, and are training young people to continue the work. In particular, 'Modern Image' railway transport preservation, aviation,

computer and road-vehicle heritage enthusiasts also have a younger age profile.

Some of the questions we debated in our paper are as follows:

- How can the community of amateur historians and enthusiasts work with those in the academic/ education community to ensure that these records will be available for future generations to use?
- Academics and amateurs can no longer assume the availability of source material 'as of right'. How best can the community of archivists, enthusiasts and academics engage to facilitate the use of records and ensure 'private' collections are kept safe?
- Can we spread the use of such records to include school and university education? The survival of records and artefacts is best ensured by their use, NOT just by the academy but in the wider educational community.

The history of business, technology, transport and heritage is, we contend, an effective tool to



Derek Rayner, President of Leeds and District Traction Club speaks to delegates at the AzSN workshop 'The Industrious Fabric of Leeds' in 2014. His talk covered the history of Leeds Road Steam Engine Builders as well as the archives and artefacts that still exist.

encourage people to think about how as employees and consumers individuals related to business, their products and processes. Also the research material in such collections provides ongoing resources for the many who engage in research, either for pleasure or academic work. Crucially, we need to establish how best we can engage with the wider public and tell the fascinating stories of business and technology, thus allowing archives and artefacts to be used more widely.

The above led us, sponsored and supported by the Business Archives Council and the HMRS, to hold a workshop at Derby in 2012 and to our surprise and delight it attracted a wide constituency. Peter Stone OBE, Professor of Arts and Cultures at Newcastle University gave the keynote and papers were given by the Ballast Trust who save industrial archives in Scotland, the TNA, HMRS, RCHS, the Roy Burrows Midland Railway Trust and the Archivist of the Company of Cutlers in Hallamshire. This encouraging start led one of the delegates, John Scott of the Postal History Society, to offer venues for the following year.

Our next conference, 'The Beating Heart of London's Business' was held at the London Metropolitan Archives and the Museum of London Docklands 12-

13 April, 2013, with a Guildhall Reception hosted by the City of London Corporation.

In May 16 -17, 2014 Leeds Industrial Museum hosted 'The Industrious Fabric of Leeds.' Speakers included Professor Alan Mckinlay (Newcastle University) on 'Social controls on staff in banking history' and Tamara Thornhill, Corporate Archivist of Transport for London, who spoke on the engineering drawing archive (in the care of the volunteer led HMRS) available to a worldwide audience by including them in the TfL catalogue.

The Public Record Office of Northern Ireland asked us to facilitate a transport workshop for them, 'By air, sea and land - transport & mobility through the archives' on 8 September 2014. The workshop gathered speakers from across the island of Ireland and topics ranged from road making machinery and vehicles, to railways and canals.

At Ironbridge Gorge Museum Trust, we held a conference entitled 'Exploring the Project Based Economy - Commerce, Enterprise and Industry 1650-1900' which attracted delegates from the United States as well as several PhD students who gave papers.



Helen Bates, a PhD student at the University of Leicester speaking at A2SN's Ironbridge conference, 'Exploring the Project Based Economy - Commerce, Enterprise and Industry 1650–1900'.

Our next Workshop was in Reading at the Museum of English Rural Life on 18 June and, sponsored by Professor Mark Casson's Centre for Innovation, on 19th June at the University of Reading. More details are on the website www.a2sn.org.uk

From a small group of colleagues without title, we have become the Archives and Artefacts Study Network (A2SN) and are about to seek charitable status. We are not another vast organisation, but a group of people from a wide variety of disciplines who are willing to explore the concept, that amateurs, academics, archivists, antiquarians, museologists and many others use archives and conserve prime source historical material in whatever form it exists, for study purposes. We would like to develop training in the use of what one colleague called industrial palaeography – how to interpret engineering drawings, financial records and images.

A2SN provides forums where people can meet; extending their thinking and learning by talking to, and working with others whom, in the normal course of pursuing their occupation or their hobby, they might never come across. If you wish to find out more, attend or host any of our events please

“Helen spoke enthusiastically about her research into the history of the Montagu family in the family archive at Boughton House in Northamptonshire and other sites.”

let us know. Perhaps most importantly, if you know of projects, people or societies that you think are innovative, please let us know so that A2SN can help them gain a wider audience. Please get in touch with Keith Harcourt at keith@a2sn.org.uk or Roy Edwards at R.A.Edwards@soton.ac.uk.

Roy Edwards & Keith Harcourt

Co-Founders of A2SN



Lantern Slide boxes at MMU's Visual Resources Centre

Project[ed] Voices to Adopt a Slide:

Transformations highlighting the fragility of an archive

When asked to project our voices, we hope that someone will hear us. Or more accurately, we hope that someone will listen. And listen they have, or at least to grant a stay of execution, in a continuing drama currently playing out in Manchester Metropolitan University (MMU).

In October 2014, Manchester School of Art decided to 'rationalize' the collections held at the Visual Resources Centre (VRC). Amounting to approximately 300,000 slides, images photographed over the course of 50 years support lectures on the history of art and design. With the advent of the Internet it has been transformed from library to archive. Whilst MMU recognise the value of some parts, they intend to retain the Lantern Slide collection, Design Council Slide Collection and

“ ‘Fast forward 20, or even 10 years, and collections like this will be gold dust.’ ”

an element of the Manchester School of Art Slide Collection, the remaining, approximately 250,000 slides, reproduced images, largely photographed from books are under threat. The University cites copyright issues as the reason.¹

The VRC has been referred to by Jenny Godfrey, in the *Arts Libraries Journal* as an exemplar of a genus of library no longer in use,² one that might be preserved in its entirety for future research purposes drawing

on arguments outlined in the Florence Declaration (FD)³ and ‘the contention that every analogue image collection should be considered of potential interest to future researchers before disposal even if its primary use and function has receded.’³ The organic nature of the library’s creation creates a unique and compelling pedagogic history and individual story of the art school. It offers an interesting opportunity within a largely unexplored field of research holding, as it does, physical ‘archaeological layers’, a strong argument to retain the intact archive. It would seem there is a great deal of support for protecting the archive.

In November 2014, ‘*Project[ed] Voices*’, a one-month project asked individuals to make a selection of slides and respond with a piece of text. Forty people participated; students, academics, technicians, research fellows, Directors of Studies, curators and archivists which culminated in a poignant and illuminating exhibition. Light, a central trope permeated the displays, illuminated the ‘little jewels’ and made visible the value of the VRC... It represented much more than a militant action, particularly in this place of education; that of possibilities, ideas, wonder and hope.⁵

Further, ‘*Slideshow*’, an exhibition in answer to a brief set by Hazel Jones, Senior Lecturer in Interactive Arts was lead by Ash Van Dyck and Lucy Illingworth, culminating in a one night event that incorporated multiple and fascinating artworks, created by a group of students, in response to their experiences in the VRC. There are many other projects using the collections within the syllabus, whilst many other individual art students across the School use the slides within their work.

Many students are transfixed by the materiality of the collections. The slides are used as starting-points, thresholds into thousands of captured moments, and for me, they represent memories, ghosts and traces, little windows into other worlds. Drawn to the outsides of the frame, the mounts themselves, with intricate coded labels, some handwritten in exquisite notation. The beauty of these small structures, their delicateness and tactility is fascinating.

To many the slides offer unique and personal experiences, further expressed in the collaborative project, ‘*Adopt A Slide*’ participatory artwork

currently open for contributions online. Posts received so far form a beautifully eclectic and passionate set of thoughtful responses. Further, an online petition created to capture the thoughts of a wider audience has gathered 431 signatories after two weeks, at time of writing, and includes many international experts in the field.

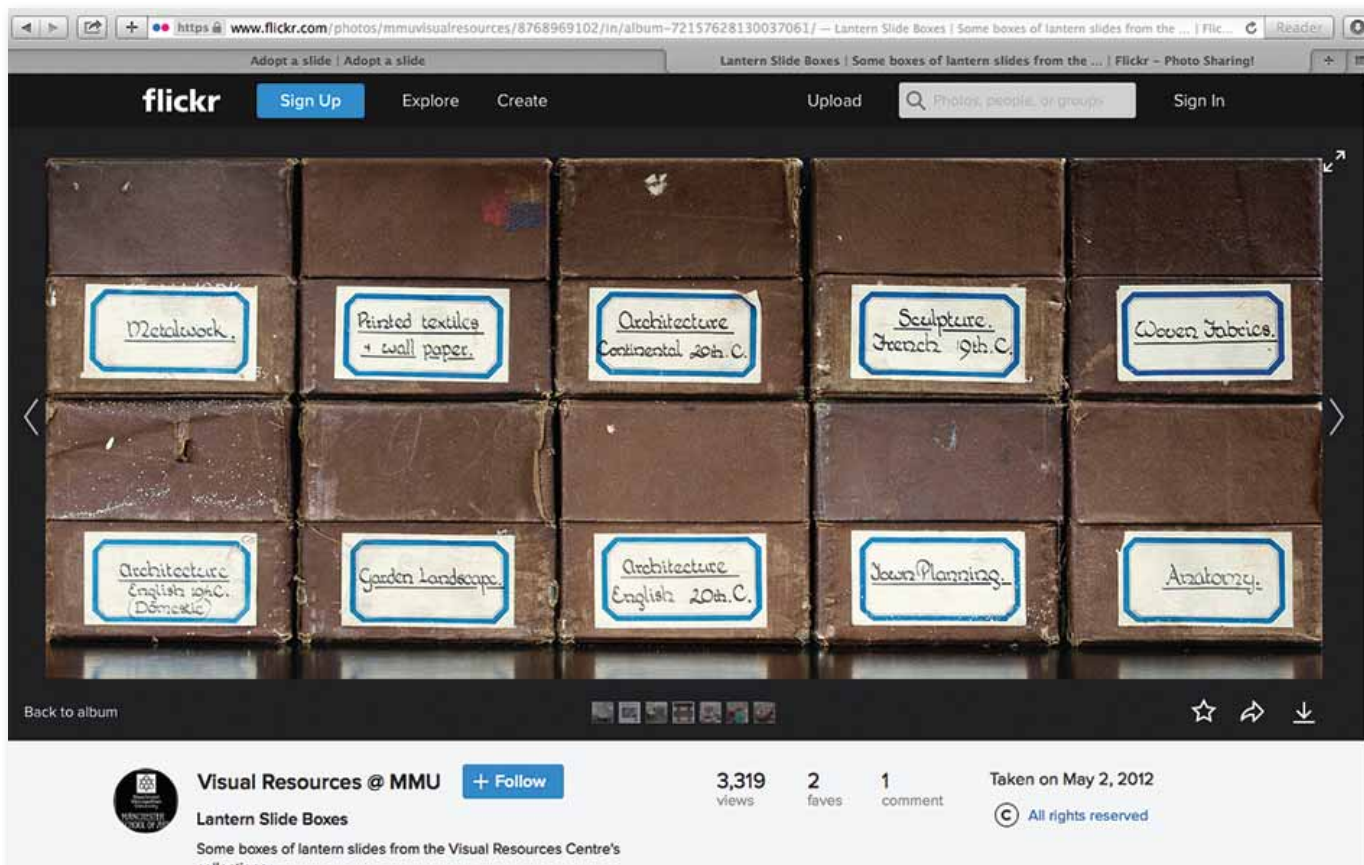
“ *Analogue photo archives and slide collections are an integral part of our cultural heritage* ”

Costanza Caraffa, Director of the Photo Library at the Kunsthistorisches Institute in Florence

“ *Would you dispose of a collection of incunable books? I doubt it. Photographic slides are part of the incunabula of photography, we are still within the first couple of hundred years of the medium’s birth.* ”

Gwen Riley Jones, Senior Photographer in The John Rylands Library

With ‘rationalization’ and stock disposal taking place in many institutions, MMU is in no way unique in this current situation. Stephen Boyd Davis, Professor of Design Research at the Royal College of Art posted on the ‘*Save Our Slides*’ Facebook page that, ‘years later decisions [to remove slides] will be bitterly regretted.’⁶



Lantern Slide boxes at MMU's Visual Resources Centre

Professor Boyd Davis has a valid point. There is revived interest in analogue technologies, coupled with contemporary interest in archives by artists and researchers as a growing source, it may well be the case that many institutions disposing of their slide collections will regret this action in future. As Lesley Halliwell, artist and PhD researcher in MIRIAD (Manchester Institute for Research and Innovation in Art and Design) says in 'Adopt a Slide';

*'Not long after my father-in-law's death his collection of coins was broken up, split into individual lots, torn apart and auctioned off. We lost more than the physical objects that day. We lost a part of our family's history; a thread that connected us, and the coins, to a grander narrative, embodied within the material presence of the collection. And once it's gone, believe me, it's gone forever.'*⁷

We are now in discussion with the Manchester School of Art, as to the future plans for the collections, developing a proposal to include strong arguments for why the collections should remain intact, and hope that we may have some success with this. The Art School is willing to consider the case for retention and is keen to hear good ideas about how to make

the most of it in these times of limited resources and has assured us that the resources will stay in situ until November. Ultimately the decision will be entirely the University's responsibility, as the holders of the archive. At this stage our prime intention is to try to keep the collections intact and within the University. We, and many others believe the Visual Resources Centre is a collection of national importance. If you agree, please adopt a slide and sign the petition.

Kristin Marshall

MA Animation

Liz Mitchell, Sara Davies and Jan Fyfe, PhD

Researchers MIRIAD

Ashley Van Dyck, BA (Hons)

Interactive Arts

In support of the Visual Resources Centre,
Manchester School of Art, MMU

Special thanks to John Davis, Visual Resources Curator, for all his work and shared knowledge in support of the many Manchester School of Art students and staff who use the centre.



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<https://pickaslide.wordpress.com/2015/06/08/stephen-dixon-tl8-1a-o36-3/>

Find projects at:

Adopt a Slide Project <https://pickaslide.wordpress.com>
 Change.org petition. www.tinyurl.com/saveourslides
 Slide show exhibition <https://www.facebook.com/events/476573529152287/>
 Project[ed] Voices exhibition opening short film.
<https://vimeo.com/114199046>
<https://www.facebook.com/pages/Save-Our-Slides>

¹ Gov.uk, 'Exceptions To Copyright - Detailed Guidance - GOV.UK'. N.p., 2014. [Online]. 7 June 2015.

² Godfrey, J. (2014) Dodo, lame duck or phoenix, part 2? Can or should web preserve a slide library for research? *Art Libraries Journal*, 39 (4), 12 – 39.

³ 800 scholars world wide have signed this initiative which outlines a case for retaining analogue collections in conjunction with their digital counterparts since the digital version is different in itself to the original

⁴ Khi.fi.it, 'Kunsthistorisches Institut In Florenz - MPI | Photo Library | Florence Declaration'. N.p., 2015. [Online]. 7 June 2015.

⁵ Marshall, K. (2014) Reflections on Project[ed] Voices, Unpublished.

⁶ Stephen Boyd Davis, 'Photos Of Save Our Slides - Facebook'. N.p., 2015. [Online]. 7 June 2015.

⁷ Mitchell, L et al. 'Adopt A Slide'. Adopt a slide. N.p., 2015. [Online]. 7 June 2015.

Cardigan Continuum South Meeting

Bournemouth on Friday 10th July, 2015 from 7:30pm

Are we ready to meet the challenges of digital preservation? We will be reading 'For God's Sake, Stop Digitising Paper', a blog post by Joshua Ranger, and having a think about Denbighshire Archive's approach to delivering archive services.

If you feel like a little extra reading, check out pp.18-25 of Helen Tibbo's 'A Profession Coming of Age in the Digital Era', which gives a nice overview of why the digital challenge makes this an interesting time to be a recordkeeper.

If you would like to come along, please email cardcontsouth@gmail.com and we will send you more details nearer the time, including venue info. Please also get in touch if you can't make this date but would be interested in attending future meetings.

We hope to see you there!

ARA Core Training: Working with Volunteers

Thursday 16th July, 2015, New Walk Museum, Leicester

Are you thinking about using volunteers in your repository, but would like more advice on how to go about this? Do you already utilise their skills but would like to develop the scope of your current volunteer programme? Then the ARA Core Training on Working with Volunteers is for you.

Using volunteers is increasingly common in archive services. This training day will cover a wide range of topics including large-scale and small-scale volunteer projects, and recruiting and retaining volunteers. The event will also feature a workshop on the challenges and opportunities of working with volunteers. The final session of the day will be a round table discussion session where delegates can bring their questions and experiences from working with volunteers and discuss them with the panel of speakers. The event will be taking place at New Walk Museum in Leicester on Thursday 16th July. Places will cost £35 for ARA members and £50 for non-members. Lunch and refreshments will be provided.

Bursaries may also be available for those enrolled on the Registration Scheme. Please see <http://www.archives.org.uk/registration-scheme/bursary-support.html> for more information.

On the move: mobile learning in museums and galleries

Thursday 30 July, 2015, Victoria & Albert Museum, London 10:30-16:00

Seminar Room 3, Learning Centre Level 3

This event explores approaches to mobile digital learning. More information will follow shortly, but the speakers and subjects already confirmed include:

- Kati Price, Head of Digital Media, V&A Museum, offers a

glimpse of a guide for the new Europe Galleries (due to open later in the year)

- Hugh Wallace, Head of Digital Media, National Museums Scotland, and Ben Templeton, Creative Director at Thought Den, will talk about their Nesta-funded participatory app Capture the Museum
- Alyson Webb partner at Frankly, Green + Webb, will discuss a range of recent projects including a multi-media guide at the Van Gogh Museum and new developments at the Metropolitan Museum of Art

The event will be chaired by Stephen Allen, Head of Learning & Programmes, National Museums Scotland and DLNET Committee member.

For more information please contact info@digitallearningnetwork.net.

(R)Evolution: celebrating the National Arts Education Archive at Thirty

16 - 17 October 2015, Friday 5pm, Saturday 10:00 - 5:00

Yorkshire Sculpture Park, West Bretton, Wakefield, West Yorkshire, WF4 4LG

The National Arts Education Archive (NAEA) plays a vital role in our understanding of the histories of art, craft and design education and their futures.

The NAEA is a major research facility and resource providing a documentary trace of the development of art education in the UK and beyond by collecting the art and related work of children and students and the papers, letters and personal archives of educators and practitioners in the visual arts, music and language, to include 100 catalogued collections.

The conference will seek to put the NAEA into context and consider its future development for all our communities.

Speakers will include

Eileen Adams, educator and writer, member of the Expert Group for Art and Design Education

Dr Rowan Bailey, University of Huddersfield

Dr John Steers and Professor Ron George, founders of the NAEA

Peter Murray, CEO of Yorkshire Sculpture Park

Dr Helen Pheby, Yorkshire Sculpture Park

Lesley Butterworth, General Secretary, NSEAD

Booking essential as places are limited. Please find further details here: <http://www.nsead.org/cpd/conference.aspx?&id=386>

Discovering Collections, Discovering Communities: Exploring new digital destinations for heritage and academia

12 -14 October, 2015, The Lowry, Pier 8, Salford Quays, Manchester, M50 3AZ

No conference fee (charges apply to the evening receptions)

For more information see: www.rluk.ac.uk/dcdc15-programme

Rob's Top Tips



Calling all colleagues!

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

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



Publicity for your collections

Do your collections contain material on art or design? Do any focus on the lives of artists or designers? Do they contain rare gems on these topics that more people should know about? If so, the *Art Researchers' Guide* series will provide a fantastic opportunity to market this material and bring the institutions that house them to a wider audience for researchers interested specifically in this material.

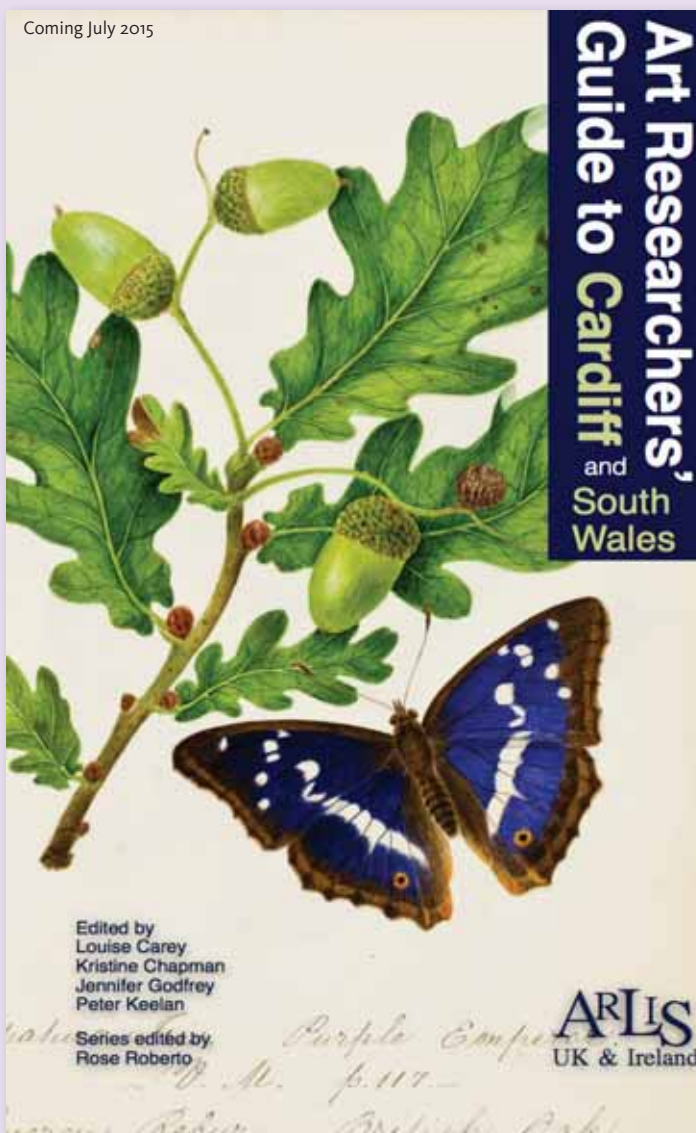
Published by the Art Libraries Society, UK & Ireland (ARLIS) each portable handbook from this series focuses on a particular city. So far there are guides for Leeds, Edinburgh, Dublin, and Manchester. The *Art Researchers' Guide to Cardiff and South Wales* comes out mid-July 2015. In the next couple of years, guides to Liverpool and Birmingham will be added before a guide to London is completed.

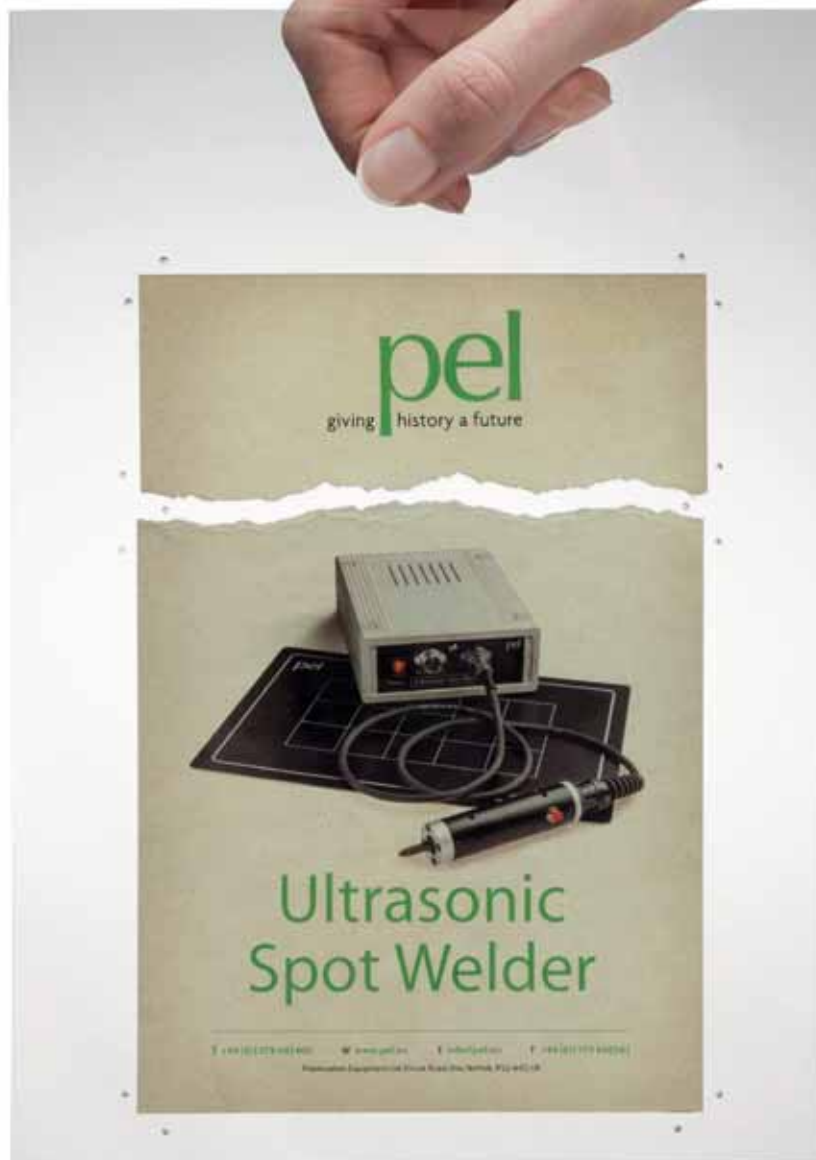
Researchers interested in art and design material will read short descriptions, be drawn in by colour images, and be directed with maps and icons to the most relevant place to their needs. For more information, please see:
<http://artresearchersguideseries.blogspot.co.uk>

What about your city? We are interested in hearing from all archives and libraries, small as well as large institutions. If you are interested in contributing, please contact Rose Roberto, the *Art Researchers' Guide* series editor at: rose.v.roberto@gmail.com



Boy destroying piano at Pant-y-Waen, South Wales, 1961 © Philip Jones Griffiths by kind permission of the National Library of Wales. Image in *Art Researchers' Guide to Cardiff and South Wales*.





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