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# Whose name will be on the 2014 national Volunteering Award? Will it be yours?



**The ARA's national archive Volunteering Award highlights and rewards outstanding work undertaken by volunteers and professional staff working together.**

## Who can enter?

If you undertook a project in 2013 to 2014 (it might be still ongoing) involving volunteers within an institutional archive service in UK or Ireland, you should be eligible. Check the full criteria for entry at <http://www.archives.org.uk/campaigns/volunteering-award.html>



### Winners 2013: Hull History Centre for 'Hull's Second World War Records'

*'I'm so proud that this prestigious award has been given to Hull History Centre and to its wonderful volunteers. This project has revealed an extraordinary story to the world: the story of the people of Hull in the Second World War. I congratulate everyone involved. You have earned the gratitude and respect of all of us who care about Hull and who care about history.'*

**Alan Johnston, MP for Hull West and Hessle**

### Winners 2012: Wolverhampton City Archives for the project 'Taking Account of our Past'

*'There is so much to praise here. This highly motivated and diverse group of volunteers, with expert guidance and encouragement from professional archivists, have brought to life what might have been thought of as a dull collection of papers.'*

**Geoff Pick, Chair of Judges 2012**



### Winners 2011: Manchester Chinese Archive

*'This project is a shining example of what volunteers, working in partnership with archivists and record keepers, can achieve for their community.'*

**Katy Goodrum, Chair of ARA, 2011**

### Winners 2010: Suffolk Record Office for Suffolk County Council's Making a Difference Volunteer Cataloguing Backlog Project

The judges said: ...*'[This project] clearly demonstrates how a local authority archive service, with good support within its Council, can develop strong links with volunteering organisations and local community groups, to offer wider volunteering opportunities'*.

The final submission date for the 2014 award is 6 June.

Read more about the award and how to apply at <http://www.archives.org.uk/campaigns/volunteering-award.html>

## Welcome to ARC Magazine May 2014

Welcome to May's issue of ARC Magazine, highlighting community archives. The following pages reflect the activities of the Community Archives and Heritage Group (CAHG) and even the most casual perusal of the issue will demonstrate the wonderful variety of CAHG's work and membership.

If anything truly demonstrates the importance of archives, it is the manner in which communities engage with their own history and heritage. In this issue we feature reports on CAHG's awards, celebrating the work of community groups, and articles by award winners highlighting the fame, if not fortune, that has followed. Elsewhere, news of successful projects will prove to be particularly inspiring. I'm grateful to everybody who contributed an article; particular thanks go to Sue Hampson for coordinating the content.

Amongst our regular columns is an article by Leah Chapman about commemorating the First World War. Leah's article emphasises how important it is for archives to be involved with the commemorations. I hope Leah's words will be read in conjunction with the rest of the magazine's content - perhaps providing the inspiration for projects and future CAHG award winners.

Finally, there are changes to the Magazine's editorial group as Sarah Norman has stepped down as an editor. On behalf of ARC's editors and readers, I would like to thank Sarah for her dedicated efforts. We also

welcome our new editor, Barbara Vesey, who, as you read this issue, will be hard at work on next month's offering.

Enjoy the issue!

**Richard Wragg**  
Editor



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# opening lines

Elisabeth Bennett is the University Archivist at Swansea University, in charge of the Richard Burton Archives, which has recently achieved archive service accreditation.



I am writing this during the excitement that has followed on from our receiving archive service accreditation. Not only are we the first service in Wales to receive the award but we are also the first university archive service in the UK to do so. As I reflect on the experience, two thoughts immediately occur to me. Firstly, I have been struck by how pleased colleagues have been for us. Secondly, how we have come from some very unpromising beginnings to receiving an externally validated benchmark.

When I first looked at the standard, I thought that there were too many hurdles for us to overcome. Initially, it appeared as if our service did not readily fit the form. We took part in the pilot phase which helped to start addressing some of the issues we faced. With the help of colleagues in CyMAL: Museums Archives Libraries Wales we were able to gain advice on the scalability element of accreditation, identify simple solutions and develop the appropriate documents

and mechanisms. One by one, the issues that had seemed like hurdles were overcome.

Accreditation was an opportunity for us to look at our service in its broadest sense. It provided us with a framework to review how we operate and how our service ties into other missions, at Swansea University, the wider community and the archive profession. It gave us the opportunity to reflect on where our strengths lay, such as using archives for learning and teaching and building partnerships with other services projects to increase access to business archives. We were able to identify areas of expertise and good practice, and, perhaps most importantly, to plan for the future.

This process has helped us to introduce an element of formality appropriate for our size of service. It made us finish updating our Emergency Plan! We still have areas for improvement but

accreditation has helped us define more clearly what they are and how we are going to tackle them. I won't pretend that it wasn't a lot of work, meeting some of the requirements was challenging, but that is how it should be if accreditation is a professional standard worth achieving. The main piece of advice I would give to anyone starting is to give yourself plenty of time to develop your application. It takes time to compile the necessary statistics, to develop policies and plans, to ensure that they form a coherent whole and to gain the necessary sign off. Everyone has been very supportive, within our own institution, CyMAL and at TNA. We are very grateful and thank them all for their assistance.

Our experience is proof that accreditation can accommodate the small, specialist repository with limited resources and that it is a positive process.

<http://www.swansea.ac.uk/iss/archive-and-research-collections/richard-burton-archives/>

## Collecting **matters**

Today, Yesterday,  
Tomorrow and Together

Over the last year a review has taken place to assess how the relationship between The National Archives (TNA) and the Community Archives and Heritage Group (CAHG) has developed and how it might progress moving into the future. Highlights detailed in the final report include the history of CAHG from its beginnings as part of the Community Access to Archives Project in 2003, the Group's relationship with TNA now and in the past and recommended next steps for the two organisations. The report was very positively received by members of the CAHG Committee and it was decided that it would be beneficial, to both the Committee and to TNA, to meet face to face for a roundtable discussion.

The roundtable discussion took place at the beginning of April and was hosted by TNA. It was agreed that it was important to clarify what the future relationship might be between CAHG and TNA. Discussion centred around funding, communications and the practical support that TNA could give both to CAHG and the community archive sector it represents.

It was agreed that this was just the start of things to come. It was felt that the discussion resulted in there being a clearer idea of how community archives fit within the wider sector and consequently in TNA's remit.

Look out for information and updates on our agreed outcomes on both TNA and CAHG websites over the coming months.

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### **Rosie Logiudice**

The National Archives

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asd@nationalarchives.gsi.gov.uk

<http://www.nationalarchives.gov.uk/archives-sector/community-engagement.htm>

## The BAC Business Arts Cataloguing Grant is BACK....!

The Business Archives Council (BAC) is delighted to announce that once again it is offering a £2000 cataloguing grant specifically for business archives related to the arts. This is in addition to its main cataloguing grant for business collections.

The aims of the grant are to support an under-represented area of business archives and to complement wider initiatives for archiving the arts by The National Archives (TNA) and the Campaign for Voluntary Sector Archives. In addition it aims to:

- Provide financial support for institutions/businesses that manage business archives related to the arts
- Reach collections that have not yet been prioritised but have potential academic or socio-historical value
- Create opportunities for archivists or para-professionals/volunteers to gain experience in listing business collections
- Make more arts-related business collections accessible.

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

We welcome applications from a range of organisations including (but not limited to) businesses, local record offices, universities, museums, charities, specialised repositories and other organisations that hold business archives of, for example: theatre/film/dance/music/animation companies, art galleries, publishing houses, production companies, photographic/sound recording studios, festivals, heritage companies, tourist attractions etc.

Applicants who have previously applied to the arts grant or the main cataloguing grant for business archives are welcome to apply. Please note that the BAC would not normally award a grant to the same institution within three years.

The Cataloguing Grant for Business Archives related to the Arts (2014) opens on 1 May 2014 and the deadline for applications is 31 July 2014. For more information - criteria and application form - see the BAC's website at [www.businessarchivescouncil.org.uk](http://www.businessarchivescouncil.org.uk).

Any questions about this grant should be addressed to Ben White, Administrator, BAC Cataloguing Grant, 2014.

email: [benjamin.white@bankofengland.co.uk](mailto:benjamin.white@bankofengland.co.uk)  
tel: 020 7601 4810

# Registration Scheme **news**

## New Enrolments

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

**Paul V. Dudman**

Archivist, University of East London

**Mark Eccleston**

Archivist, Cadbury Research Library: Special Collections, University of Birmingham

**Lindsay Ince**

Assistant Archivist and Records Manager, University of Huddersfield Archives and Special Collections

**Chris Low**

Archivist, Centre for Buckinghamshire Studies, Buckinghamshire County Council

## Bursaries

As many of you will know, bursaries are available from ARA to help support candidates on the Registration Scheme. We welcome applications and further details can be found on the website. Please note that there is a limit on single bursary awards of £500 and previous awards may be taken into account when considering applications. Whilst we would encourage anybody to apply for a bursary, we would also recommend that potential applicants consider alternative sources of funding. Not only does this ensure our resources go further but it may also help your bursary application to note that funding is not available to you from elsewhere.

## Forthcoming Workshops

The next Registration Scheme workshop will be held in Birmingham on Monday 16 June. If you would like to attend, please contact Kate Jarman at [regschemeevents@archives.org.uk](mailto:regschemeevents@archives.org.uk) to enquire whether places are still available. In addition to the Birmingham workshop, the Committee hopes to run events in the northern region in early autumn and in London in late autumn. Further information about these workshops will be announced in due course.

For those of you attending the Conference this year there will be an opportunity to discuss your portfolio with the Registrar, Tricia Phillips, at a 'portfolio surgery' session. The sessions will all take place on Thursday 28 August. Places are limited and we would ask that you book in advance by contacting Kate at [regschemeevents@archives.org.uk](mailto:regschemeevents@archives.org.uk). It is envisaged that each session will last for 40 minutes and one place will be available at each of the following times:

**10.00, 11.30, 12.30, 13.30, 14.30, 15.30, 16.30.**

Tricia will also be available during the morning coffee break to answer more general enquires about the Registration Scheme.

## 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)

“ The ARA Registrar, Tricia Phillips, will be at this year's conference on Thursday 28 August ”

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## Richard Wragg

Registration Sub-committee

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# The First World War commemoration and archives

Leah Chapman explains how the centenary offers an important opportunity for collaborative working and demonstrating the value of archives to society.

The First World War centenary is arguably one of the most important events of the decade. At a geopolitical level, the war changed the balance of power between nations and established the framework for the rest of the 20th century. At a personal level it affected almost every man, woman and child in Europe and brought tragedy and trauma to millions. It also established a new tradition of national commemoration which remains an important part of our public life. For all these reasons it is appropriate that we commemorate it. But the First World War is now history. Nobody who fought in it is still alive, and very few can even remember it. The immediacy of personal tragedy has passed and we can focus on what it teaches us: the archives, both official and personal, can speak.

Many archives have already started their planning for the First World War centenary, while others are thinking about the best ways they can take part. The commemoration will put the records held by archives firmly in the spotlight and will provide us with fresh opportunities to engage with our communities and widen our audiences. We recognise that involvement also represents a challenge to many services struggling with competing priorities but we want services to achieve the most from the commemoration, whatever your circumstances.

It is essential that we in the archives sector recognise the strategic opportunity presented by the centenary, because the ways in which we contribute over the next four to five years could result in archives being better understood by the public. It will highlight our relevance to society now and in the future.

Taking part in commemoration activities will give us the opportunity to prove our worth during anniversaries and commemorations. We know, and we need to shout about the fact that we offer unparalleled sources of knowledge and access to information. Archives are repositories of facts and evidence, but more importantly than that, the records

we care for highlight the human aspect of the war, the personal stories of real people.

This is a chance for us to come together with other partners across the cultural sector to tell a fuller story of a war. There are great examples from the sector of services working with others in a creative and engaging way but more importantly in a way that maximises access to funding and wider participation with our communities and users.

If you haven't already done so, we encourage you to sign up to the First World War Centenary partnership, a network of over 2,400 local, regional, national and international cultural and educational organisations led by IWM (Imperial War Museums). Being a member of the Partnership gives each one of us a stronger collective voice, visibility through the First World War Centenary brand and website, access to a wealth of expertise and resources and the opportunity to promote your events and activities through the events calendar on [www.1914.org](http://www.1914.org). Joining is easy and the advantages are so great that it will be a shame to miss this opportunity!

Archives, including schools, businesses, universities, local authorities, charities and others hold the key to create a legacy and mark a war that should never be forgotten. This is a chance for us to demonstrate the tremendous wealth of the records we hold!

“ *It is essential that we in the archives sector recognise the strategic opportunity presented by the centenary* ”

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**Leah Chapman**

The National Archives

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# ARA Core Training

ARA Core Training courses are high quality, affordable and offered regularly across the regions and nations. They focus on the common skills essential to all of us who work with records - from Audience Engagement to Data Protection.

You can now register an interest for any of the eight Core Training courses online and receive a one week priority booking window for when that course is next presented. The eight Core Training courses currently on offer are:

- Archives and Volunteers
- Audience Engagement
- Copyright
- Data Protection
- Digital Preservation
- E-Records Management
- Freedom of Information
- New and Refurbished Archive Buildings

To find out more about these and to guarantee your place, visit the ARA website, [www.archives.org.uk](http://www.archives.org.uk), and download an Expressions of Interest form.

And don't forget that there are three Free Places available to ARA members for each and every Core Training course! This scheme offers a contribution towards some or all of your travel, as well as complete exemption from the course fee. All you need to do is complete a short application form, available online at [www.archives.org.uk](http://www.archives.org.uk), explaining how the course will benefit you in your current role or future professional development. So take advantage of the chance to receive free training in areas essential to our sector by applying today!

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**Kathryn Rooke**  
Training Group

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# Using Archive Service Accreditation

Jane Shillaker explores a number of different ways in which archive services are working with accreditation.

It is almost nine months since Archive Service Accreditation was launched to the archive sector and we are now beginning to see just how archive services across the country are responding to the new scheme and standard, whether they are recently accredited services or whether accreditation is a longer term goal for their service.

All archive services are encouraged to apply for accreditation at a time which suits them, whether early on in the rollout period or delaying their application until 2017. For example, an early application may support service development, fit within existing deadlines and timetables or help the archive service demonstrate good performance in difficult times. On the other hand planning a building and moving into new premises or negotiating a change in governance status may be a valid reason for delaying an application.

Yet there is evidence that even archive services delaying an application for accreditation are benefiting from the publication of the Standard and its supporting guidance.

For example, in a move to trust status, the accreditation standard can become part of contracts on how the archive service will be delivered and the level of service that will be maintained. York Archives and Local History are currently moving into a community benefit society (Explore Libraries and Archives Mutual). Ensuring the future archive service remains eligible for accreditation underpins the delivery agreement.

“Archive Service Accreditation was developed to support the ongoing improvement of archive services”

Staffordshire Record Office took the decision to delay their application for Archive Service Accreditation after consulting with The National Archives. Staff are already heavily involved in planning for a redeveloped site housing the county archive service and William Salt Library which includes putting together a bid for Heritage Lottery Funding. Shaping a vision for the new service and planning new facilities and service delivery with an eye on continuing sustainability has meant consulting with the archive service's users and stakeholders. Consultation with stakeholders when developing policies and services is one aspect of the Archive Service Accreditation Standard and with enhanced onsite facilities and a reshaped service, the archive service hope to be in a position to make a stronger application for Archive Service Accreditation.

Planning a new service or restructuring an existing one, moving to new premises, can signal a review of delivering a service and the review of existing policies, plans and procedures. Using accreditation as a tool to support these developments means that a service is in a strong position when applying for accreditation. The Somerset Heritage Service and Devon Heritage Service, which include the archives services, are moving into a trust later in 2014. The move will certainly require new ways of working supported by new or revised policies. With a view to applying for Archive Service Accreditation in 2015 staff are already planning to map the policies to the standard as part of this, to support a joint application by the trust which will cover both Somerset and Devon's archives. This process also helps to bring the operations of the two services closer together during a time of great change.

Archive Service Accreditation was developed to support the ongoing improvement of archive services. All archive services that make an application receive feedback to support the development of their service, whether or not they meet the Standard at the time of their application. Staff at Cumbria Archive Service had been aware that the vision statement had

needed revitalising for some time. As a pilot archive service for Archive Service Accreditation they found the need for a vision statement which reflected the archive service in the 21st century had become more apparent. During a series of staff meetings, all staff working for the archive service at one of the four sites around Cumbria contributed their ideas which built a new vision statement. The vision statement explains the value of archives to the Cumbrian people, has meaning and resonance for staff, service users and other stakeholders alike, and is now an active tool in advocacy for the archive service.

Raising the profile of an archive service is a key outcome of achieving Archive Service Accreditation. Following their successful application, Network Rail Corporate Archive featured on the front page of the company's website for nearly five weeks and internally on the network rail intranet. As a result of the web story, *The Economist* wrote about the beauty of railway engineering on their blog which generated a large number of extra hits to the virtual archive. Thanks to the internal publicity, individuals and departments have contacted the archive and records management unit to discuss better records management practice and the transfer of records to the corporate archive, while the archive has received a commitment to fund a new cataloguing system following feedback on their application. Over 100 archivists have now attended one of the ARA training courses introducing Archive Service Accreditation so awareness of the scheme and standard is growing in the sector. If you haven't already attended a training session then do keep your eye on the ARA's website for future dates: <http://www.archives.org.uk/sections/interest-groups/general/archive-service-accreditation-help-for-applicants/archive-service-accreditation-book-for-introductory-workshops-in-the-english-regions.html>

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**Jane Shillaker**

The National Archives

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## Directory of Rare Book and Special Collections in the UK and Republic of Ireland

Do you have rare book or other printed special collections material in your archive?

If so: the *Directory of Rare Book and Special Collections in the UK and Republic of Ireland*, 3rd edn, would like to hear from you.

The *Directory* is the first port of call to find out about such collections in the British Isles and an important way for institutions to raise the national profile of their collections. Archives which contributed to the second edition (1997) will have received an email asking for an updated entry. If you have not yet responded, the editor, Dr Karen Attar, is eager to hear from you. All relevant repositories which have not been approached are urged to contact Karen at [RareBooksDirectory@outlook.com](mailto:RareBooksDirectory@outlook.com) at their earliest convenience.

More information about the *Directory* is available on its blog at: <http://www.specialcollectionsdirectory.org>. This includes guidelines and a submission form for entries (see the bar at the top) and a blog post, "The archive question", on how you might deal with a collection that includes both archival material and printed books.

# Welcome to the Community Archives and Heritage Group issue of ARC

Sue Hampson introduces the featured articles and reflects on the Group's activities.

This is my first year as chair of the Community Archives and Heritage Group (CAHG) and as you will see from the featured articles it has certainly started off as challenging! The committee has been busy organising events, resources, and awards with each member contributing to the outcome.

The Community Archives and Heritage Group is progressing really well with the content of this year's conference scheduled for 12 June at UCL. We have included an article about the popularity of the regional conferences, which are going from strength to strength, and also a report on the main conference held in 2013. It is wonderful to be able to invite so many individual groups to come together to share their experiences and achievements. As we are now expanding into regional conferences this provides the opportunity to many more people who would otherwise be unable to attend a London based event, notably the conference held in Scotland which was well attended.

The awards for Inspiration, Innovation, Best New Group and Best Website are attracting very high quality entries and as with last year it has proved difficult to choose the winners. The entries have shown there is so much talent and diversity within the groups, long may it continue! The winners for 2014 will be announced at the conference and I hope you enjoy reading about our overall winners from 2013, Beyond the Point, who are continuing their excellent work and attracting young people to the world of heritage and archives.

CAHG are in the process of restructuring our website incorporating new technology to bring us up to date. The new website will be unveiled within the next few months and will include new sections to the existing site, events, resources and guidance. We are all very excited about the new look and changes. This has involved a great collaboration of ideas from all sections of the committee.

We are building on our partnerships with discussions with TNA, ARA and members of the CAHG committee. This can only increase the value, good practice and expertise we can bring to our members. We are making steady progress towards attracting more community archive and heritage projects and sincerely hope you will enjoy discovering more in this community archive edition.

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**Sue Hampson**

Chair, Community Archives and Heritage Group

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# The Tilbury Riverside Project

Tilbury re-enactors

The Tilbury Riverside Project was founded in 1992 by Peter Hewitt, a local Tilbury man, who wanted to improve the town in which he lived. Since then it has been responsible for improvements along Tilbury's river frontage like the Two Forts Way, a walk between Tilbury Fort and Coalhouse Fort. It has also run much loved community events such as the Tilbury Christmas Lights Switch-on which is an annual event that invites all the community to see the switching on of the Christmas lights in the centre of Tilbury Town. Over 1,000 people usually attend the event from the town and surrounding areas. The Tilbury Riverside Project raises all the funding for this event.

More recently the Tilbury Riverside Project received £49,000 from the Heritage Lottery Fund for the Tilbury and Chadwell memories website [www.tilburyandchadwellmemories.org.uk](http://www.tilburyandchadwellmemories.org.uk). This has been a very successful project with over 800 'hits' per week looking at the archives online. To complement the website the Tilbury Riverside Project also has heritage open days for the public to come and see exhibitions relating

to anniversaries of particular events in the area. In January 2013 the Tilbury Riverside Project organised a day to remember the 60th anniversary of the Tilbury floods on 31 January 1953. This included walks and re-enactments. The project has brought many members of the town together exchanging stories and finding 'lost' relatives and friends. This has been a real community asset and boost for the people of Tilbury.

The very latest project is a programme of guided walks around the area to show the

community that despite being classed as an area of high deprivation, there is a lot of heritage in the area to be proud of. It helps to increase civic awareness of their town.

Peter Hewitt was awarded a MBE for his voluntary work in Tilbury a couple of years ago.

**Annie O'Brien**

Tilbury and Chadwell Memories

*“The project has been a real community asset and boost for the people of Tilbury”*

Tilbury women



# Threads of time: inspired by archives at Hertfordshire Archives and Local Studies

Daphne Knott discusses how an archive collection attracted a new audience.



An example of the group's work, image courtesy of Hertfordshire Archives and Local Studies

During September 2013, invitations to a workshop about the Threads of Time project were distributed to textile groups and needlework shops around Hertfordshire. We wanted to discover whether our idea to bring archives to a wider audience would attract any participants.

At the opening meeting, we were delighted that 35 people attended. We explained that we wanted participants in the project to be inspired by documents in the Wittewronge family collection. They would be free to produce any style of textile piece as long as it had some connection to this collection. The resulting works would be displayed in an exhibition at the archives in June 2014.

The Wittewronge collection was chosen because it contains a wide range of documents and many interesting stories. The family were Huguenot refugees who became very wealthy, often by marrying well. The papers contain fascinating characters, including an Elizabethan privateer and a Civil War general who wrote an early weather diary.

*“Everybody had been inspired by something and they wanted to share their ideas with the group”*

Most of the people who arrived at the first meeting had never visited an archive before, so they were amazed when they were shown a selection of documents dating back to the 11th century. Comments ranged from a simple “Wow! Is that the real thing?” to more informed questions about parchment and paper. Some initial reactions seemed less promising: “Is it all words?” one lady asked.

We reconvened to ask, with some trepidation, whether the documents we had shown were at all inspiring and how many people would like to take part in the project. The response was overwhelming - and very noisy! It seemed that everybody had been inspired by something and they already wanted to share their ideas with the group.

The group has met several times since and has developed a strong sense of identity and ownership. Professional artists and amateurs who have not picked up a needle since their school days happily exchange ideas and learn from each other. Everybody has a skill to bring to the project, whether it is historical knowledge, expertise in textiles or practical experience of mounting an exhibition.

Members of the group will be demonstrating and talking about their work at two open studio sessions in the archives. The exhibition in June will showcase their work with the archives that have inspired them. In the meantime, their ideas and works in progress can be found at [www.hertsmemories.org.uk](http://www.hertsmemories.org.uk)

Exhibition: 11-28 June 2014 at Hertfordshire Archives and Local Studies. Details at [www.hertsdirect.org/hals](http://www.hertsdirect.org/hals)

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**Daphne Knott**  
Hertfordshire County Council

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# Community archives conference review

Pimphot Seelakate and Ruth Jackson reflect on last year's successful event.

The theme of last year's Community Archives and Heritage Group (CAHG) annual conference was industrial heritage. Over 100 delegates from community archives across the UK attended the conference and AGM on Wednesday 14 June, hosted by University College London. The conference kicked-off in grand style with a keynote speech from Tristram Hunt, the Labour MP for Stoke on Trent who is also a historian, broadcaster and is a Vice Chair of the All Party Parliamentary Group on Archives and History. He spoke passionately about the contribution of the Staffordshire potteries in his local constituency to the industrial heritage of Britain. Citing the Wedgwood Museum and the Sutherland Collection as centres of excellence, he emphasised both the business value of archives and their ability to "bring groups together" and engender a "sense of local ownership". Continued investment in archives was essential, he argued, to ensure the survival of these "global assets".

## Awards

For the second year running, CAHG presented awards for the best community archive projects across the UK. The competition was fierce making the final decisions of the judges extremely difficult. The overall winners were 'Beyond the Point' run by two inspirational 16-year-old school-boys from Canvey Island, Essex. As amateur archivists, they started their collection when they were only 14, not realizing their exploring hobby would lead to a new adventure on the heritage road and immersion in the world of archives. In a light-hearted presentation they demonstrated "how you can use archives to get famous". The two teenagers proved that a fusion of local history and the creative use of social media produced a community resource that attracts a very young audience. They posted video clips on YouTube to direct people to their website, so it was not hard to see why 'Beyond the Point' also won the Best Online award category.

'Six Streets, Derby' won the Most Innovative Project award. It was another example of the imaginative and successful use of public engagement in community archiving projects. Curious local residents carried out their own census across six streets in Derby in 2011 inviting comparisons of how household demographics had changed in the 100 years since the 1911 census.

The Most Inspirational award belonged to Ryde Social Heritage Group, a local social history group on The Isle of Wight that centre their activities around a cemetery in Ryde. Through their brilliant use of public engagement activities they bring the dead to life. Demonstrating their appeal to both young and old audiences alike, primary school children are taught how to transcribe symbols on graves. They also learn the history of Ryde in miniature through handcrafted models of shops and houses.

Over a substantial buffet lunch delegates were treated to a display of photographs from the 'Britain From Above' project who are in the process of digitizing a collection of 95,000 aerial photographs illustrating the enormous changes in industry, housing, leisure and transport between the two world wars.

## Industrial heritage

Highlights from the conference's guest speakers included two marine archaeology projects, The Pioneer Sailing Trust and The Thames Estuary Partnership, both of which recover and document wrecks lying in the Thames. David Tournay a volunteer from The Pioneer Sailing Trust described how the wreck of a historic Essex oyster fishing vessel was restored and brought back to life. This, he said, is "living history" and school children benefit from trips out to the North Sea on the restored oyster smack. The Thames Estuary Partnership has a team of 450 volunteers who catalogue the archaeology of the Thames foreshore.

“*In a light-hearted presentation the two teenagers demonstrated how you can use archives to get famous*”

Elliott Wragg gave a fascinating account of how they had discovered the wreck of what was, in 1852, the largest and most powerful wooden warship in the world. Both projects give the lie to the old cliché that archives are simply about musty old bits of paper.

Harry Cumberbatch MBE, in partnership with The National Archives, told the story, in photographs, of how sugar made its way from the Caribbean to the London Borough of Newham. It was a moving story of slavery and independence and sought to raise awareness and preserve the heritage of the African/Caribbean community in Newham.

As a taste of things to come, Marie Owens from ARA spoke of the public awareness campaign that launched in November 2013 in conjunction with The National Archives. Marie suggested that the “vast majority of the public don’t know what an archive is”. This campaign, she hopes, will set the record straight.

The day ended on a lively note with Rebekah Polding’s talk about the launch of ‘London’s Screen Heritage’, an archive that collects film relating to the history of London and its people. Delegates were treated to a screening of post-war home movies in colour, giving a fascinating glimpse into the lives of ordinary Londoners. Eager to discover new material (with or without sound) Rebekah counselled members to keep a lookout for stacks of unwanted film canisters lying around in garages; they may find a home at ‘London’s Screen Heritage’.

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**Pimphot Seelakate and Ruth Jackson**  
University College London

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# Little Germany

Judith Garfield discusses Eastside Community Heritage’s work to remember German residents in East London at the outbreak of the First World War.

As the centenary approaches of the outbreak of the First World War, Eastside Community Heritage invites support for a local initiative in London’s East End to remember the treatment meted out to the tens of thousands of German nationals living in Britain at that time. The project is funded by The Heritage Lottery Fund.

On Tuesday 15 December 1914 a small group of Germans were led to William Ritchie & Sons, an old jute factory on Carpenter’s Road in Stratford, one of their many new homes during the First World War.

It is certainly not common knowledge that a hundred years ago there were over 50,000 Germans residing in the country. Many Germans settled down and started families in East London, forming a significant sector of the local community as the area’s bakers, butchers, hairdressers and jewellers. At the outbreak of the war this significant proportion of London’s diverse metropolis was to be irrevocably disturbed.

‘Spy fever’ gripped the public’s imagination. Germans were suspected of leaking information to the enemy; paranoia was fuelled by the sensationalist press. Across East London, and the country on the whole, German-owned shops were attacked by violent mobs. One Russian businessman offered a reward for the person to find those who circulated the libellous rumour that he was in fact a German.

Public outrage at the supposed inhumanity of the Germans pressurised the government into adopting a heavier policy



Internment camp mess hall, image courtesy of Imperial War Museum and Eastside Community Heritage

of internment. Many Germans surrendered themselves rather than face persecution from the local community. Others did so reluctantly on a police officer's orders. Common was a tearful goodbye between young German men and their English wives and children in boroughs such as Newham and Hackney. Some internees had lived in the country so long that they themselves had children serving on the frontline against the Germans.

Stratford Camp, as it was then known, held one of the worst reputations amongst internees; labelled a "veritable hell" by one. Men, women and children spat and shouted at prisoners on their way to the camp. Privacy was scarce in the old factory. Gambling, a piano and theatre stage amongst the only aids to compensate the endless boredom; all under the watchful eye of mounted machine-guns. One complaint, signed by over one-hundred and forty Austrian internees, was that the camp's commandant had slapped a prisoner for not replying 'sir' to a question, despite the fact that the prisoner in question was suffering from consumption (T.B). It is nearly always described as a ghastly place.

Compared to some internment camps in the world, this may seem tame, even humane. On reflection, the human spirit managed to shine through in this otherwise bleak 'prisoner camp society.' Productions formed for the Kaiser's birthday celebrated with a full programme of classical music, mouth organ solos and a one-man musical entitled 'The Jolly Prisoners'. The Quakers, acting as one of the few humanitarian groups in the camps, supported the wives and children of internees outside the camps, conducted camp inspections, sent Christmas cards to prisoners and brought news and parcels from relatives and sympathisers. As well as halting men of military age leaving the country to fight for the enemy, a perfectly practicable solution in a war, the government intended to protect these German civilians against persecution from the xenophobic general public. German soldiers meanwhile found respite from the horrors of the trenches.

Signs of the German community are still present to this day in Stratford. Though now named the King Edward VII, Stratford's historic and still popular pub was once the King of Prussia, and is in fact still 'The Prussian' to



Internees relaxing on deckchairs, image courtesy of Imperial War Museum and Eastside Community Heritage

its locals. It changed its name to distance itself from its German ancestry at the height of Germanophobia, as did our own royal family from Saxe-Coburg and Gotha to the British-sounding Windsor.

Eastside Community Heritage, based in Ilford, will be running school workshops, oral histories of German descendants and those with strong local memories, culminating with a public exhibition in Stratford this summer. Anyone interested in being involved in the project is more than welcome to join our motley crew of local historians.

On the centenary of the First World War, stories such as these must be told to remember the sheer totality of the war, even so far from the trenches. Here at Eastside Community Heritage, we intend to ensure the memories and lessons learnt from this history are passed on to those living two hundred years from the start of the war. I implore anyone who has memories, of their own or passed down from their families, of Germans in East London during the First World War to contact us to share their history before it is lost by the tides of time.

Eastside is in search of volunteers to aid their research as well as participants for their oral histories.

“Locals still refer to Stratford’s historic and popular pub as ‘The Prussian’”

Relatives of Germans who had lived in London during the war, or those with strong local ties to the East End, are welcome to come and share their stories by contacting Simon Buck, an oral historian working for Eastside, at [Simon@ech.org.uk](mailto:Simon@ech.org.uk) or 020 8553 3116/07969 483596.

Eastside’s blog: <http://little-germany-stratford-1914.tumblr.com/>

Website: <http://www.hidden-histories.org.uk/wordpress/>

Facebook: <https://www.facebook.com/EastsideCH>

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**Judith Garfield**

Eastside Community Heritage

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# GreenTrad: folk music heritage in South-East London

Aidan McGee and Ellie Pridgeon explain how the folk group's archives are being preserved and used.

**T**he Greenwich Traditional Musicians Co-operative (GreenTrad) is a non-profit-making group for players with an interest in folk music. GreenTrad's mission is to promote the learning and enjoyment of all types of traditional music and song in Greenwich and beyond. To achieve these aims, the group is currently developing new projects and events for 2014, and considering how its archives can be enriched and made accessible online.

Since its conception in 1992, Greentrad has played in central Greenwich, first at the Cricketers pub which was sold in 2005, and more recently at the Lord Hood. The group holds weekly Tuesday night English music sessions - Irish, Scottish, French, Cajun, Klezmer and World Music is permitted after 11pm - and instruments played range from fiddles and accordions to bagpipes, Northumbrian pipes and harmonicas. Competent musicians and singers, as well as beginners and spectators, are encouraged to attend, and although many players reside in Greenwich, others travel from London, the UK, and even beyond. Professional folk musicians drop by on occasion - most recent visitors include Bellowhead's John Boden, harmonica player Will Pound who was nominated for the 2014 BBC Radio 2 Folk Musician of the Year Award, and fiddle-player/singer Lisa Knapp - winner of Best Original Song at the 2014 BBC Folk Awards.

## What's New for 2014?

The sad and untimely deaths of three key GreenTrad players, Doug Adams, Alec Gorham, and most recently Pete Gibson, has led to a series of events to commemorate and build on their legacy. Furthermore, as 2014 is the 15th anniversary of GreenTrad assuming Co-op status, members are endeavouring to revitalise and publicise the session, entice back former players, and attract new musicians young and old.



GreenTrad Archive: Pete Gibson memorial session at the Lord Hood (2014). Photograph copyright Sam Brace

Thanks to the efforts of Sam Brace, former member of the folk-inspired band Skinny Lister, GreenTrad is about to launch its innovative website, which includes a blog, session photographs, and downloadable tunes and songs via SoundCloud: [www.greentrad.org.uk](http://www.greentrad.org.uk).

The new GreenTrad logo, designed by Sam Brace and Jess Sully, will also appear on future merchandise, including T-shirts, badges and beer mats.

GreenTrad has embraced social media, and already has a successful Facebook page and Twitter feed:

Facebook: [GreenTrad](https://www.facebook.com/GreenTrad)

Twitter: [@greentrad](https://twitter.com/greentrad)



GreenTrad Archive: GreenTrad session at the Cricketers. Photograph copyright Sam Brace



GreenTrad Archive: new GreenTrad logo. Copyright Sam Brace and Jess Sully (2014)

There are further plans afoot to set up devices in the Lord Hood and run Google+ Hangouts, allowing folkies from all over the world to check into the session.

GreenTrad has been working in conjunction with local musician and youngest session member Billy Dudley, a student at the BRIT School for Performing Arts and Technology in Croydon. Billy is creating a short film documenting the place of GreenTrad and folk music in the local community for a music project, and has spent many hours filming the session and conducting interviews with musicians. There will be a major film screening event at the Lord Hood later in 2014.

### What's in the GreenTrad archives?

The GreenTrad archives contain business records such as the Co-op constitution (1999), minutes of the inaugural meeting (1999), and a complete set of subsequent AGMs agendas and reports. There is also extensive publicity material which documents anniversaries and special events, and includes a flyer for the 'Help the Cutty Sark Rise Again' fund-raising session. Back in June 2007, GreenTrad members played sea shanties and naval hornpipes to raise money for the conservation of Greenwich-based Cutty Sark, which caught fire and burned for several hours in May 2007. The archive collection also includes a flyer advertising the momentous move from the Cricketers to the Lord Hood in 2005, 100s of photographs (largely in digital format), session sound recordings (currently stored on CDs), and archival copies of GreenTrad's publications: *Greenwich Traditional Musicians Co-operative Tune Book 2008* (edited by session member John Offord) and the commemorative *Pete Gibson's Big Song Book* (2014).



GreenTrad Archive: flyer advertising the session move to the Lord Hood (2005). Copyright GreenTrad



GreenTrad Archive: flyer advertising the fund-raising event: 'Help the Cutty Sark Rise Again' (2007). Copyright GreenTrad

“The group holds weekly Tuesday night English music sessions - Irish, Scottish, French, Cajun, Klezmer and World Music is permitted after 11pm”

### The archives: what next?

In order to grow the collection and to fill inevitable gaps, GreenTrad will host an event whereby former and current members can deposit photographs and archive material. Furthermore, discussions are taking place about digitising key documents and photographs for inclusion on the new website - perhaps in the form of an online exhibition - in order to entice new members to the session. It is also envisaged that archival session recordings will eventually be available in downloadable sound files via iTunes. Precisely how to store GreenTrad's digital archives - including the forthcoming film - in sustainable and accessible formats is a matter for future discussion. In the meantime, the physical archive collection, which is currently dispersed across south-east London in member's houses, is to be reunited, repackaged, re-boxed and catalogued to ensure long-term preservation.

Thanks to GreenTrad members Sam Brace, Sarah Crofts and Greg Robbins for their assistance in compiling this article.

**Aidan McGee and Ellie Pridgeon**

GreenTrad Members / Consultant Archivist Ltd

[www.consultantarchivist.co.uk](http://www.consultantarchivist.co.uk)

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

# Community Archives and Heritage Group: Annual Awards

Peter Mason reflects on the history of CAHG's efforts to recognise outstanding community projects.

The Community Archives and Heritage Group (CAHG) makes annual awards to recognise excellence in the field of community archives. The awards also help in sharing good and interesting practice. The inaugural awards were made in 2012 to projects that had taken place in the previous year. Currently awards are made in four categories: Inspiration, Innovation, Website of the Year and Best New Group, although in the first year there were additional awards for the Most Interesting and the Most Impactful community archive. There is an additional award made for the Community Archive and Heritage Group of the Year. This award is made to one of the winners of the other categories that most impressed the judges.

The first winner of this award was Marden History Group. The Group, run entirely by volunteers, worked with Kent County Council to open the Marden Heritage Centre within the village's public library building. Believed at the time to be the first of its kind in the country, the Centre is open 18 hours per week, and contains artefacts collected by the Group as well as archives. The Group had also researched the background to a Bronze Age hoard.

Other winners in the first year were the Oughterard Culture and Heritage Centre in Ireland, whose website merged images

from the past and present to illustrate the changes in the local urban landscape of this small town in County Galway; the Planned Environment Therapy Trust which undertook an oral history of residential therapeutic child care from 1930-1980; Our Oxhey won the award for the Best Website and Chorley Heritage Centre the award for the Best New Archive. The Most Inspirational award went to Pride in Our Past from Plymouth.

Awards in 2013 went to Six Streets, Derby; St Margaret's History Society Archive Group, Kent; Ryde Social History Society, Isle of Wight and Beyond the Point from Canvey Island. Beyond the Point won the overall award as well as the award for Website of the Year. Two teenagers, Liam Heatherson and Joe Mander, who impressed the judges enormously, run this website.

Although the awards are open to community museums and archaeology groups the majority come from community archives. CAHG hopes that there will be more entries from the wider field of community heritage in the future.

The winners of the 2014 Awards will be announced at the annual conference in June.

**Peter Mason**

Lustleigh Community Archive

# Pride in Our Past, Plymouth

Alan Butler writes about a project to record the memories of Plymouth's LGBT community.

The seed for Plymouth's LGBT Archive was sown a couple of years back, from a conversation between Plymouth's local LGBT community and the Plymouth and West Devon Record Office, considering that traditional archives didn't contain a great deal to reflect the actual lived experiences of Lesbian, Gay, Bisexual and Transsexual people. Very little was recorded under these parameters and, what was there, tended to be concerned with criminality and mental disease. Anyone of this persuasion had to be mad or bad it seemed and the limited information held in the archives only backed that up.

At this time, we were aware of several people in their seventies and eighties who had seen incredible transition in their lifetime, from a time when a gay lifestyle was illegal to a point where civil partnership legislation had been introduced. Hopefully no generation would ever witness such a time of change again and we felt it was incredibly important to capture some of the lived experience within the archives.

We applied for Heritage Lottery funding and were successful which meant we would need more people to

share what had often been their closely guarded secret. This led to volunteers having a presence at various history events around the City, often under various rainbow coloured banners, and frequently being told "There's none of that stuff goes on down here . . . try Brighton or London". Such comments were often very well intentioned but showed how successful Plymouth's LGBT communities had traditionally been at keeping themselves to themselves.

Gradually though people did come forward and actually became very empowered by the process and by publicly going on the record in terms of the lives they had lived. The interviews informed the 'Pride in Our Past' exhibition at the Plymouth City Museum and Art Gallery from 28 April to 30 June 2012. They also form a dedicated accession at the Plymouth and West Devon Record Office. By the end of the 12 month project, however, it had become clear that the project had brought together a group of people who wanted to continue the work. The exhibition generated a second wave of people willing to share their experiences so a community archive group was born.

*“The formation of this archive has provided a means for an often excluded group of people to reclaim their own past”*



A sailor sat on Ted's lap, image courtesy of the Plymouth LGBT Archive



In June 2012 we learned we had been awarded the Community Archives and Heritage Group's 'Most Inspirational' community archive title in their first national awards. The judges made mention of the way in which the project had "gathered the voices of and given a voice to often-ignored communities". These comments and such recognition nationally felt incredibly important to both the volunteers and the participants.

The formation of this archive has provided a means for an often excluded group of people to reclaim their own past. Many LGBT people, often for the first time, are now taking pride in their place in the City's history and it has galvanised this community of diversity to take a larger role in the present and provide authentic representation, along with a positive image of diversity, for the next generation and beyond.

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**Alan Butler**

Pride in Our Past

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Beyond the Point prizewinners. Photograph: Dream Catcher Photography for the ARA



## Beyond the Point

Joe Mander and Liam Heatherson give an update on their activities since winning last year's awards.

Last summer we were awarded the national awards of 'Best Community Archive and Heritage Group' and 'Best National Website' of 2012. What have we achieved at Beyond the Point (BTP) since?

First and foremost BTP has noticed a significant increase in publicity. We have featured in the local newspapers, and on several websites and magazines. These include The National Archives website, and *Who Do You Think You Are* magazine, both shortly after we were given the award. This generated a doubling in website views, going from around 2,000 per month from January to June, and increasing to 4,170 in July when we got the award. Since then we have received an average of over 3,000 views each month, highlighting a noticeable increase in our audience.

For Halloween 2013 we decided to branch out to encompass the paranormal into our coverage of 'secret local history'. We took a trip down to the site of Borley Rectory, the 'most haunted place in England' and interviewed Simon Basham



Taking part in the Explore Your Archive launch at the House of Commons with Rebecca Harris, MP for Canvey Island. November 2013  
Photograph: Simon O'Connor for the ARA

who had experienced some strange events when he and a friend camped out there some 20 years ago. This illustrates how BTP has branched-out further within the topic of local history. This was also the first time we used our new professional-grade video camera which we got shortly before.

In November we were invited by ARA to the Houses of Parliament to represent ourselves at the opening of the 'Explore Your Archives' campaign, which seeks to raise awareness of archives and local history. We had a great time meeting archivists and many MPs, who were also historians.

In January we received a rare tour behind the scenes of Tilbury Fort. English Heritage personally invited us to this, which was nice to see as our name had therefore spread throughout the history community. We were given privileged access to great tunnels and Victorian rooftops unopened to the public but accessible to Kevin Diver who curates the site.

“Our increased profile has meant we are being approached by people rather than us approaching them”

On 1 February we attended the unveiling of a plaque at Jotman's Lane cemetery to commemorate victims of the 1953 Floods buried there, providing media coverage of this event for the Canvey Island Community Archive. We have been recording at many other non-historic community events as we continue our service of modernising coverage of the local area, such as the Canvey Christmas Lights Switch-on, and Charity Concert. Two different university students also heard of our work and interviewed us for their projects in relation to our work on the local area and its history. Again, our wider audience and increased profile has meant we are being approached by others, rather than us approaching them!

With our accolade of Community Archive and Heritage Group of the Year, we hope to use this position to gain tours around the 'behind-the-scenes' areas of many more relics. As well as local historic buildings, which are currently open, we also plan to cover many historic buildings in London, showing you the parts that are not open to tourists. It has been a genuinely exciting time since gaining the award, and we look forward to releasing our feature-length re-enactment on the Canvey Island 1953 Floods due for release in the summer of this year.

**Joe Mander and Liam Heatherson**

Beyond the Point



## The Archives and Records Association (UK & Ireland) has developed its Core Training Programme to ensure high quality, in-demand courses are widely and frequently available

ARA Core Training courses are high quality, affordable and offered regularly across the regions and nations. They focus on the common skills essential to all of us who work with records - from Audience Engagement to E-Records Management. Each course is supported by ARA funds. The first eight courses have now been designed. More will follow.

**Find out more about ARA Core Training and all other training and development opportunities by clicking on the Training link at [www.archives.org.uk](http://www.archives.org.uk) or keep in touch through Twitter @TrainingARA**

### Copyright

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

### Audience Engagement

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

### Freedom of Information

This course covers the basic principles of the Freedom of Information Act as well as exploring some practical case studies. Develop your own knowledge about the Act and how to implement it in the workplace.

### Archives and Volunteers

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

### Digital Preservation

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

### Data Protection

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

### E-records management

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

### New and refurbished Archives Buildings

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

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



Archives & Records  
Association  
UK & Ireland

# CAHG Conferences 2007-2013

Judith Harvey recalls a successful series of conferences.

**R**ecall the storms of February 2014? Good time, me thinks, to trawl through the reports of past CAHG conferences. Preparation for the national CAHG Conference 2014 is under way (make a note of 12 June 2014, UCL). Best to review past successes and failures at the planning stage. Reports indicate a high success rate - a hard act to follow!

Keynote speakers are well known orators but will they keep to the brief and inspire? So far, from Tony Benn, MP with a passion for communities and diary keeping, to Tristram Hunt, MP proud of the contribution Staffordshire potteries made to Britain's industrial heritage, it seems they can - year after year. Other keynotes showed that archival material can be used to heal community tensions; that making personal connections with history was important; offered an insight into HLF funding and explained changes in ARA. They have been right on task and well worth hearing. Challenge laid down to 2014 keynote.

Conference subjects have ranged from 'Sustaining Communities' to 'Sound and Vision' through 'History Matters' to 'Telling your Story' and 'Industrial Heritage'. Speakers have covered everything from 'Dig Where You Stand' to 'Thames Barges' and 'London Screen Heritage' to necessities like 'Copyright' and 'Preservation', giving both a balance between 'need to know' and 'inspiration' and between professionals and keen but unknown local groups talking about their world. CAHG has had some enthusiastic and polished young speakers and showcased community projects which young people lead. From experience you will know that when organising any event you can find interesting subjects but it all relies on delivery. Challenge to 2014 CAHG committee.

Across two sessions in 2009, 20 groups each had a three minute 'Show and Tell' slot; fascinating but mind-blowing for audience

UCL 2013, images courtesy of CAHG committee members



UCL 2009, images courtesy of CAHG committee members



Edinburgh 2013, images courtesy of CAHG committee members



Edinburgh 2013, images courtesy of CAHG committee members



Essex 2013, images courtesy of CAHG committee members



“Other conferences have tea and biscuits - Edinburgh had cakes!”

and speakers alike. There is only so much information that can be taken in at rapid fire pace. Speakers enthusiastically packed their time with information but, rightly or wrongly, these sessions were abandoned in favour of short presentations by the CAHG Overall and Category Award Winners - showcasing groups that are considered excellent. Presentations have been comical, inspirational and informative in equal measures. Archiving and Heritage CAHG style is not dry.

There have been regional conferences too, run with a lot of help from the local Archive and Records offices. Subject matter is honed and localised. Full marks go to Chippenham Records Office for bravely hosting the first regional event. Funding has proved to be the most requested topic. Funders, especially HLF, have given both conference talks and advice to individuals. At each event presentations from local groups have been used as case studies. The feature groups are ordinary community archives that have found projects with local interest and gained support from their communities. This approach worked particularly well at the Edinburgh conference when nine case study groups gave presentations. Travel difficulties from Jura resulted in them speaking via Skype. (Other conferences have tea and biscuits - Edinburgh had cakes!) The most recent event was in Devon when guests and speakers braved floods to get to Exeter Records Office for a highly rated day. CAHG is looking for records offices to volunteer to host and assist with more regional conferences - please!

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**Judith Harvey**

Cambridge Community Archive Network

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# News from around Lancashire

Julie Creer offers an update on community projects in the area.

## **St Anne's on the Sea: the Rossendale Connection**

This project links the east and the west of Lancashire by exploring the associations between the two areas and the importance of Rossendale people in the emergence of the seaside town. Particularly important is William John Porritt from Helmshore, who invested the equivalent of millions of pounds in the emerging town of St Anne's in the late 19th century.

During the project, talks have been given by Peter Shakeshaft and Ken Bowden in Haslingden and St Anne's Libraries; display boards have been put up in local venues and the story of William Porritt introduced schoolchildren to local history resources.

There was a full house at St Anne's library for the 'Lancashire Garland' event on 17 October. The audience was treated to an evening of songs, poems and stories from the Fylde and Rossendale performed by the dialect performer Sid Calderbank of the Lancashire Society (<http://www.thelancshiresociety.org.uk/>). Sid has appeared at St Anne's and Rawtenstall Libraries and also performed at Bacup Library on 26 March.

Thanks are due to Peter Shakeshaft for information on Porritt and the early history of St Anne's on the Sea.

## **Chorley's Heritage**

The Chorley Heritage Centre Support Group, winners of the CAHG Best New Archive award 2012, held an event in Chorley Town Hall, 24-28 September, at which many local organisations were represented. The event was attended by over 900 people. Our team had a stand there and produced a display, 'A Grand Night Out in Chorley', looking at the history of theatres and cinema in the town. The display used material from the abundant local history resources in Chorley library.

The Support Group would welcome any interest from Federation members with knowledge of Chorley's history.  
<http://www.chorleyheritagecentre.co.uk/>

**The Rossendale Footwear Heritage Project** aims to capture the memories of the people who worked in this once thriving industry. Project coordinator, Peter Dunne, is looking for people who worked in the footwear industry to tell their stories in a friendly and informal way so that this history can be preserved for future generations. If you would like to be involved in this project, please contact Peter on 01282 450259 or 07980 897483. [http://www.rossendale.gov.uk/news/article/329/rossendale\\_footwear\\_heritage\\_project](http://www.rossendale.gov.uk/news/article/329/rossendale_footwear_heritage_project)

Tagging the Treasures aims to catalogue the entire collection of paintings, sculptures, artefacts and furniture bequeathed and donated to Lytham St. Annes. The art collection was started in 1925 when John Booth of the Booths Supermarket chain donated a Richard Ansdell painting 'The Herd Lassie'

to the Lytham St Annes Corporation. This was the start of a stream of bequests and donations. <http://www.lythamstannesartcollection.org/>

**Skelmersdale: A New Town**  
Glassball Digital Media Arts Collective is documenting the social history of the West Lancashire town through a series of exhibitions, workshops and events, culminating in a photographic archive of historic and new material. This material will be presented in a unique hard-backed book, website and exhibition. Glassball would be delighted to hear from anyone who has any memories of the town (verbal, written or photographic) that they wish to share: [mail@glassball.org.uk](mailto:mail@glassball.org.uk).

**Preston Remembers and the Cenotaph Challenge**  
Preston Remembers is a partnership project between Preston City Council,

Preston Museums Group and the University of Lancashire, as well as a number of other organisations such as the Armed Forces Group and Preston and District Veterans' Council. The project is centred on the forthcoming centenary of the First World War and Preston's Cenotaph. The much needed restoration of the Cenotaph is now complete, financed by the Heritage Lottery Fund. The next phase is a three year activity programme including formal learning opportunities, exhibitions and events, community projects and the creation of digital resources ([www.prestonremembers.org.uk](http://www.prestonremembers.org.uk)).

One part of the venture is the 'Cenotaph Challenge'. The project is looking to work with local communities to audit, record and research memorials across the area. The catchment area includes Preston rural north, South Ribble and Ribble Valley.

**Portraits of the Past** will be exploring Gawthorpe Hall and its unique relationship with the local community. A number of community events are planned. To find out more please visit <http://midpenninearts.org.uk/pop>.

Images and themes supplied by Lancashire County Council's Community Heritage Team.

You can see more images from Lancashire's past at [www.lantern.lancashire.gov.uk](http://www.lantern.lancashire.gov.uk).

As well as hosting a wide range of community events, the county council's museums, libraries and archives contain a wealth of material such as maps, photographs, documents, books and historical objects. For more information, please visit [www.lancashire.gov.uk](http://www.lancashire.gov.uk)

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**Julie Creer**  
Lancashire Cultural Services

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Dialect performer Sid Calderbank

Rossendale footwear factory





www.lancashire.gov.uk

**Lancashire County Council**

# St Anne's on the Sea: the Rossendale connection

**1606** The Clifton family become the owners of the manor and estate of Lytham.

**1840s - 1860s** The Clifton family and their land agent James Farr begin to plan for what will become the new town of St Anne's on the Sea and invest in the railway between Lytham and Blackpool, opened in 1863. The Rossendale cotton industry develops and the Whitehead and Puritt family businesses are established.

**1870s** New roads are laid and the parish church of St Anne is built in 1873. The church gives its name to the new town. In 1874 the St Anne's on the Sea Land and Building Company is formed by eight Rossendale men led by the chairman Joseph Wood. The inaugural meeting is held at the Queen's Arms Hotel, Rossendale, in October. The first lease between the Company and the Clifton estate is signed on 1st December 1874. The foundation stone of St Anne's on the Sea is laid on 31st March 1875 and William Puritt from Ramsbottom is present at the ceremony.

**1880s - 1890s** William Puritt builds the 'penny houses' on the North Promenade. He joins the board of the Land and Building Company and is chairman from 1881-1896. In 1896, after the loss of the St Anne's site in the 'Mexican' disaster, he becomes a director of the company and sets up the 10th branch of the company in the town. In 1881 he is made chairman of the Local Board of St Anne's on the Sea. He dies in 1896 and his son Puritt becomes vice chairman of the Land and Building Company.

**From 1900** St Anne's on the Sea continues to grow with new housing going up, the expansion of the promenade and more churches being built. The Carnegie Library and Technical School are built in the areas of Ansdell and Fairhaven and connections between Lytham and St Anne's.

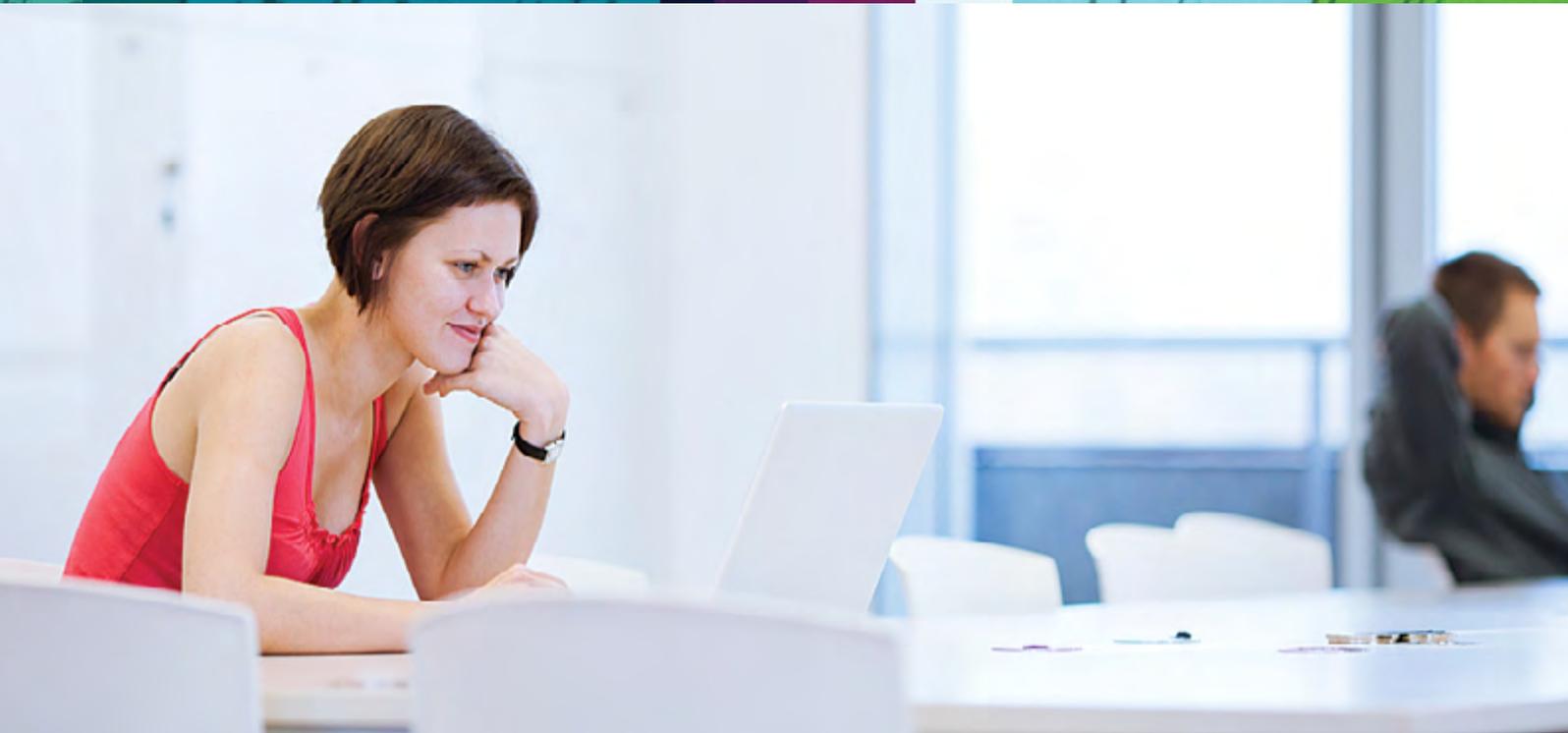
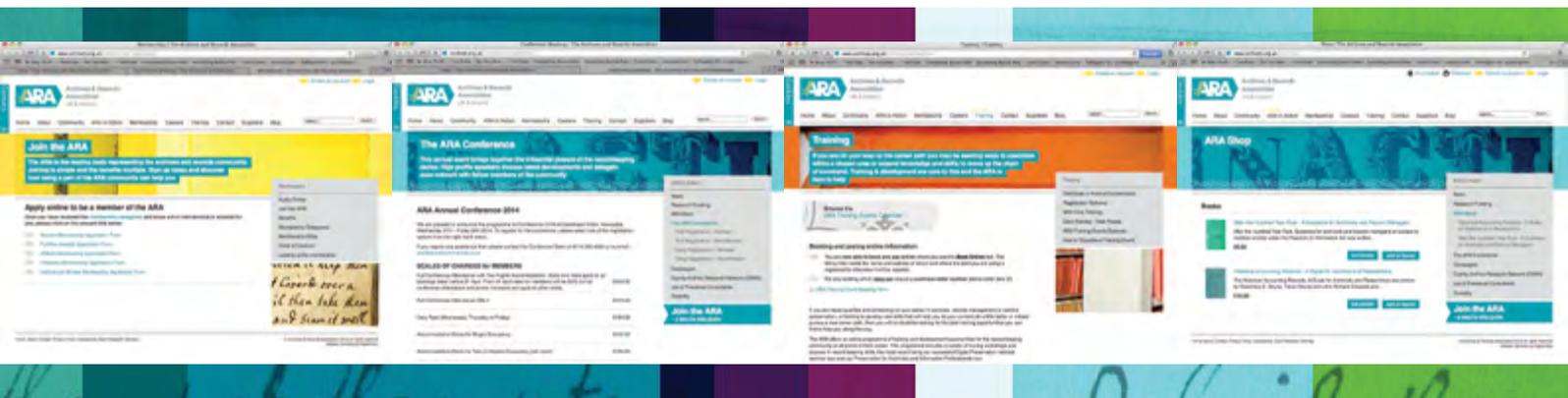
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A display for the St Anne's on the Sea: the Rossendale Connection project

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Andrew Flinn (UCL) demonstrates a voice recorder during an oral history session at a school, as part of the ALDATERRA Living Archaeology of the Place project, image with permission of Alda Terracciano ALDATERRA projects

# Dig Where We Stand

Andrew Flinn describes a project which brought together university researchers and community groups.

**T**he UCL Dig Where We Stand (DWWS): Developing and Sustaining Community Heritage (and Continuing to Dig: supporting and sustaining innovative community heritage projects in London and the South East) project (2011-2013) was established as part of the Arts and Humanities Research Council’s (AHRC) Research for Community Heritage programme, a strand within the cross-Research Council (RCUK) Connected Communities programme. Connected Communities research is “designed to help us understand the changing nature of communities in their historical and cultural contexts and the role of communities in sustaining and enhancing our quality of life”. The Research for Community Heritage strand (“research with communities, not on communities”) partners with the Heritage Lottery Fund (HLF) to encourage relationships between university researchers and community groups in order to develop “innovative collaborative or co-produced community heritage research projects”.<sup>1</sup>

DWWS was one of 21 multidisciplinary university teams nationally funded by the AHRC across the UK to support the community heritage research activities of

groups funded by the HLF. In a specially designed stream of funding (‘All Our Stories’ grants worth £3000-£10,000), the HLF funded some 500 community-based groups to conduct heritage research. The DWWS team included UCL-based researchers from archaeology, archives, history, oral history, cultural heritage, digital humanities, public geography, film studies and museum studies, all united by an interest in community-based heritage and in engaging our disciplines and our research with people outside the university. The team was supported in its work by a number of community and heritage based organisations such as the Community Archives and Heritage Group (CAHG) and the Black Cultural Archives (BCA).<sup>2</sup>

The project took its name and inspiration from the Swedish author and activist Sven Lindqvist’s influential *Gräv där du står* (Dig Where You Stand, 1978) and his English article of the same title in *Oral History* (1979).<sup>3</sup> Lindqvist wrote that history was dangerous and important “because the results of history are still with us” and argued that because it was crucial that workers (and others) should carry out their own research, it was essential for someone to facilitate those processes by providing guidance on the techniques

and methods of historical research. He thus produced *Dig Where You Stand*, “...a handbook which would help others, especially workers, to write these factory histories in their own neighbourhoods and their own places of work”. In a similar fashion DWWS aimed to work with HLF-funded groups to enable them to develop and implement their research ideas, offering training in particular research skills where necessary, and encouraging a more holistic approach to community-based heritage research by bringing together the different elements (e.g. archaeology, archive research, oral history and digital technology).

The team was particularly interested in working with projects which sought to encourage greater participation by young people in community heritage activities. Lindqvist’s work and slogan was inspirational and appropriate for the team because it linked the use of archaeology and other research methods and materials to a better understanding of the history of where communities ‘stood’. However, it also emphasised the significance of history, the importance of people participating in the telling of their own histories, and the fact that the tools used by academic historians required for rigorous community or factory based historical research could be made available to all via handbooks, workshops and as web resources.

Over the two years (2012-2013) DWWS ran a number of events including a community heritage workshop (‘Starting to Dig’), a week-long archaeology project at Hendon School, an archaeology summer school including expert workshops in find identification and archiving and numerous presentations at community history focussed conferences including the Community Archives conference at UCL in 2012. The team also worked with a number of groups advising them on their applications to the HLF, held one-to-one surgeries and delivered workshops on heritage research techniques such as oral history, archival research, exhibition practice and preservation of finds with grant holders.

Finally DWWS also worked in a more sustained fashion with 10-15 groups on the actual delivery of their projects. Although in the main, our collaboration has been in the tradition of Lindqvist - of exchanging skills and expertise rather than truly engaging in the co-development of new and innovative community-based heritage research - we did also work with many of the groups, especially young people, to do historical, archival, oral history and archaeological research. In some cases (such as with *Mental Fight Club*<sup>4</sup> and *AldaTerra*<sup>5</sup>) the team was able to develop relationships which we hope will lead to further innovative community heritage research in the future.



Beverley Butler (UCL) discuss objects with members of the Dragon Cafe audience at one of the Archaeologies of the Mind events, image courtesy of Anna Sexton

In terms of a final outcome, many of the groups were able to use the techniques, equipment and good practice guidance that DWWS was able to offer to produce community-based heritage research considerably enhanced from their original intentions. To give one example, Hoxton Hall’s ‘Stories of Shoreditch’<sup>6</sup> reported that they had “greatly benefited” from the guidance and conversations with DWWS on oral history and particularly on the ethics of recording and display, that this had resulted in “a project that is of real relevance to the community of Shoreditch and our organisation” and that this learning was now embedded in the organisation and would contribute to their future heritage and archive work. Naturally there were problems and challenges involved in this sort of programmed (as opposed to organic) collaboration, and although there does not seem to be any immediate plans for the AHRC and the HLF to repeat the experiment, *Dig Where We Stand* allowed university researchers and community-based heritage and archive groups to get to know each other and work together and, we hope, seed relationships which will develop and sustain themselves over the coming years.<sup>7</sup>

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### Andrew Flinn

University College London

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<sup>1</sup> RCUK Connected Communities, <http://www.ahrc.ac.uk/Funding-Opportunities/Research-funding/Connected-Communities/Pages/Connected-Communities.aspx> and the AHRC Research for Community Heritage, <http://www.ahrc.ac.uk/Funding-Opportunities/Research-funding/Connected-Communities/Pages/HLF-All-Our-Stories-Initiative.aspx>.

<sup>2</sup> This research was funded by grants from the AHRC’s Research for Community Heritage fund. The UCL *Dig Where We Stand* team comprised Principal Investigator (Andrew Flinn), Co-Investigators (Gabriel Moshenska, Kris Lockyear, Beverley Butler), researchers (Sarah Dhanjal, Tina Paphitis, Anna Sexton) and other UCL team members Ego Ahaiwe, Caroline Bresse, Debbie Challis, Lee Grieveson, James Hales, Louise Martin, Gemma Romain, Chris O’Rourke and Melissa Terras. More details of the project activities can be found at <http://blogs.ucl.ac.uk/dig-where-we-stand/>

<sup>3</sup> S. Lindqvist, “*Dig Where You Stand*”, *Oral History*, Vol. 7, issue 2 (1979), pp.24-30.

<sup>4</sup> <http://mentalfightclub.com/>

<sup>5</sup> <http://aldaterra.com/>

<sup>6</sup> <http://www.hoxtonhall.co.uk/>

<sup>7</sup> A review of the AHRC Research for Community Heritage programme (2013) is available to download from <http://www.ahrc.ac.uk/News-and-Events/News/Documents/AHRC%20Research%20for%20Community%20Heritage%20accessible.pdf>

# Return to Brixton: Black Cultural Archives

Hannah Ishmael celebrates the establishment of a permanent home for BCA.

Black Cultural Archives can trace its origins to the disturbances on the streets of London during the summer of 1981. The increasing political and community tensions that led to the turmoil also resulted in the establishment of educational and community organisations.

One of the key factors that led to the disturbances was poor educational attainment and subsequent joblessness amongst Black youth. This was compounded by the absence of the achievements or presence of Black people within the school curriculum, and together contributed towards a sense of frustration and alienation.

The founders of Black Cultural Archives decided to take practical steps to assist in dealing with these problems by providing resources and learning opportunities aimed at schools and young people. They also wanted to provide a place where positive representations of Black history could be found.

Officially titled the African People's Historical Monument Foundation, the remit of the organisation was, and still is, to establish a national archive dedicated to collecting, documenting and disseminating the history and culture of people of African and Caribbean descent. This organisation is now commonly known as Black Cultural Archives.

Our early collecting was primarily undertaken by one of our co-founders Len Garrison who would save any material with a Black focus, including objects and printed material that he came across. The collection continued to grow as volunteers donated material. Much of this material also included objects and printed material as well as more traditional archives.

For over 20 years we were based at 378 Coldharbour Lane, Brixton, London. This was the space for a number of events and exhibitions and where most people will remember us. During that period, we continued to

Artist's impression of heritage centre at night, © photo by Ralph Applebaum Association





Archives volunteer after cataloguing, © photo by Kois Miah

Black Cultural Archives on Coldharbour Lane, © photo by Black Cultural Archives

fundraise for the permanent building that was never quite realised. We then moved to 1 Othello Close, Kennington, London, in 2006 where the organisation is currently based.

From Othello Close we were able to again begin to realise the dream of building a heritage centre, but first we needed to create a foundation from which to build on. We undertook the Documenting the Archives (DTA) project with the support of the Heritage Lottery Fund in 2008 and we were able to catalogue our collection for the first time and to re-house it in archival quality boxes.

The DTA project ran for over three years, employing three archivists who worked towards not only cataloguing and contextualising our collection, but also ensuring we met sector standards. As a result our collecting policy was refined to exclude continued collecting of objects and to focus on people of African descent in Britain, particularly from 1948 and what is commonly known as the ‘Windrush’ period.

By the end of the project, the collection consisted of 10,000 archival records that were preserved, catalogued and made accessible to the public. Since then our collection has continued to grow, including an accession of a large collection from the Runnymede Trust, a prominent race relations think tank, as well as material relating to the Black women’s movement of the late 1970s and early 1980s. We also have a small but growing



Archives before cataloguing, © photo by Black Cultural Archives



“The remit of the organisation was, and still is, to establish a national archive dedicated to the history and culture of people of African and Caribbean descent”

library of books related to Black history and the Diaspora.

The collection also contains a number of oral history collections, mostly added to through partnership projects with organisations ranging from national institutions such as the Victoria and Albert Museum (V&A) to local community and youth groups. Our ongoing work recognises the importance of narrative and storytelling, providing a platform and giving voice to multiple perspectives.

In 2010 we learnt that we were successful in our bid to transform a Georgian building in the heart of Brixton into our permanent new home. With tremendous support from the Heritage Lottery Fund, Lambeth Council and our funders we finally realised the dream of creating a national Black Heritage centre, which is due to open in June this year.

The collections will be housed in BS54:54 compliant storage with increased storage capacity. There will be increased reading room access, moving from one day a week opening to three with longer opening hours. Our new heritage centre will have an exhibition space, and dedicated learning and conference rooms, offering workshop space for schools, young people, families and adults. It will also benefit from a cafe, open-air courtyard and shop, making this a welcoming place for everyone to explore and discover more about Black heritage and culture in Britain.

In June, when we finally open our doors to the public we will have achieved our goal to build a national Black Heritage centre, but will be at the beginning of the next phase of our journey.

**Hannah Ishmael**  
Black Cultural Archives

# Wicked Fish

Sue O'Brien highlights a project to give independence to People with Learning Difficulties who want to explore their personal history and heritage.

**W**icked Fish is a professional theatre and creative arts company, based in Liverpool. The core company comprises five Disabled People, three of whom are performers who have Learning Difficulties.

We devise all our own work and have developed our own accessible style of learning. We have worked with partners in Spain, Portugal, Germany, Bulgaria, The Netherlands and Lithuania as well as the UK.

Our project, 'People Like Us', funded by the Heritage Lottery Fund, is to create a multi-disciplined and inter-generational project looking at the family, social and cultural history of People with Learning Difficulties in Liverpool and the Merseyside region during the last one hundred years.

We want to create an accessible model whereby People with Learning Difficulties can explore more independently their own personal and community history and heritage.

The participants will comprise a group of members from Wicked Fish and Moving On With Life and Learning (MOWLL), a



Neil Bramwell, Nicola Brooks and Jane Fradley at Liverpool Records Office. © Fiona Torrance and Wicked Fish



Nicola Brooks, Jane Fradley and Neil Bramwell using the iPads at Liverpool Central Library.  
© Fiona Torrance and Wicked Fish

group of People with Learning Difficulties based at the University of Liverpool, working with our partners, Liverpool Records Office, the Museum of Liverpool and North West Sound Archive, Lancaster, to create:

- wider access to the history and experiences of their community, through exhibitions, performances and workshops
- a permanent and accessible archive which will comprise visual and written information, as well as sound and film recordings. This archive will be the foundation of a body of knowledge which can be updated and accessible to all
- a DVD and website which will record the process and show how People who have Learning Difficulties and their supporters how to access information and record their own stories
- ‘From There To Here’, an exhibition at the Museum of Liverpool, including interpretive theatre pieces and sound recordings which can tour to other venues to inspire and inform future work. The exhibition is from 2 May to 13 July 2014
- a new piece of touring theatre which will be a devised piece based on work by the participants and performed by members of Wicked Fish.

So far, we have broadcast live radio shows with Loud and Clear, from Liverpool Community Radio; learnt about adaptive technology with Fiona Torrance, a technology trainer, and have set up blogs, video diaries and social media; worked with First Take, a video film company, to produce our website and DVD and were interviewed by BBC Radio 4’s ‘Making History’ programme and with Bay TV Liverpool.

We hope that you will come along and see our exhibition!

**Sue O’Brien**  
Wicked Fish

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# From beetles to The Beatles



Entomology Products (Pages 71-75)



Phonograph Record Storage Sleeves (Page 27)

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