



6, 14, 16

**Explore Your Archive:** the sector's new public awareness campaign



8

**Don't Risk It!**  
Know Your Records  
campaign



9

**Building peace in the minds of men and women**



## Advocacy Special Issue

Decade of centenaries

Page 23



# Call for Core Training Co-ordinators

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

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

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

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

**Lizzy Baker, ARA Training Group Chair**

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

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



**Archives & Records  
Association**  
UK & Ireland

## Welcome to **ARC Magazine** August 2014

However one formally defines advocacy, whether the precise 'act of pleading for a cause' or the more general 'arguing for, calling for support', two things are clear for our sector. First, advocacy has never been more important, and second, the sector is getting better and better at it.

For some in the sector, the words used, the emphases struck every day, are absolutely essential. When communities divide, the language used by those who care for the records is critical. Public Record Office of Northern Ireland colleagues have expertise to share, as highlighted by Stephen Scarth's article on the 11 year 'decade' commemorations. Communicating the vital work of the sector and the essential role of those who work in it is a routine part of each day. Every possibility to engage with the public, with decision makers and with funders has to be taken. Ask anyone about impactful communication in this multi-channel media world, and they will remember a personal face-to-face moment or a moving speech. One of the articles highlights how the Scottish Council on Archives successfully took its message to the Scottish Parliament in autumn 2013. The key outcomes were face-to-face-conversations, and the beginning of relationships with Members of Scottish Parliament.

Campaigns are successful when many communicate simultaneously. The Explore Your Archive campaign had a successful first year, and

there are articles here about the campaign and its evaluation. Likewise, ARA's first records management campaign Don't Risk It! Know Your Records is taking shape for autumn 2014.



**Ellie Pridgeon**  
Editor

with Marie Owens  
Head of Public Affairs, ARA

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### Association News

- 4 Opening Lines
- 5 Registration Scheme News
- 6 Collecting Matters

### Advocacy Special Issue

- 6 Explore Your Archive: the sector's new public awareness campaign
- 8 Don't Risk It! Know Your Records campaign
- 9 Building peace in the minds of men and women: UNESCO's Memory of the World programme
- 12 Public Records (Scotland) Act 2011: co-operation and partnership



- 14 Explore Your Archive campaign: impact and evaluation
- 15 mObius opens doors for archive professionals
- 16 Explore Your Archive: the Welsh perspective



- 17 Keep Me Posted: advocacy and the British Postal Museum & Archive
- 20 Archives go to Holyrood
- 23 Decade of centenaries
- 25 300th edition of ARC

# opening lines



Geoff Pick. Photograph by Tim Fok for the ARA.

Well I couldn't let my first Opening Lines article pass without mentioning Magna Carta. For those of you who have been in any kind of meeting with me over the past few months, you will know that whatever the occasion, I have attempted to inveigle a reference or two to our big deed into the conversation - completely relevantly of course. While this is partly due to my own organisation, the City of London, holding a 1297 edition and the finest surviving thirteenth century example (well this is an advocacy issue), it does seriously go to the heart of what ARA's advocacy is about. That might sound strange as Magna Carta is without doubt the most famous archival document in this country and arguably the world, but for most people it is more a symbol and an idea (of liberty, of the rule of law) than something with a physical reality.

So when it has been possible to display the City's copy to the general public as we have done on a few occasions in recent years, it has been a great opportunity to see how people engage with that physical reality and the richness, or not, of their experience. For those who just read the caption and the leaflet, both good in their own ways, they tend to glance at the document, appreciate its symbolic and relic-like importance, but move on

quickly. When I or colleagues have been present to speak about it, there are always lots of lively questions as visitors realise it is not perhaps what they had been expecting. Certainly, the fact that it is not an illuminated manuscript, akin to the Lindisfarne Gospels or the Book of Kells, nor a bold statement of human rights such as the United Nations declaration, comes as a surprise to many. But, and it is a really important but, when we are able to explain that it was a working document covering all sorts of issues from relations with the Welsh and Scots to fish weirs on the Thames, it somehow becomes far more approachable and much more interesting. We have even been able to slip in critical archival concepts such as provenance, evidential value and conservation.

This to me is a good example of why advocacy is so crucial for those of us who work in archives and for the ARA as our lead sector organisation. It has been integral to the ARA's vision since it was formed in 2010 and specifically, as we say in our mission statement, that it:

- articulates and advocates the unique identity, role and contribution of records and archives
- articulates and advocates the importance of the preservation and provision of appropriate access

Since 2010 we have, to use a phrase still rumbling round Brazil and Wimbledon as I write this, upped our advocacy game, and this edition of ARC has some great examples. From working with the All Party Parliamentary Group for Archives and History to the new national Explore Your Archive campaign, as well as the Annual Volunteering and CAHG Awards, there are many ways in which we collectively through the ARA, and individually, are making the case for our amazing collections and services. Personally, I hope that by 15 June 2015 everyone will know a bit more about Magna Carta than the late Tony Hancock's character in *12 Angry Men*: 'Does Magna Carta mean nothing to you? Did she die in vain? That brave Hungarian peasant girl who forced King John to sign the pledge at Runnymede and close the boozers at half past ten.'

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## Geoff Pick

Director of London Metropolitan Archives  
Vice Chair of ARA, with the Public Engagement Portfolio

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# Registration Scheme **news**

## Newly registered members of the Archives and Records Association

Following the most recent assessments of portfolios submitted to the assessors, the successful candidates are as follows:

[Lizzy Baker](#)

Senior Public Services Officer, East Riding Archives & Local Studies

[Jenny Brierley](#)

ICT and Collections Archivist, West Yorkshire Archives Service

[Alison Diamond](#)

Education Officer and Administrator of the Scottish Register of Tartans, National Records of Scotland

[Kate Jarman](#)

Deputy Trust Archivist, Barts Health NHS Trust

[Adam Shaw](#)

Archivist, National Co-operative Archive

The committee would like to congratulate the newly registered members on their success.

We would also like to acknowledge the efforts of the successful candidates' mentors:

[Louise Hampson](#)

Research and Impact Officer, The Centre for the Study of Christianity and Culture, University of York

[Martin Taylor](#)

City Archivist, Hull History Centre

[Alexandra Eveleigh](#)

Research Associate, Department of Information Studies, University of London

[Alison Rosie](#)

Registrar, National Records of Scotland

[Heather Romaine](#)

Keeper, Theatre Archives, University of Bristol Theatre Collection

[Katharine Carter](#)

Company Archivist, Marks and Spencer Company Archive

The committee would like to thank them for the time and support they have given to the candidates.

## New enrolments

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

[Cerian Forster](#)

Archivist, Museum of Science and Industry, Manchester

[Rebekah Taylor](#)

Archivist and Special Collections Officer, University for the Creative Arts

[Clare George](#)

Project Archivist, Institute of Modern Language Research, University of London

[Kate Watson](#)

Records Manager (EDRMS), Dorset County Council

[Karyn Williamson](#)

Company Archivist, Standard Life Plc, Edinburgh

## Contacts

General Registration Scheme enquiries: [registrar@archives.org.uk](mailto:registrar@archives.org.uk)

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Registration Scheme mentor queries and advice: [regschemementors@archives.org.uk](mailto:regschemementors@archives.org.uk)

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**Richard Wragg**

# Collecting matters

Our mission statement for Archive Service Accreditation is 'to improve the viability and the visibility of archive services', which ties in with the advocacy theme of this month's edition of ARC. Advocacy needs to be both about the positives and the challenges facing your service, and Accreditation aims to support that.

The 'viability' part of Accreditation is about having help to tackle those areas which threaten your archive service performance, the survival of your collections, or which put excessive limitations on what you can do. Anyone applying for Archive Service Accreditation will be given detailed feedback on performance against all the requirements of the standard. This maps those areas where performance is weakened, often by circumstances beyond the immediate control of the archive service team. Having these areas confirmed by external review can support making your case internally.

As for 'visibility', it is important to offer positive stories as well as raising problems. It is easier to engage higher up in your parent organisation if you have something that people will be pleased to hear. For example, reaching a national standard like Archive Service Accreditation is always worth celebrating. There may be more: perhaps a good news story about an element of your service which the Accreditation panel selected for particular praise, or a photo opportunity when you have been successfully accredited and your certificate is being presented.

We have produced more detailed guidance entitled: *Effective Communication: Raising the Profile of your Archive Service*. Find out more at: [www.nationalarchives.gov.uk/documents/archives/effective-communications.pdf](http://www.nationalarchives.gov.uk/documents/archives/effective-communications.pdf)

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## Melinda Haunton

Programme Manager (Accreditation), The National Archives

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Email: [asd@nationalarchives.gsi.gov.uk](mailto:asd@nationalarchives.gsi.gov.uk)

Website: [www.nationalarchives.gov.uk/accreditation](http://www.nationalarchives.gov.uk/accreditation)



Archives Service Accreditation logo

# Explore Your Archive: the sector's new public awareness campaign

Explore Your Archive was developed by the ARA (UK & Ireland) and The National Archives in late 2012 and early 2013, and shared with the sector from May 2013. When rolled out to the public for the first time in November 2013, more than 200 archives used the Explore branding and messages to engage with the public - either to visit an archive in person, or to understand more fully the role of archives and their importance.

By most measures, the first year of Explore Your Archive was a success, and we were very fortunate to have had Marc Pallascio (see page 14) working on the detailed evaluation in early 2014 before we agreed the future direction of the campaign and the 2014 plan.

The single most important outcome for the campaign - the number of archives taking part - was impressive. So too was the amount of local media coverage achieved for archive

stories and events. The National Archives had never seen so many ‘cuttings’ in one week. We should not have been surprised by the sheer inventiveness of archives as they showed off their collections - but we were. Hard not to smile at images being beamed onto archive buildings, at an archive showing off its panto collections with the title ‘He’s behind you’, and at the story box concept being used in so many creative ways - including a doctor’s bag full of Dr Livingstone-themed artefacts. One of my favourite moments was the College of Midwives finding their own verb: ARCHI’VE DELIVERED.

There were disappointments of course. We did not get very much national media coverage. The public website was beautiful, but there was so much to do that first year that it was quite late appearing. And while we had the support of some deeply-committed ambassadors, not least ARA patron and The National Archives’ executive board member Lisa Jardine, and Hywel Francis, Chair of the All Party Group on Archives and History, it is fair to say that we did not have what most of the media might recognise as a ‘celebrity’.

But, even with these ‘must do better’ aspects, the sector, working with one look and one set of messages, made this campaign work.

### Why did it work?

Two things stand out for me: the campaign look and the high-level support. The evaluation underlined what was clear to all of us who first saw the Explore Your Archive proposed look in early 2013 - we knew immediately we were looking at something special. Forster Communications, who were tasked with putting together a look and a strategy for a new campaign, had given us what we needed: something very good to look at and very easy to work with. I have still yet to meet anyone who doesn’t like the colours, typeface and use of ARCHI’VE. Forster had taken our briefing, talked

to archivists and visited where they could, and designed something modern, accessible, fun and appropriate. Also something ‘scale-able’, ‘flexible’ and ‘do-able’. We knew that whatever we put into the sector had to work for both the tiniest one-person archive and the major UK and Irish national archives. For the richest and the poorest. Anyone in any archive, at the very least, could download posters, ask for some free badges, and talk about his or her collection to one new person.

It was no small thing to be able to write these words: The Explore Your Archive campaign is led by the ARA (UK & Ireland) and TNA. It is supported by The Welsh Government through CyMAL: Museums Archives and Libraries Wales division, The National Library of Wales, The Public Record Office of Northern Ireland, The National Archives of Ireland, ARA Ireland, National Records of Scotland, and the Scottish Council on Archives.

The key sector bodies did not provide support lightly nor without thought: they gave their support because they saw the campaign as a good thing for everyone in the sector. They also saw how they could easily be involved themselves. Never before had every major sector body given their support in this way.

The Explore Your Archive branding can now be used by anyone in the sector publicising archives whenever they wish. But we are asking everyone - if they possibly can - to do something in the week 10 to 16 November 2014. This way we can give the public the best possible chance of hearing the word ‘archives’ and the right messages.

I keep thinking of Alastair Campbell refusing to celebrate in May 1997 when New Labour got their landslide victory: ‘We have to win next time’ he said.

So while I am all for marking the wonderful success we all had last



Gary Brannan, who spoke at the House of Commons launch of Explore Your Archive. Photo by Simon O'Connor for the ARA.

November, we must not allow ourselves to rest on our laurels. Explore Your Archive has to work even better in 2014...and the year after that...

And it can. The campaign team is now working on celebrity ambassadors, additional Explore artwork and posters, new giveaways, social media training, and a social media plan...

Your job is to put 10 to 16 November firmly in your diary and plan something. Now.

Marie Owens of ARA and Matt Greenhall of The National Archives’ are leading the 2014 Explore Your Archive campaign.

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### Marie Owens

Head of Public Affairs, ARA

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# Don't Risk It! Know Your Records campaign

ARA's first records management advocacy campaign is now under way. This advocacy issue of ARC is the ideal place to tell you more about the Don't Risk It! Know Your Records campaign's progress, what we hope to achieve, and how you can get involved.

## Who are we?

The campaign working group consists of members of the ARA Section for Records Management and information governance executive committee, alongside John Chambers and Marie Owens, who have both contributed their experience of planning the successful Explore Your Archive campaign.

## Why a records management campaign?

We find it easy to be passionate about records management (RM). Knowledge is power and we understand how vital effective RM is to enable organisations to make the most of their knowledge.

Organisations do increasingly employ records managers. However, once in post they can find themselves frustrated. Our role (and value) is often a mystery to our colleagues and we are up against staff creating and maintaining information with an 'I'm too busy doing my real job' attitude to RM. Working

alone or in small teams we can find it hard to make an impact with senior management, or to justify why organisations should invest ever-decreasing funds in RM.

This is why we have launched the Don't Risk It! Know Your Records campaign. We want you to be able to promote good RM within your workplaces with the force of a national campaign behind you. The more angles we approach from, the more chance we have of making key people take note.

As you can tell from the name, Don't Risk It! focuses on the risks of improper RM. Many organisations only act after suffering the indignity of bad publicity or a fine. We want to encourage them to ensure their RM is up-to-scratch before this even occurs. However, we will give equal attention to the added value provided by effective RM.



## Know Your Records

Some of the Don't Risk It! Know Your Records team at a planning meeting. From left: Margherita Orlando, David Jenkins, Sarah Palmer, Bryony Leventhall and Laura Hynds.



“ We want you to be able to promote good RM within your workplaces with the force of a national campaign behind you. The more angles we approach from, the more chance we have of making key people take note. ”

### What are we doing?

**Being inclusive:** We hope our campaign will reach out not only to RM professionals, but also to others with recordkeeping responsibilities - including archivists and RM champions. We want to show support for everyone involved in RM and remind them that ARA is a valuable resource.

**Approaching our colleagues:** In July 2014 we held an event at London Metropolitan Archives. Here we launched our advocacy toolkit which offers advice on making a case for investing in RM, and suggests ways to raise its profile within your organisation. We also heard from those involved in successful advocacy for RM.

**Approaching key decision-makers:** We will launch the second part of our campaign in September 2014 with a letter-writing campaign targeted at senior decision makers identified from our own research and from names suggested by records managers and archivists. This will be followed by a ‘Bring the Boss’ event (details will be publicised in due course).

**Research:** We have successfully applied to ARA’s research and advocacy fund for us to carry out an investigation into the profile and perception of RM across a range of sectors.

### How you can get involved

Get involved in our September letter-writing campaign. September is also the month to promote RM in your organisation as part of our national campaign, so get in touch with your chief executive or key decision maker.

We feel confident that the campaign will help raise the profile of good recordkeeping by directly speaking to those with the power to make decisions, while at the same time skilling up staff to advocate on behalf of their services. We hope you agree that the campaign has real potential and we look forward to sharing our successes in the coming months.

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### Bryony Leventhall

Don’t Risk It! Campaign Working Group

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Email: [knowyourrecords@archives.org.uk](mailto:knowyourrecords@archives.org.uk)

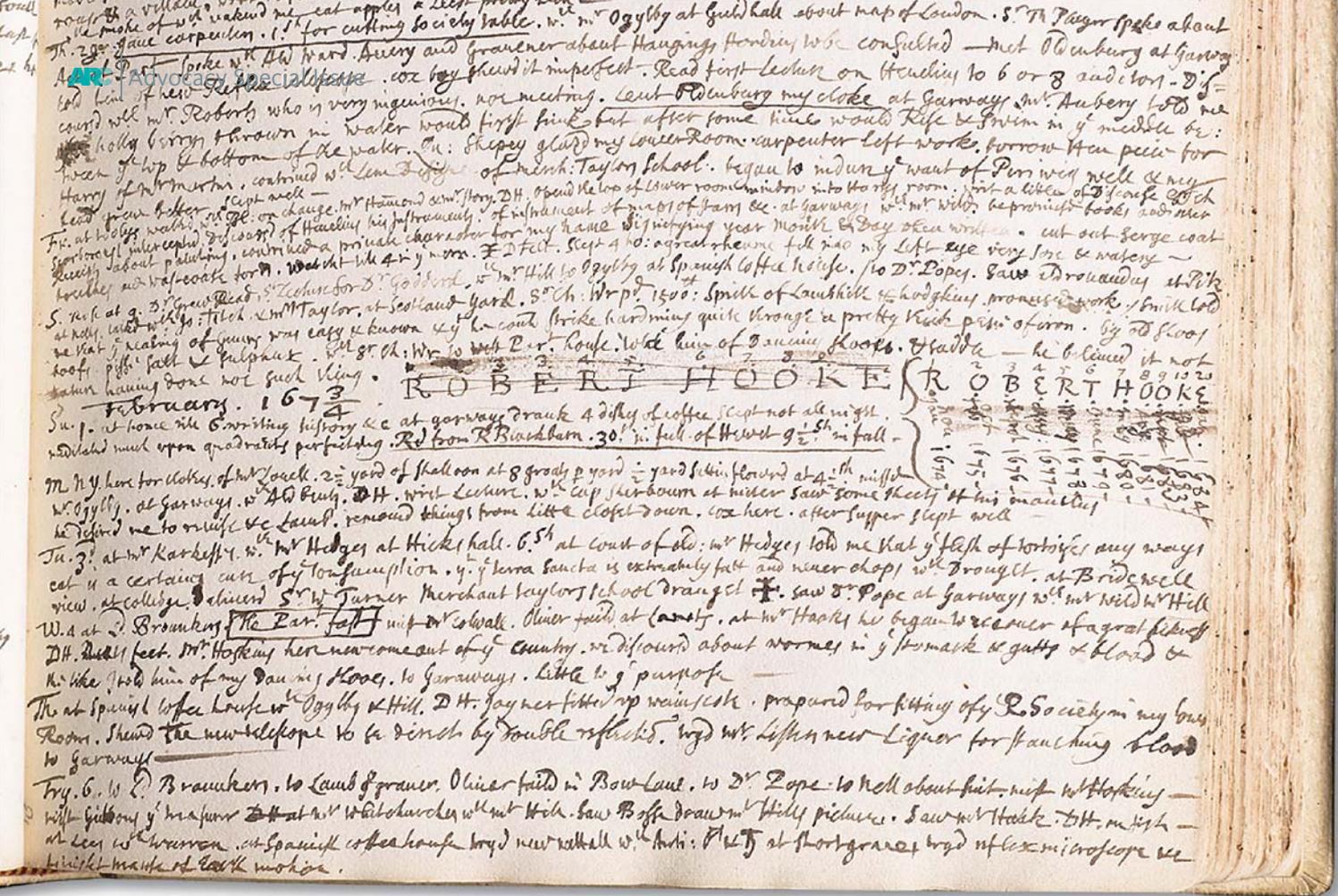
Twitter: @KnowYourRecords

# Building peace in the minds of men and women: UNESCO’s Memory of the World Programme

United Nations Educational Scientific and Cultural Organization (UNESCO) is the ‘intellectual’ agency of the United Nations. It was established in 1945 after two world wars in one generation. Its philosophy is that war is created in the minds of men and women and therefore, through education, science and cultural understanding, it can be replaced with peace. One element of UNESCO’s work is the Memory of the World programme (MoW).

MoW’s vision is that the world’s documentary heritage belongs to all, should be fully preserved and protected for all, and - with due recognition of cultural mores and practicalities - should be permanently accessible to all without hindrance. Its mission is threefold: to facilitate preservation of the world’s documentary heritage, to assist universal access to documentary heritage, and to increase awareness worldwide of the existence and significance of documentary heritage.

The awareness activity has taken the form of registers. Onto these registers are ‘inscribed’ collections that are considered by a panel of experts to have particularly



New inscriptions onto the UK register in 2014 include Robert Hooke's diary held by London Metropolitan Archives. Robert Hooke was a British scientist and architect. His diary entries for February 1674 record his busy days in hasty abbreviated handwriting, and show Hooke playing with his name, possibly designing a cipher code. Archive reference: LMA/CLC/495/MS01758. Photograph by permission of London Metropolitan Archives, City of London Corporation.

high significance based on some or all of a range of criteria: time, place, people, subject and theme, form and style, social/spiritual/community value. The registers comprise the international register (global coverage), individual registers for regions of the world such as the Asia-Pacific register, and registers specific to individual countries such

as the UK register. The international register can be viewed as the documentary equivalent to the UNESCO World Heritage Site award, albeit on a much more modest budget!

Nine accessions to the UK MoW were announced in Edinburgh on 19 June. Those responsible for the latest accessions are shown with Scottish Cabinet Secretary for Culture and External Affairs Fiona Hyslop, and with Managing Director of Lloyds Banking Group Scotland Lady Susan Rice, who hosted the event at Bryce Hall. Photograph by Lesley Ann Ercolano.



The register concept has proved a very popular and active element in the MoW programme, and has proved a useful advocacy tool for inscribed collections. It is straightforward to implement for both applicant and assessors, it is a simple concept for audiences and stakeholders to grasp, and it carries the authority of the UNESCO brand.

The UK register, launched in 2010, currently has 50 inscriptions. The breadth and depth of the collections showcase the wealth of the UK archival inheritance across all manner of archive services from the great public institutions to small organisations, businesses and charities. Some entries capture that side of British history known to all - the Churchill Archives, the 39 documents relating to the life of William Shakespeare, the death warrant of Charles I, and Domesday. But the hidden and the everyday also feature ship building in Tyne and Wear, the rise and treatment of HIV / AIDS in Edinburgh and Lothian, and the films of everyday life in the early twentieth century by Mitchell and Kenyon.



*Humphreys Ann.  
vol. 26. p. 167*

New inscriptions onto the UK register in 2014 include West Riding pauper lunatic asylum records (Stanley Royds), Wakefield. Ann Humphreys, an epileptic, was admitted on 9 May 1871, aged 53, after trying to drown and strangle herself. She was still in the asylum in 1890. Archive reference: C85/1091. Photograph by permission of West Yorkshire Archive Service, Wakefield.

*“The breadth and depth of the collections showcase the wealth of the UK archival inheritance across all manner of archive services from the great public institutions to small organisations, businesses and charities.”*

The inscription on the UK register can have benefits, and a report by Andrew Green (former Librarian of the National Library of Wales) highlighted several of these. It increased public awareness of the importance of a collection through the shorthand of the UNESCO appellation. The award has secured publicity and promotion, often marked with the MoW logo. It has helped to attract resources with funders using the UNESCO award as a marker of significance. So the award is of value to the public to help their understanding of collections, and for collection owners and guardians to easily communicate the value of a collection, and therefore justification for investment in its care.

The next round of nominations will be in 2015 to meet the UK programme’s timetable of a bi-annual inscription process. The UK programme welcomes applications from across the UK and seeks to make the application process as simple as possible. If you think you have a collection that is of particular importance, why not take a look at the application form on the UK MoW website? To learn more about the programme visit:

[www.unesco.org/new/en/communication-and-information/flagship-project-activities/memory-of-the-world/homepage](http://www.unesco.org/new/en/communication-and-information/flagship-project-activities/memory-of-the-world/homepage)

To view the UK register and see all the inscriptions, including the new inscriptions of 2014, visit:

[www.unesco.org.uk/uk\\_memory\\_of\\_the\\_world\\_register](http://www.unesco.org.uk/uk_memory_of_the_world_register)

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**Elizabeth Oxborrow-Cowan**

Chair, UK Committee, UNESCO Memory of the World

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# Public Records (Scotland) Act 2011: co-operation and partnership

At the heart of the Public Records (Scotland) Act is co-operation and partnership working. That is the measure of its potential to change the landscape of records management across some 250 public authorities. How was this ever achieved? How can it be maintained?

The first thing to say is that this was no ordinary bill. It flowed directly from a recommendation in the 2007 *Historical Abuse Systemic Review* (Shaw Report), which pointed to seriously-deficient record keeping in the looked-after children sector. The issue was high-profile and legislation was likely to secure support. Extending it across the full range of public authorities was a logical step, but not one universally welcomed at first.

The consultative process integral to Scottish parliamentary legislation attracted written submissions and oral evidence, both valuable in pointing to concerns about the perceived implications of the measure. For example, in local government and the third sector (covered because of providing services on behalf of government), there was unease that a new regulatory regime would have resource implications. Existing requirements were seen as capable of delivering improved records management.

The National Records of Scotland (NRS) and the Scottish Council on Archives both took the view that imposing a measure without addressing genuine concerns would be counter-productive. The emphasis was therefore clearly on co-operation and partnership working. The NRS - and indeed the archives and records management sector - would support public authorities in meeting the requirements of the legislation.

The readiness to deal with concerns and the commitment to co-operation were probably the key factors in securing the unopposed final passage of the bill. That was no mean feat.

How could the spirit of co-operation be maintained and indeed strengthened? The Act coming into force on 1 January 2013 gave NRS time to consult public authorities and a panel of experts. NRS organised 'surgeries' across Scotland at which the practicalities of the legislation were explained and the on-the-ground issues facing public authorities fully aired. The panel consultation and the events both illustrated that NRS was a listening organisation



Humza Yousaf, Minister for External Affairs & International Development opening the conference in Glasgow



Dr Irene O'Brien, Chair, Scottish Council on Archives

committed to the exchange of views. The feedback significantly influenced the Keeper of the Records' Guidance document. Nothing stands still, and therefore more such events will be held during 2014.

A first year of anything is usually a good point to stop, to reflect on where you are at, and to listen to those with a stake in what you are trying to achieve. The result was the conference in Glasgow in December 2013, organised by the Scottish Council on Archives in association with the ARA, the Information and Records Management Society, and the NRS. The conference title was 'Getting Our Act Together: Implementation of the Public Records (Scotland) Act 2011', and the line up of speakers included the Keeper, the Scottish Information Commissioner, and those with first-hand experience of records management in Scotland and elsewhere in the UK.

The clear message from the event was that the Act was already making a difference, and that implementation would deliver significant improvement over the coming years. The Keeper reported that NRS had devised the now statutorily-required records management plan, setting out arrangements for the robust management of its own administrative records - sensibly leading by example.

Over the next four years all public authorities covered by the Act will be invited to submit their individual records management plans. *The Keeper's Model Records Management Plan and Guidance* documents will support their efforts:

[www.nas.gov.uk/recordKeeping/publicRecordsActIntroduction.asp](http://www.nas.gov.uk/recordKeeping/publicRecordsActIntroduction.asp)

The NRS assessment team will be feeding back to the Keeper any significant trends or issues that emerge as the records management plans are examined. Comments and advice from the public authorities will be listened to throughout.

“Therefore, public authorities have an interest in creating a robust records management plan that is grounded in the realities of their present starting point, and where they can reasonably hope to be in the next few years. Magic wands are not an option!”

Everyone is aware that implementation of the Act comes at a time of resource constraint in the public sector. Therefore, public authorities have an interest in creating a robust records management plan that is grounded in the realities of their present starting point, and where they can reasonably hope to be in the next few years. Magic wands are not an option!

The Scottish Council on Archives has created the Archives and Records Management Services (ARMS) *Quality Improvement Tool*:

[www.scottisharchives.org.uk/arms](http://www.scottisharchives.org.uk/arms)

This tool aligns records management with the European Foundation for Quality Management (EFQM) excellence model, and it also links into the different elements of the records management plan required under the Act. ARMS focuses on making best use of available resources to deliver realistic improvements, especially in-house experience and expertise within a public authority. Self-evaluation against set criteria is supported by a set of questions that concentrate on practical day-to-day procedures, as well as on the policies that should underpin them. If requested, external validation of any improvement plan is available.

Records management in the Scottish public sector has started on an exciting journey. It is one where experiences can be shared and continuing improvement accepted as 'the way we do things here'.

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**Irene O'Brien**

Chair, Scottish Council on Archives

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# Explore Your Archive campaign: impact and evaluation

As a student at the University of York completing a Masters in Public History, I was very excited to discover that the host institution for my work placement would be The National Archives. My task was to evaluate the recently-established Explore Your Archive campaign and to create a summative report. The goal was to gauge the overall impact of the 2013 Explore Your Archive campaign and create suggestions for further development in 2014. With over 250 participant institutions and a wonderfully diverse archive sector, this was a challenging task.

The first stage of the evaluation consisted of gathering quantitative and qualitative data. Using Survey Monkey, an online survey was designed to gather pertinent information regarding key aspects of the campaign and the effectiveness of the associated tools and resources. It was made available on the ARA website between 7 and 21 February 2014, and all sector professionals, including non-participants, were encouraged to respond. It is important to note that a slightly different survey was issued in Wales (in both Welsh and English), to take account of the additional features of the Welsh Explore Your Archive campaign. Telephone and in-person interviews also served to gather more in-depth feedback to supplement the survey responses. 14 archive professionals were interviewed and the online survey received over 100 responses. The combination of survey responses and interviews created a balanced representation of the archive sector's impression of the 2013 Explore Your Archive campaign, both geographically and in regards to the diversity of institutions (e.g. public, private, educational).



ARA Chief Executive John Chambers (left) with Marc Pallascio (centre), and TNA Acting Chief Executive Clem Brohier (right). March 2014.

The next phase consisted of data analysis, which was organised and presented thematically in the report. The data gathered for Wales was presented separately due to the difference in survey design. Overall, survey results and interviews showed that the sector responded positively to the Explore Your Archive campaign. Although there were some issues integrating the branding into already existing initiatives, feedback indicated that the majority of archive professionals liked the aesthetic, and were able to successfully incorporate the Explore Your Archive branding into public events and activities. Participants also found the nationally-coordinated launch week a more effective format than that of the previous Archive Awareness Campaign (AAC). Another successful departure from the AAC was the 'open theme', which enabled participants to create and present a unique theme best suited to their archive collections. Further analysis confirmed that for many institutions a flexible theme is important to maintain a high level of participation. Feedback indicated that the Explore Your Archive toolkit, available on The National Archives and Archives Wales websites, was useful as a participatory guide, and that the branding materials (for instance digital templates, badges) available were practical. Lastly, participants found the Explore Your Archive campaign team

communicated effectively and provided excellent support.

The evaluation process generated valuable suggestions to improve the Explore Your Archive campaign for 2014. For example, many sector professionals expressed a desire to know more about how other institutions participated in the campaign. It would therefore be beneficial to create more avenues and opportunities for communication and collaboration between archives and cultural heritage institutions. Another significant trend in feedback was the desire to create a more cohesive campaign image in the media. Localised media coverage was successful, but it was suggested that increased national coverage would help portray the campaign as a truly unified sector initiative.

Overall, the evaluation showed that the Explore Your Archive campaign is well-established within the archive sector, and that there is a genuine interest in developing public engagement strategies to create more dynamic and sustainable relationships with the public. The 2013 Explore Your Archive campaign successfully laid a solid framework on which to build for 2014.

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**Marc Pallascio**

University of York

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# M0bius opens doors for archive professionals

Have you always wished to learn from colleagues working at sister organisations but have not really had the opportunity nor means to do so? The Finnish Institute in London has now launched a mobility programme for art, archive and museum professionals in Finland, the UK and the Republic of Ireland. The next call for applications opens in August.

**W**hereas the world around us is changing rapidly, the core functions of the memory organisations such as museums, libraries and archives will not - and must not - change. Collecting and preserving the materials, researching the wonderful collections, and communicating the contents to the public will be the focus of the activities in the future too. The biggest changes are taking place within the fields of collection strategies, working with collections, and engaging with audiences. Digital records have created new challenges for archives. In order to succeed, we need to share our success stories and inspire others.

The m0bius programme, an initiative by the Finnish Institute in London, was tailored to answer to the needs of art, museum and archive professionals who are keen to spend three months in another country in order to think, learn and share their ideas and expertise within a wider professional community. Possibilities are limitless - from expanding the professional networks to brain storming, debating and initiating projects.

## How does the mObius programme work?

Finding the best possible organisation responding to the participant's needs is

one of the keys. The m0bius steering group which consists of experts from the museums and archive sectors, including John Chambers from ARA and Jaana Kilkki from the Finnish National Archives, is responsible for the match-making. It also keeps a close eye on the professional outcomes of the programme.

The Finnish Institute in London works closely with the key partners from the archive and museum fields in the UK, Ireland and Finland. It discusses the themes, establishes the contacts, is responsible for the practical arrangements, and covers the funding of travel and accommodation of the professionals.

Some of the topics are of mutual interest to the art, museum and archive professionals, such as collection strategies, coordinated collections, and museum and archive education. On the other hand, long-term digital preservation of records, open data, copyright, licenses, the use of resources and popularisation of the material, are examples of the topics that are especially relevant to archives.

Participating organisations will send a professional to a host organisation for a three-month period to work on a pre-arranged project or specific theme. Fellows will report back to the sending

## M0BIUS

Fellowship for Visual Arts, Museum & Archive Professionals

organisation, who will cover the salary of the professional for the period of working abroad.

The key findings will be disseminated during the programme using a set of multiple web-based methods and in a publication, which will be compiled after the programme in 2017.

The first nine fellows have been selected for 2014. The Finnish National Archives in Helsinki is one of the hosting organisations.

The programme is open to art, museum and archive professionals from Finland, the UK and Ireland. Applications for 2015 should be sent to the Finnish Institute in London by 15 September 2014.

For more information see:  
[www.m0bius.net](http://www.m0bius.net)

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**Susanna Pettersson**

Director, Finnish Institute in London

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John Griffiths, Minister for Culture and Sport launching Explore Your Archive in Wales. Copyright Welsh Government / Archives Wales.

# Explore Your Archive: the Welsh perspective

Many archives across Wales were keen to participate in a UK campaign with a new focus. Around half actively took part in the campaign with a range of activities on offer.

## Planning stages

In Wales, the Explore Your Archive campaign was supported by the All Wales audience development team, which covers the museum, archive and library sector across Wales, and is funded by the Welsh government through CyMAL: Museums Archives and Libraries Wales division. Grants of up to £500 were available to encourage services to organise activities during the campaign period. Seven archives took up the offer with grants to fund workshops, story boxes and banners.

The branding was well-received, although the bilingual element proved to be one of our first challenges. Thanks to our great translator we were able to agree on a Welsh equivalent, and work proceeded on translating the campaign toolkit. We set up an online area whereby staff could download the toolkit and materials in English and Welsh.

We asked the archives what promotional materials they would like, and bilingual posters, stickers, button

badges and pop-up banners were ordered, produced and delivered to participating archives about six weeks in advance of the campaign.

A dedicated area was set up to promote the campaign to the public: [www.archiveswales.org](http://www.archiveswales.org)

There were links to the main Explore Your Archives website, and we used our existing social media channels (Facebook, Twitter and blogs) to talk about the various activities. We also adapted a film we had recently produced to highlight the Explore Your Archives branding and promote the campaign online.

## Campaign week

Our launch took place at Gwent Archives on 14 November 2013. Local history groups and societies, councillors, staff, volunteers, and lecturers were amongst the audience, and speakers included John Griffiths the Minister for Culture and Sport, and representatives from the ARA, The National Archives,

the National Library of Wales, and from Gwent Archives itself.

Thanks to Gwent Archives, a story box was presented to John Griffiths covering immigration to Pillgwenlly, Newport where he was born and had grown up. The story box is now available online: [www.peoplescollectionwales.co.uk/collections/378088](http://www.peoplescollectionwales.co.uk/collections/378088) The local newspaper *Gwent Gazette* also attended the launch, as well as a reporter from ITV Wales news, who filmed at the archives for most of the day. This resulted in a five-minute report which was broadcast in early December, and an ITV Wales online article. Other local newspaper titles covered stories, as did BBC Wales online.

During the week (and following the campaign), many archives organised special activities such as workshops and reminiscence sessions, producing and circulating story boxes both physically and virtually online. Flintshire Record Office hosted two successful events. Taking the idea of a story box, one item from their collection was selected and its story told. This was followed by a bookbinding workshop where attendees learnt about the ancient craft of bookbinding, and had the opportunity to make their own hand-bound notebook. A local journalist attended the workshop, which resulted in some excellent press coverage. Ceredigion Archives used the promotional materials to engage the local university, and reported that: 'After the badges went viral with members of the university law department, I sent them the film and an explanation of the campaign, reminding them that there were not only opportunities for academic and leisure-time research, but also opportunities for their students to volunteer and to improve their employability potential. So now they know'.

### Summary

Taking the lessons learnt from the first year, we will be investigating opportunities to ensure the Explore Your Archives campaign reaches new audiences in 2014, and creating widespread media coverage. Feedback and engagement with staff will also be a crucial element to ensure the success of this year's Explore Your Archive in Wales.

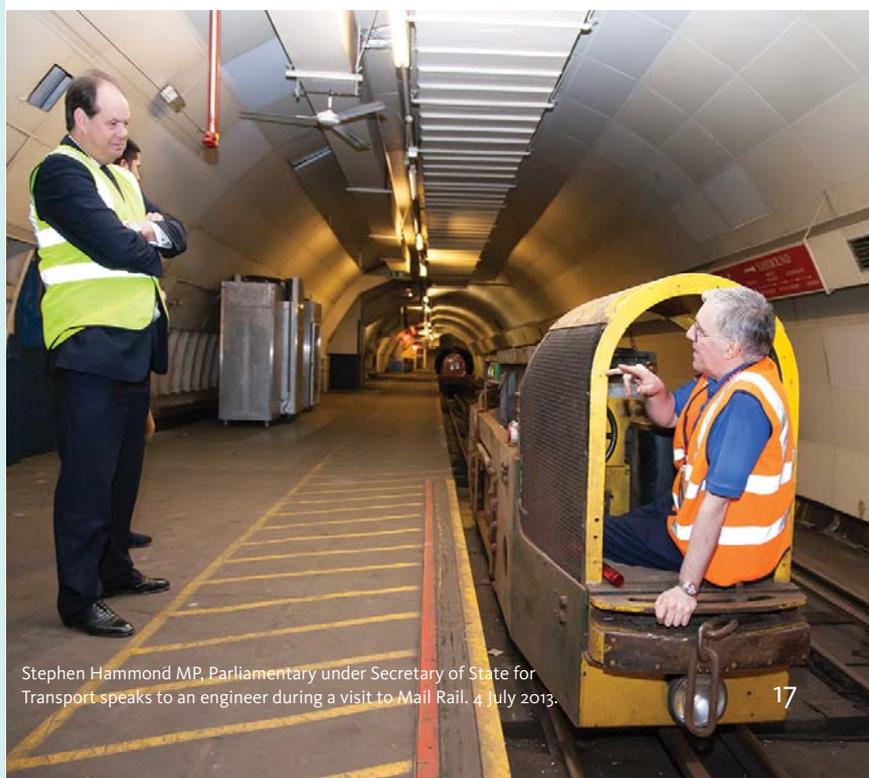
### Nicola Williams

All-Wales Audience Development Team

# Keep Me Posted: advocacy and the British Postal Museum & Archive

On 27 February 2014, the British Postal Museum & Archive (BPMA) was the subject of an adjournment debate in the House of Commons. Tabled by Emily Thornberry MP, the debate served to highlight the importance of both the BPMA's archive and museum collections as being far more than just stamps. It called on the government to support the BPMA in its efforts to secure a sustainable long-term home for its collections (including a purpose-built archive store and search room), and with it a new, national museum. The debate confirmed broad cross-party support for BPMA's plans, and generated a great deal of interest among the parliamentarians present. A few weeks after the debate, Deputy Speaker Eleanor Laing MP - who had been in the speaker's chair on the day - visited the BPMA's museum store at Debden, Essex, in her capacity as local MP. Right Honourable Michael Fallon MP, Minister of State for Business and Enterprise, who responded to the debate for the government, visited the archive itself.

The debate represented the pinnacle of an advocacy policy that has brought success after success for the BPMA. That policy



Stephen Hammond MP, Parliamentary under Secretary of State for Transport speaks to an engineer during a visit to Mail Rail, 4 July 2013.



Eleanor Laing MP, Deputy Speaker of the House of Commons at the BPMA museum store, Debden. 9 May 2014.

has had the clear aim of putting a single, simple message (which did vary from time to time) in front of local and national politicians, and at the same time offers them a straightforward and clear route to take action as a result of this message. The policy is not politically-speaking partisan. Finally, it has sought always to ensure that in making any decisions about or affecting the BPMA and its work, decision makers were at the very least properly informed, even if a decision the BPMA did not perhaps want was to be the likely result.

When it was established in 2004, the BPMA was an independent charity tasked with managing the

heritage services of a larger institution. Although this model of operation was pioneering for its time, the BPMA knew that it was capable of more. It was an organisation full of ideas and ambition, desperate to build a new museum and archive, an accessible and sustainable home that could reveal its hidden stories and share them with the world. Yet in those early days, the BPMA found making this a reality very hard.

Over the years there were many difficulties that the BPMA wanted to address, not least the financial uncertainty of short-term funding and the constant ingress of water into our crumbling basement archive repository. But it was at this time that part-privatisation of the Royal Mail was first mooted by the then Labour government in 2008-2009, so it became clear that we needed to adopt a pro-active advocacy policy not just to secure our future and address difficulties, but also to survive and thrive as a result of a potentially politically-intense and controversial privatisation process.

Creating a strategy that worked was not easy. The easiest solution would no doubt have been to go out to as many local politicians, parliamentarians and stakeholders as possible and shout from the rooftops about all of BPMA's problems and demand attention. But BPMA worried that this approach would potentially risk being incoherent and that our real needs would be lost in the noise. Instead, it decided that the best chance of achieving its goals lay in a long-term strategy that aimed to apply measured, sustained engagement with target individuals and groups.

It was important that BPMA chose the right message to rally behind, to choose something that was broad enough to be understood by many, but to still be of great benefit and importance to the organisation. Given that the privatisation of Royal Mail was being widely talked about, this seemed the obvious base from which to frame the argument. Discussions around what was to eventually end up as the Postal Services Act 2011, the legislation that set out the terms of a government privatisation of Royal Mail, provided a perfect opportunity to put BPMA on the map. BPMA approached the proposed Act with one simple, clear message - during privatisation, do not forget your heritage. It realised that there was a clear opportunity here to achieve the one thing it wanted more than anything - to ensure its survival. Through



Right Honourable Michael Fallon MP, Minister of State for Business and Enterprise (centre) with Chair of Trustees Helen Forde (left) and BPMA Director Adrian Steel (right) in Mail Rail. 2 June 2014.

“ *A lot of patience, time and a never-give-up attitude are essential to succeeding in advocacy.* ”

the small pool of contacts it had accumulated in the seven years since its birth, BPMA went about strategically identifying and speaking to influential public figures - from politicians to civil servants to journalists - with this compelling argument.

The hard work during this period paid off and we became a topic for discussion in both the committee stage of the legislation in the House of Commons, and in the committee and report stages in the House of Lords. Those we had spoken to often came to visit us, as part of all-party Parliamentary groups or independently. They also took our argument ‘don’t forget the heritage’ and ran with it, seeing our problems and need for a new home as part of the issue as well. In April 2011 amendments tabled in the House of Lords committee stage which would have compelled a private Royal Mail to continue to fund BPMA at a certain level, were discussed by peers on both government and opposition benches. After listening to the debate the government, while not conceding the amendments, came up with its own addition to the Act, now clause 12. This requires Royal Mail to present to Parliament a report on its provisions for both the Royal Mail archive and the BPMA’s museum collections - a vital part of our national heritage - each year. The provisions already tabled to continue the public record status (and associated legal responsibilities) of the archive remained.

A significant victory for BPMA, the Act meant that we had achieved our primary objective - survival - and could

focus on growth. A month after the Lords debate, we were presented with an offer for our new home, including land and capital and ongoing revenue support which led ultimately to the project to create a new Postal Museum & Mail Rail attraction in central London. This is now our organisation’s main focus, and we were delighted when Heritage Lottery Fund (HLF) confirmed £4.5m of support in June.

Culminating in the adjournment debate earlier this year, advocacy has underpinned much that BPMA has achieved in recent years. Through clear, consistent and compelling messaging, BPMA has changed its situation, going from an ambitious business archive with problems and uncertainties holding it back, and with a nationally significant museum collection confined to the store, to being on the cusp of opening a new, national archive and museum facility - including an underground rail ride.

Advocacy is not about short-term gains. For BPMA, it took the best part of seven years to see serious change, with many difficult preceding years. A lot of patience, time and a never-give-up attitude are essential to succeeding in advocacy. You never know when your opportunity may come. Without pursuing a long-term advocacy policy, BPMA may well still be scrapping for survival.

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#### **Adrian Steel**

Director, The British Postal Museum & Archive

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Guests at the reception

# Archives go to Holyrood

The Scottish Council on Archives recognised that gaining entry to the Scottish Parliament was both a great privilege and a unique opportunity to raise the profile of archives. The essential question was how the best might be made of the opportunity. What should be said? Who should be there? What should be displayed?

**T**he demands on the time of Members of the Scottish Parliament (MSPs) are significant, so clarity was a must when engaging with them. We gave clear and simple messages that were both correct and would impress: Scottish archives are the documented national memory, a unique heritage asset of unparalleled richness, depth and extent. The archives sector has a vibrant open culture that encourages wider use, exploration, learning, partnerships and innovation.

The focussed messages must be delivered by experts in each of the three themes (ancestral tourism, business archives, digital continuity), professionals who are confident in terms of the underlying principles and with hands-on experience and day-to-day practice. There was real enthusiasm for the whole event and the line up of experts secured was impressive.

Planning and bringing to execution the whole event could be described as the best of times...and the most worrying of times. To bring together an exhibition and information booth and to organise a celebratory reception looked like 'a big ask'. 'Don't panic' quickly became our mantra!

The initial task was to secure support from two MSPs, the first to obtain permission for the exhibition and booth, and the second for the reception. It was a crucial moment when Jean Urquhart and Jenny Marra agreed to do the necessary work. Sighs of relief, and then straight into what looked like a maze of political protocols. But we had a secret weapon - the indefatigable Linda Ramsay, Head of Conservation at the National Records of Scotland (NRS), who dispensed the matter-of-fact wisdom that comes with 'been there, done that'.

From early in the planning of the event, it was recognised that even the best quality copies of archive material cannot rival the impact of displaying original items. Documents and records were drawn from among the vast holdings of NRS. The guiding principle was simple - what might intrigue, even fascinate, MSPs? Included were love letters from the infamous Madeleine Smith case, wills of First World War soldiers killed in action, the great seal of Scotland, the register of tartans, Mary Queen of Scots' signature, and the first written mention of whisky.

The practicalities of organising a country-wide exhibition meant that we were unable to include original items from other Scottish collections. To represent the sector and to convey the core message that the display could be no more than a taster of the riches of archival heritage, we also commissioned a range of image panels. The final touch was a goody pack (acid free of course) containing high-quality postcards, exhibition catalogues, and a memory stick holding the full set of exhibited images.

As we got underway our anxieties turned into a real sense of achievement (with a good amount of sheer relief). MSPs came and went, looked at what was on display, asked lots of questions, and listened with interest. The outstanding impression we had was that MSPs were interested both in what was on display, and in the whole area of archives as 'the documented national memory'. The First Minister, Deputy First Minister, Cabinet Secretary for Finance, Employment and Sustainable Growth, Cabinet Secretary for Culture and External Affairs and the Presiding Officer all found time to engage with us. MSPs from right across the political parties asked questions and showed their interest.

All the weeks of planning, of making phone calls, of researching and attending to every detail had paid off, and handsomely. Spirits were high on the evening of 9 October when a reception was held in the Parliament. Cabinet Secretary for Culture and External Affairs, Fiona Hyslop delivered a key speech in which she set out her view of archives and the archives sector. She referred to the vastness of the holdings across Scotland as 'a treasure trove' that had the power to 'inform, educate, inspire and motivate us'. It was a wonderful opportunity to bring together a range of guests, including civic heads, chief executives, archivists,

records managers, and of course MSPs, to talk about the present-day and future importance of archives.

Those present were treated to a display of musical talents by the Royal Conservatoire of Scotland in what was proof that archives - in this case musical manuscripts - can inspire across a wide range of human activities. It also showcased the talent of young Scottish musicians taking their first steps towards a career that enriches those who hear them perform. You can listen to the speeches and music at: [www.scottisharchives.org.uk/parliament](http://www.scottisharchives.org.uk/parliament)

In the end, it really was a case of 'everything will be alright on the night' - well, over three days. Success was possible only with the co-operation of the team of experts who fielded questions, the NRS, and our friends and colleagues from archives across Scotland. However, the vital ingredient was the MSPs themselves. They gave their time, listened, asked questions, and engaged.

Over three days the sector had the opportunity to show MSPs that it is interesting and contributes to the wider needs of society. The event proved that practical co-operation in the sector 'delivers the goods', secures quality, and raises the profile of archives. In that sense, it was a template for the future.

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#### **Victoria Brown**

Programmes & Development Manager, Scottish Council on Archives

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#### **Benjamin Bennett**

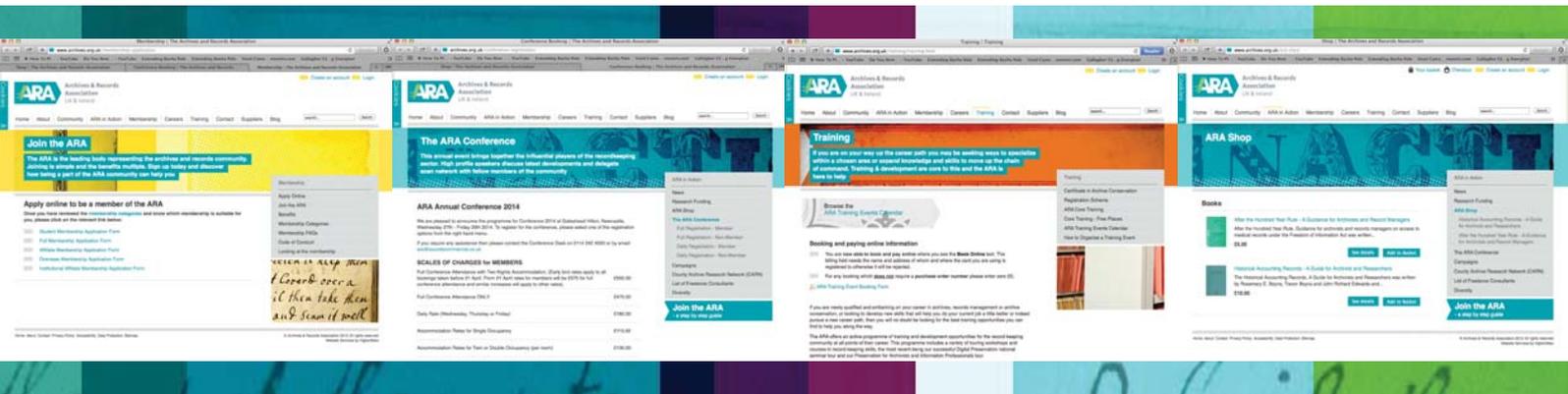
Communication and Operations Officer, Scottish Council on Archives

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# When did you last click on [www.archives.org.uk](http://www.archives.org.uk)?

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

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



# Decade of centenaries

Marking centenaries is a commonplace activity. However, in Northern Ireland a special set of centenaries have been taking place, covering the period 1912-1922. This 11 year 'decade' is of immense importance in Irish history as the events that took place over those years shaped the creation of both Northern Ireland and the Irish Republic.

**T**he political, social and cultural consequences of what happened between 1912 and 1922 continue to reverberate 100 years later. Crucial to an understanding of the events of this period is the need to acknowledge that there is more than one narrative for explaining the past, and that the viewpoints of all communities need to be recognised and represented.

## Historical background

The origins of the events of 1912 to 1922 are embedded in Ireland's chequered history, but the spark that led to what was dubbed the 'Home Rule crisis' was the passing of the third Home Rule bill by the UK House of Commons on 11 April 1912. This proved particularly divisive with the majority of Irish Unionists, and many in the UK Conservative Party bitterly opposed Home Rule. Unionist leaders, led by Dubliner Edward Carson and Belfast-born James Craig, commissioned an oath, a call to defend Ulster from Home Rule. Inspired by previous Scottish covenants, Thomas Sinclair drafted an Ulster covenant which on the 28 September 1912 would be signed by nearly half a million signatories, primarily though not exclusively in Ulster. These signed sheets which are deposited at the Public Record Office of Northern Ireland (PRONI), have been digitised and are available on the PRONI website to search by surname.

Following the covenant, tensions escalated with the establishment of both the Ulster Volunteer Force in 1913 and the Irish Volunteers, who began arming themselves. Civil war was only averted by the onset of the First World War.

Both Unionists and Nationalists rallied to the call to fight. Edward Carson urged Unionists to enlist in the New Ulster Division, the 36th, in the belief that this act of loyalty would secure the union with Britain. Conversely, the Nationalist leader John Redmond called on Nationalists to enlist in the existing Irish regiments of the British Army, the 10th and 16th (Irish) divisions, expecting that Nationalists would earn the gratitude of Britain, and once war was over they would be rewarded with Home Rule.

As the war progressed, attitudes within nationalism began to harden, and on Easter Monday on 24 April 1916, the Irish Volunteers and James Connolly's Irish Citizen Army seized key locations in Dublin and proclaimed the Irish Republic independent of Britain. The rising was suppressed after six days of fighting, and its leaders were court-martialled and executed. This was a turning point for Irish republicanism. The executed leaders became regarded as martyrs, and a large section of political opinion was moved to support their cause.

Irish soldiers returning from the front in 1918 were met with different reactions. Unionists heralded the return of Ulster Protestants and erected war memorials, whereas Irish Catholics were often shunned by their own communities. Today at the Somme, there is a monument to the 36th (Ulster) division at Thiepval, but only two small Celtic crosses commemorate the 16th (Irish) division. The years 1919-1921 saw violence escalate into a war of independence, with the Irish Republican Army (IRA) running a guerrilla campaign against the forces of the British state. The end result

would be the Government of Ireland Act in 1921 and partition.

### Role of the archivist

The challenge for the archivist is to respect competing narratives of how these events are regarded, whilst at the same time acknowledging the facts, and showing how events and activities can deepen our understanding of the period. One measure of comparison is how the commemorations of the 100th have differed from the 50th. For example, the Stormont government declared the anniversary of the Ulster covenant in 1962 a public holiday. In 1964, commemorating the Easter Rising in Northern Ireland was virtually a taboo subject. It is now widely understood that the signing of the Ulster covenant and the Easter Rising both have interdependencies which cannot be explained nor marked in isolation. This raises an important principle in that it is much easier to view events objectively when all those involved are no longer alive, than when they remain in recent memory.

The need to reflect alternative narratives is also important. For example, the Ulster covenant was

signed by half a million men and women. However, there was also a counter covenant signed by a number of Protestants in the North of Ulster who were pro-Home Rule, anti-Carson and anti-violence, and who had pledged to strive for peace. There is also at least one example of a Northern Catholic signing the Ulster covenant. There are also examples of Southern Irish Protestants who supported Home Rule.

PRONI's approach towards marking the centenaries has been to:

- Start from the historical facts
- Recognise the implications and consequences of what happened
- Understand that different perceptions and interpretations exist
- Show how events and activities can deepen understanding of the period

PRONI's activities have embraced these principles and sought to involve partners where possible. These have included hosting lectures exploring all aspects of the Ulster covenant from both the Unionist and Nationalist perspectives; and a lecture series on the rise of the



volunteer movements (including the role of women and trade unions). Future presentations planned relate to the men and women who participated in the First World War. PRONI has participated in conferences hosted by the Universities Ireland Historians Group relating to the decade, hosted events focusing on how the decade has been marked, and collaborated with broadcasters in the making of documentaries which feature PRONI sources, many of which have never been used before.

In conjunction with the National Museums of Northern Ireland and the Community Relations Council, PRONI contributed to an event held at the Ulster Museum in Belfast in 2012, where for the first time ever a copy of the Easter Rising proclamation was displayed alongside original copies from the Ulster covenant. There followed a photo shoot featuring the Northern Ireland Minister of Culture, Arts and Leisure Carol Ni Chulain, and the Irish Minister for Arts, Heritage and the Gaeltacht Jimmy Deenihan.

In conclusion, and this has universal application: no one community owns the past. One person's commemoration of a particular event may be somebody else's catastrophe.

**Stephen Scarth**

Head of Public Services, PRONI

“Crucial to an understanding of the events of this period is the need to acknowledge that there is more than one narrative for explaining the past, and that the viewpoints of all communities need to be recognised and represented.”



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# 300th edition of ARC

The sharp-eyed among you may have noticed that this is the 300th edition of ARC.

Before you reach for fingers, toes and other counting devices, the first edition of *The Newsletter of the Society of Archivists* came out in April 1977. There is an unbroken line to the ARC you are now reading.

Issue one was a cautious step: it was ‘the first of two trial issues’ and it had clearly taken time to become reality. Its aim was to keep members ‘better informed than hitherto’.

It was four sides of paper - no images - presumably produced by a duplicating machine (I can still smell the pink liquid!), and mailed out. Or it may have been typed several times with carbon papers. The team behind the newsletter was: Elizabeth Stazicker, Patricia Allderidge, Amanda Arrowsmith and Felicity Strong.

(This was the world I began work in: manual typewriters; everything arriving and leaving by Royal Mail; a scary telex machine in its own room. I was given a golf ball IBM electric typewriter in 1981 and I thought I'd died and gone to heaven.)

I digress. By issue 100 in July 1997, the magazine is recognisably a magazine though it is still called a 'newsletter'. But it has photographs and is printed. Michael Roper and Elizabeth Shepherd are on the front page.

By issue 200 in April 2006, ARC pretty much looks like ARC. The title is there and there is a full-colour front page image.

Communication tools and language reflect their time. It's always grand to look back at where we've come from (and a big tick to our filing, record management and archive skills that we have all 300 issues!)

Today, the ARC editors and Tim Baigent, our designer, work really hard to keep ARC fresh in look and in content. And in this modern world of integrated communication, all ARA communication tools have an ARA look and feel.

Some things never change. Issue one has a note from Chairman Bill Serjeant in which he hopes the newsletter will improve communication: 'We sometimes go on about communication failures, lack of information and the like' he says. Indeed we do.

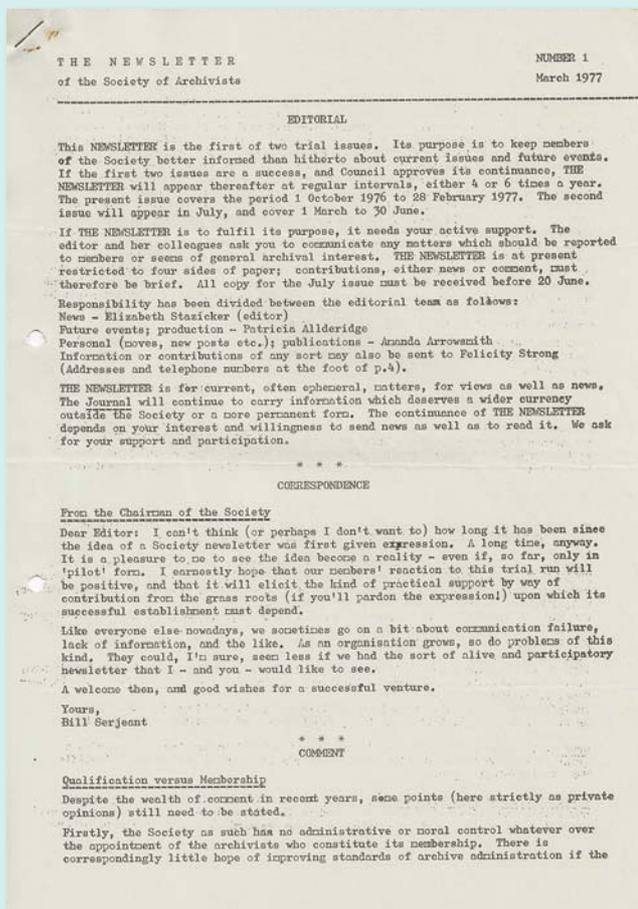
And the editor of that first issue also asks for contributions: there is a call for 'your interest and willingness to send news as well as receive it'.

Please consider writing for ARC. Especially if you never have.

Here's to the next 100 issues.

**Marie Owens**

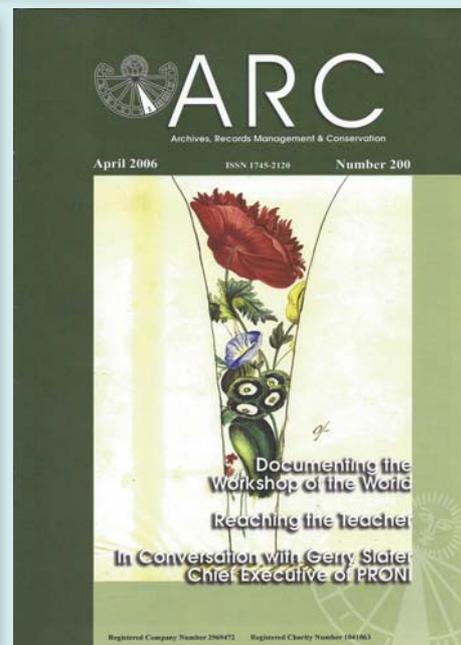
Head of Public Affairs, ARA



The Newsletter of the Society of Archivists, Number 1, March 1977



The Newsletter, Number 100, July 1997



ARC, Number 200, April 2006

# Calling all colleagues!

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

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

# From beetles to The Beatles



Entomology Products (Pages 71-75)



Phonograph Record Storage Sleeves (Page 27)

Take a look at the PEL Sourcebook and you may be surprised at just what we have to offer. Our 2012/13 edition contains details of a comprehensive and diverse range of specialist products, used by professional archivists, curators and conservators in many different fields, all over the world.

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