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Community Archives Issue

17 Strange and uncertain times: a reflection from the Community Archives and Heritage Group (CAHG)

20 Community Archives and Heritage Group Scotland

26 More than just bricks and mortar: archiving community culture at Maker

EXPLORED
DISCOVERED
FOUND
DETECTED
CONNECTED
ENGAGED
UNEARTHED
LEARNED



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Welcome...



Welcome...to the August issue of ARC Magazine

Of the editorial notes I have written for *ARC Magazine*, no set has been produced with as much uncertainty regarding what will have happened in the world by the time they are actually published, given that at the time of writing, Covid-19 lockdown measures in the UK are being eased and the Black Lives Matter movement is continuing to focus significant attention on racism and injustice.

Nevertheless it feels timely for an issue of *ARC* to focus on community archives, as the importance of our communities, however defined, has perhaps rarely been higher, with the challenges we are facing prompting the need for us to look to our communities for help and support.

These are difficult times, and we will no doubt continue to experience and hear about significant consequences of the current crisis. However this issue of *ARC* can hopefully provide some relief, as it provides a range of positive stories of community archive activities across the UK and Ireland, several of which have received recognition from the Community Archives and Heritage Group www.communityarchives.org.uk (CAHG).

As you might expect, the issue includes several references to the effects of Covid-19, but not just disruption. For example Jack Latimer outlines some of the related collecting initiatives which community archives are undertaking. The archival landscape could be subject to considerable change in the coming months and years, so community archives may well have an increasingly important role to play.

There are also stories of networks and events, reminding us of the positive effects of being able to gather in person to discuss, plan, implement, promote and celebrate. In the future this may happen remotely far more than it did, but there should always be some value in sharing time in the same physical space, strengthening the bonds of community. I suspect the day that we can do that safely and regularly is some way off, but let's live in hope.

Grateful thanks are due to Jane Golding, CAHG Chair, for assembling most of the articles, to Lorna Elms for contributing a very interesting Backchat interview, and to all the individual authors.

Matti Watton
ARC Editor

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Prioryfield House
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Taunton
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TA1 1SW
Tel: 01823 327030

Front cover: Locals attending the weekly jam night held at Maker's original grass roots venue, The Random Arms, image courtesy of Dom Moore.

ARC Magazine advertising enquiries to:
stewart@centuryonepublishing.uk
Tel: 01727 893 894

Send articles/comments to:
arceditors@archives.org.uk

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Contents

No: 372
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arc
magazine

Association news

- 3 Editorial
- 5 Opening lines
- 6 Collecting matters
- 7 Professional development news

Features

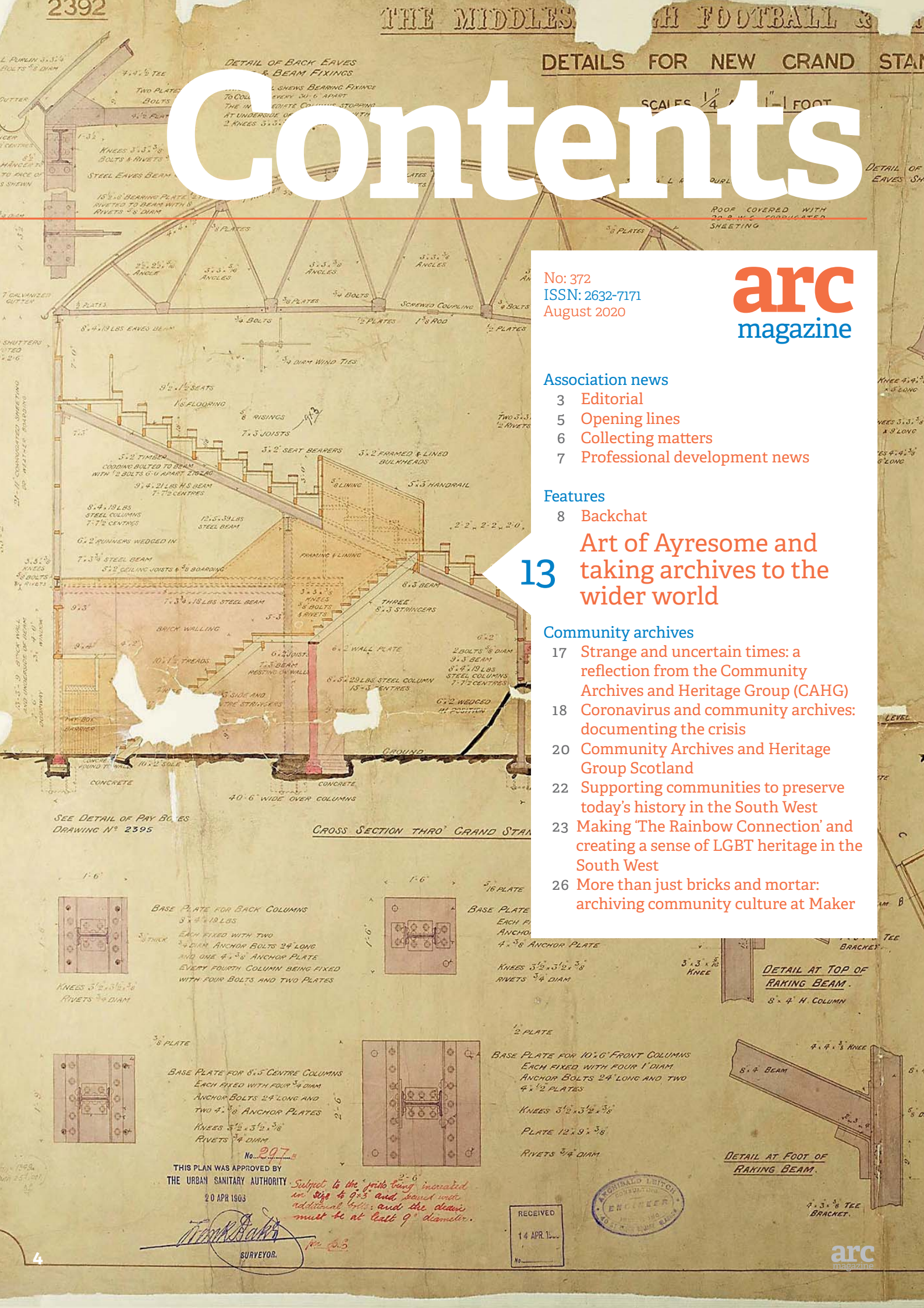
- 8 Backchat

13

Art of Ayresome and taking archives to the wider world

Community archives

- 17 Strange and uncertain times: a reflection from the Community Archives and Heritage Group (CAHG)
- 18 Coronavirus and community archives: documenting the crisis
- 20 Community Archives and Heritage Group Scotland
- 22 Supporting communities to preserve today's history in the South West
- 23 Making 'The Rainbow Connection' and creating a sense of LGBT heritage in the South West
- 26 More than just bricks and mortar: archiving community culture at Maker



THIS PLAN WAS APPROVED BY
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20 APR 1903

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14 APR 1903



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Openinglines

Stephen Scarth, ARA Board member responsible for Nations and Regional Groups, provides an overview of his portfolio and remit, and how it benefits the membership.



Each member of the ARA Board has a designated profile and my role is to support, engage and act as point of contact for the officers representing the 11 committees for Ireland, Scotland, Wales and the eight English regions. In addition, there is also one other constituency who are our international members. Certain other Board members also have responsibility for various sectional and interest groups, and we try to ensure that there is a common approach and cohesion across all the groups.

After two years in post, one of the more visible challenges is that the Board and the various sections are not always as connected as many of us would hope. This in itself is not the fault of any one individual or group. But, like many other organisations in the charitable sector, ARA is heavily reliant on its volunteer base – and at all levels. This inevitably results in periods when activity appears to be lower than on other occasions. Another self-evident truth is that many groups struggle to be as active as they would like due to the lack of geographical proximity with one another.

Along with the other Board members with responsibilities for sections and groups, we organise an annual Officers Day. This has always been very participatory but it has limitations in regards to ongoing engagement as it takes place on only one day a year. Not all officers are able to be involved, due to cost, getting

time off work or indeed limitations on how many can attend.

Opportunities however sometimes arise due to the most unexpected of circumstances. In response to the Covid-19 lockdown, we have found new ways to work from home and video conferencing tools have become a lifeline for keeping in touch. Within a few months, a culture has emerged where geographical remoteness is no longer such a barrier. We recently organised the first video conference for ARA chairs, and this group will meet quarterly. We are also progressing the organising of quarterly meetings for other types of committee officers. This should ensure greater connectivity between both the branches, the Board and one another, and provide an opportunity for groups to tell us what they are doing and share best practice.

The single biggest challenge that has faced ARA during my term as a Board member has been the issue of 'diversity'. Thankfully, we have an excellent colleague in Jenny Moran who passionately leads on issues of diversity. This subject more than any other permeates across the sector. It is larger than just 'ethnicity' and 'gender', but extends to disability, age, sexual orientation, religious belief etc. It is not just about equality in the workplace, although that is important and we all need to take a lead in facilitating more entry points into the archive and information management sector. But it also extends to our collecting policies, what we choose

“like many other organisations in the charitable sector, ARA is heavily reliant on its volunteer base – and at all levels. This inevitably results in periods when activity appears to be lower than on other occasions”

to catalogue, and who we decide to 'remember'. I was delighted that as a Board, we put out a statement on 3 July calling for greater transparency on exploring the history of the slave trade in the UK.

As I enter the third year of this portfolio, I also note that more work needs to be done with engaging with our international members and establishing how ARA can best support them. Some of our nations and regions have struggled to attract members and officers. By using all our channels of communications and working collaboratively, I think we can make inroads into turning the curve, and re-establishing the Wales group is a high priority for the next twelve months.

Collecting matters

The National Archives (UK) nurtures a wide range of small voluntary archives, as **Mike Rogers**, Sector Development Manager: Midlands, Transport and Schools, explains

The Regional and Networks team at The National Archives (UK) exists to engage with archive holding organisations and related networks throughout England. Whilst much of our time is spent liaising with established institutions such as those run by local authorities and universities, we also advise small voluntary organisations, and fully recognise their importance within the wider archive sector, and how they can help to diversify collections and audiences.

A common theme of such groups is that they are often run by passionate and knowledgeable volunteers with limited resources and no formal training in managing archives, but who have a desire to organise, preserve and share their collections. Their collections may relate to a specific location, but more often arise from a shared interest or reflect an under-represented community. These smaller independent archives can collect and highlight diverse and unofficial voices which might otherwise remain hidden. Over the last couple of years, I have visited or corresponded with a wide range of non-traditional archives, including a Sikh gurdwara, an athletics club, societies dedicated to car marques and former railway companies, and even a heritage tramway. I have also liaised with community museums, a learned society, a symphony orchestra, an arts centre, and groups dedicated to a local author and a ground-breaking theatre.

Most have dedicated storage in their own premises, while a few still have scattered collections in members' homes. Some have deposited their collections with an established archive, while maintaining an active interest in working with and enhancing the collection. Others wish to retain their collection and seek advice on aspects of best practice.

They probably know their collection and its potential audience far better than any professional tasked with caring for multiple collections ever could. Their organisation may have a ready-built niche interest group, replete with detailed technical knowledge and the goodwill to volunteer time. In most cases, the best approach is to help such groups to develop through ongoing support and advice. There are, of course, some occasions when depositing the material elsewhere is the only realistic option, and we can help them to find a suitable home for their collection.

As a team we offer pragmatic and practical advice to such emerging archives, all tailored to the needs of the organisation and its aims. Such advice may relate to environmental conditions, storage materials, a

cataloguing structure, ideas for a website, or potential sources of funding for a project. We refer to published standards but don't insist on compliance: such groups are unlikely to be able to afford to purchase such publications, let alone have the resources to fully adhere to their recommendations. Instead we emphasise key elements and potential quick fixes as even small changes, like installing blinds, purchasing a domestic de-humidifier, compiling an accessions register, or putting dates in a separate field in their cataloguing spreadsheet, can make huge differences. We always try to break through the jargon and technical terms that inevitably creep into discussions.

Over the last year or so we have worked closely with a range of organisations to help establish the Aviation and Aerospace Archives Initiative; just one of the many networks with which we regularly engage as a team. As part of this work, we have produced a suite of guidance documents aimed at non-professionals, which recognise the limitations they may face in terms of premises and resources. The advice is tailored to the aviation sector, but most of it is equally applicable to any archive holding group.

For more ambitious organisations, the Archive Service Accreditation standard can be something to aim for, but we recognise that many of the groups we deal with are a long way from being potential candidates. To push them in that direction would be counter-productive. However, even without submitting an application, the guidance documents can be a useful resource for planning gradual improvements to their ways of working.

The online resources and programmes run by Archive Sector Development aim to meet the needs of all parts of the sector. Archive Principles and Practice: An introduction to archives for non-archivists introduces fundamental principles to people with no background in archives. Our advice on funding can be used by any group, and they could apply for an Archives Revealed scoping grant to obtain in-depth professional advice. Find an Archive is a way for groups to publicise their existence, while Manage Your Collections is a tool for such groups to host their catalogues on Discovery. Our spreadsheet of content management systems could also help them to procure a system suited to their needs and resources.

In person and online, we are here to support the sector in all its manifestations: large and small, and emerging as well as established.

Twitter: @UkNatArcSector

Website: www.nationalarchives.gov.uk/archives-sector/

Email: ASD@nationalarchives.gov.uk

Professional development news

In this month's news we catch up with consultant archivist **Elizabeth Oxborrow-Cowan**, who recently qualified as a Fellow of the ARA.

Please give a brief overview of your career so far.

I qualified back in 1996 and went on to work in the museums and local authority sectors. In 2003 I set up my own consultancy and since then I have worked with all types of public and private archive services and collections across the UK advising on technical, funding and strategic issues. I have also worked with sector leads such as The National Archives and The Welsh Government providing research, evaluation and policy advice.

Why did you apply for Fellowship?

Ever since Fellowship was proposed right at the start of ARA's work on developing the Professional Development Framework I had always intended to apply. Firstly, I have always been involved in Registered membership; I was one of the first to be a Registered member of ARA when the original Registration Scheme was introduced in the 1990s and I have been an Assessor and sometimes Mentor since I first gained Registration. As someone who was so closely attached to Registration, I felt that if I did not bother to apply, then why should anyone else? I think it is important to set an example.

Secondly, I valued having the driver to prompt my own professional development. Particularly as I work freelance it is all too easy to let personal development slip and focus on the day job. By having to account to fellow professionals it spurred me to be proactive and forward looking in what skills and knowledge I needed to develop and how I would evidence them.

Finally, I wanted to gain the level of professional recognition I felt my career deserves. I have been in this profession for almost three decades so to have that involvement formally recognised is something of which I feel proud and value.

What do you think are the benefits of having qualified as a Fellow of the ARA?

As a consultant, potential clients need to feel they can trust me. Fellowship signals that I am a senior professional with extensive experience, who is trustworthy, ethical and credible.

“By having to account to fellow professionals it spurred me to be proactive and forward looking in what skills and knowledge I needed to develop and how I would evidence them”



What advice would you offer to others thinking of enrolling and qualifying as a Fellow?

Whilst I am talking about Fellowship I think these suggestions apply to any level of application to the Professional Development Programme.

Firstly, making a Fellowship application is a substantial undertaking that certainly took me some months to draw together, but it was definitely worth the effort. So stick with it!

Secondly, as an Assessor with the ARAs Professional Development Programme, I would advise candidates to consider the intent of each level from 1 to 5, not just the qualification criteria. Consider the concepts put across in the 'Competencies – Description of Levels' e.g. Level 3 in these descriptions have words such as 'contributes', 'proactive', 'supervises', 'develops' so in a Level 3 application it's useful to give evidence of where you contributed, were proactive etc. Indeed, using the terms in the 'Competencies – Description of levels' in your own write up will help you focus your application. Keep a record of all your professional activity. You'll be amazed at the range of things you do in an average week, let alone an average year. This will ensure that relevant activities do not get forgotten. It will also enable you to identify the competencies that are emerging from your activity and which ones most well reflect those higher level skills as well as helping you think about where the gaps are in your professional development. This is something you can and should do as soon as possible.

Finally, just do it. Make that start. It is daunting to have your professional career assessed by your peers, but the process helps you identify key achievements, and seek to be substantial and high quality in your professional decisions and actions. Good luck!

Backchat...

Lorna Elms, Project Development Officer for the iCAN initiative, talks to ARC Editor **Matti Watton** about her work with community archives in Ireland



How did you become involved in working with community archives?

In 2006, I attended a summer school at Leicester University's School of Museum Studies to gain a deeper understanding of the creative ways museum professionals can put educational theory into practice. Chris and Patsy Cullen gave an inspiring lecture on community archiving and COMMA software, which allowed users to scan their collections and share them online. I felt that a community archiving initiative would enable the National Museum of Ireland to forge relationships with new communities, support the (re)telling of a more representational Irish history, and inform our collective understanding of objects in the National Collections. My colleagues in the Education Department welcomed the idea and we ran a pilot project; the prototype for the Irish Community Archive Network (iCAN).

Tell us about your work with iCAN.

I work with community groups and local authority partners on the ground, and with the iCAN Steering Committee to ensure that as iCAN expands we retain its ethos, which is based on collaboration, empowerment, ownership, and respect. Members are equal partners and have two representatives on the Steering Committee. We have developed a scaffolded training programme to equip community groups with the skills to manage their digital archives effectively and our 'Buddy Group' system pairs up fledgling groups with more experienced members for mentorship and support. Regular meetings keep the groups engaged and we collaborate on network-wide projects, such as the 2018 Our Irish Women exhibition, which commemorated the first votes for women. Our Local Authority partners finance the archive websites and provide additional guidance and training. We use the CommunitySites contributory platform to enable broader participation in enriching the archives, and I manage the Our Irish Heritage website (www.ouririshheritage.org); the gateway to the network and an archive where the public can contribute to a 'people's history of Ireland'. iCAN is supported by a range of heritage professionals, including a County Archivist, Community Archaeologist, Local Studies Librarian, and a Biodiversity Officer. Since 2019, funding from the government's Creative Ireland programme has been vital for the growth of the network.

How have you been able to measure the network's impact?

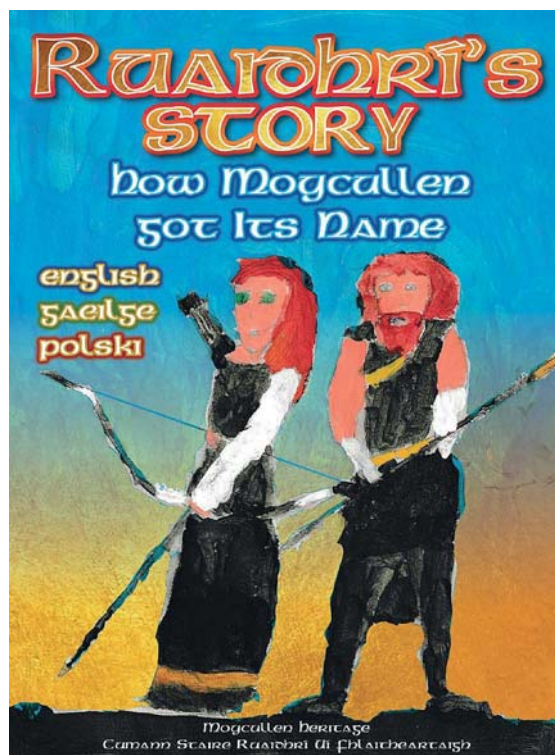
By 2016, iCAN had seventeen member archives and we decided to evaluate its impact by engaging external consultants to provide an objective assessment that would inform the project's future direction. We used the findings of the Community Archives and Development Group Report (2007) as a guide to the impacts community archiving can have. The evaluation found that participation in iCAN had led to greater inclusivity and an improved sense of



Skehana and District Heritage Group. Courtesy of Ocean Media

Launch of the Irish Community Archive Network, November 2011. From left to right: Lorna Elms, iCAN Project Development Officer, Mary O'Malley, Louisburgh-Killeen Heritage Group, David Collins, Oughterard Heritage Group, Averil Staunton, Ballinrobe Archaeological & Historical Society, Tommy Graham, Editor, History Ireland. Credit: National Museum of Ireland





Front cover of Ruaidhrí's Story, Moycullen Heritage Group, 2019 CAHG award winners. Credit: Moycullen Heritage Group



Oughterard Heritage archive depicting one of the past and present townscape images, which earned the group a CAHG award in 2012

community, it had raised awareness and appreciation of local history and heritage; changing the way communities saw themselves. The skills, knowledge and confidence that participants had developed had resulted in opportunities such as third level education or jobs in the heritage and tourism sectors, and in community development initiatives such as improvements to local amenities. This evaluation was key to garnering broader support from museum staff and management, as well as state agencies.

Are there any stories which stand out among the contributions you have had?

There have been so many wonderful stories that it is hard to choose just one or two. What stands out for me are those contributions that have led to the forming of relationships or which have shaped community projects. The impetus for the Ballinrobe Courthouse restoration in county Mayo came from a family history enquiry from Australia. Local research revealed that in 1847, at the height of the Famine, the enquirer's great-great-grandmother was found guilty in Ballinrobe Courthouse of stealing a lamb and was subsequently transported to Van Diemen's Land (now Tasmania). Further research revealed courthouse connections to the infamous Captain Boycott and the agrarian agitation of the Land Wars in the late nineteenth century. This generated new material for the archive and broader interest in the courthouse, leading to a community-led mission to save the building and bring it back into use. Community archiving is about collecting, preserving, and making material accessible, but perhaps more significantly, it is about the ways people connect with that material and the shared passion for history that unites people and can make a difference to their lives.

Are there particular challenges working on a community archives project such as this?

Apart from the usual resourcing issues, there are two main challenges. Firstly, technology. Having a user-friendly website platform is crucial, as many of our participants are older and not necessarily technically savvy, although sometimes they can surprise you! Websites can become dated relatively quickly, which raises issues regarding sustainability and upgrading. As we try only to outsource specialist training, staff working on the project need to have excellent technical skills, not only with the archive websites but also in areas such as social media, video and audio production and podcasting. Participants want to be creative when presenting their material, so we try to keep up with digital innovation to support them in doing that. However, once they become more confident, they often explore new technologies themselves and pass this knowledge on, which is fantastic.

“What stands out for me are those contributions that have led to the forming of relationships or which have shaped community projects”

Mayfly Market, Oughterard, Co Galway, c.1930. Credit: Oughterard Heritage Group



THE MAY FLY MARKET OUGHTERARD



DAISY BURKE PLUNKETT
COUNTESS OF FINGALL
MOYCULLEN
Co. GALWAY

Elizabeth Mary (Daisy) Burke was born in Moycullen, Co Galway, in 1862, to landlord George Edmund Burke JP, of Danesfield House, and his wife Teresa, daughter of former Limerick Mayor, Michael Quin.

After marrying the 11th Earl of Fingall, she moved to his neglected Killeen Castle in Co. Meath, which she refurbished with the assistance of art collector Sir Hugh Lane. At this time, Daisy associated with figures such as Countess Markievicz, King Edward & Queen Alexandra, WB Yeats, Lady Lavery, Horace Plunkett, and Charles Stuart Parnell.



AGGIE WHYTE RYAN

ABBEY & DISTRICT,
Co. GALWAY

Aggie was born in Ballinakill, Co. Galway, an area steeped in traditional music.

Her first teacher was her father Tommy Whyte, a founder member of the Ballinakill Ceili Band.

As a student in Ballinakill National School, Aggie received tuition from Jack Mulkere, a dedicated teacher of traditional music.

In time Aggie became a brilliant fiddler winning the All-Ireland Senior Fiddle competition Cavan in 1954.



Ladies of the Irish Countrywomen's Association (ICA) enjoying the launch of the Our Irish Women exhibition in November 2018. Credit: National Museum of Ireland

Another challenge is successfully building and nurturing long-term relationships with both volunteers and professional colleagues. When collaborating with a large amount of people, you will inevitably encounter strong personalities, conflicting aims, and differences of opinion, so robust interpersonal skills are essential to ensure everyone feels heard and respected. You need to be empathetic, diplomatic, flexible, and willing to compromise as our passionate, knowledgeable, and hard-working members are the heart and soul of this project, and it is a privilege to be able to support them.

How has the current COVID-19 situation affected the network?

We have had to postpone some events and are not able to hold face-to-face meetings, but we have adapted to the new circumstances. We have modified some of our training for online delivery and are using a Google Groups Forum to share questions and resources. We have used the network to check in on our more vulnerable members and to keep them connected. I have been very moved by the care and support our members have provided for each other, and to those in their local communities. The lockdown has also presented new opportunities. Many of our participants have become proficient using online meeting platforms and are utilising their recent digital skills training to set up social media accounts to drive more visitors to their websites. Those cocooning have conducted research and uploaded new content, whilst others are surveying graveyards or archaeological features.

How can people get involved?

We have a waiting list of groups interested in joining the network. Since 2013 we have adopted a regional model, working with five or six groups at a time with the support of a local partner, the County Heritage Officer. This maximises our resources and establishes a regional network of groups that can work together and support each other. Over 2019/20, we established two new local partnerships resulting in eleven new archives. Groups, schools, or individuals that want to share their local history and heritage online but do not want the long-term commitment of a community archive can utilise the Our Irish Heritage website. In the interests of all involved, it will be important that iCAN does not expand too quickly, as every member group requires ongoing support.

What advice would you give to an organisation wanting to get involved in community archives work for the first time?

I would encourage anyone with a passion for their community's history to get involved. Community archiving brings people together on a journey of historical discovery and results in a repository of source material for others to use and enjoy. I would recommend making sure that you have plenty of support, so that developing and managing the archive does not fall on one person; working collaboratively achieves better results, is more rewarding for everyone and will make the archive more sustainable.

“I would encourage anyone with a passion for their community's history to get involved”

I would also encourage anyone setting out to seek advice and support from their local archive, library or museum and to research different kinds of website or cataloguing platforms to ensure you choose one that is easy to use, has an export function and can support different types of media. Ideally, I would recommend using a contributory platform, given the amazing benefits and opportunities which arise when you open your archive up to public participation.

Projects based in Ireland have had some success in the Community Archives and Heritage Group's annual awards.

Yes, in 2019, Moycullen Heritage Group won the 'Most Impactful Involvement in a Heritage Project by Young People' for their tri-lingual publication *Ruaidhrí's Story: How Moycullen Got its Name*, which was illustrated by the 6th class pupils of four local National Schools and involved the area's Polish community. In 2012, Oughterard Heritage Group won the 'Most Innovative' community archive for their merging of archive and contemporary images to illustrate changes in their townscape. To be honoured with a CAHG award is a fantastic achievement and a well-deserved acknowledgement of the excellent work the groups are doing. However, in my eyes every group in iCAN is a winner, and the last word should go to a participant:

"The iCAN project opened up a whole new world for me as I developed the skills and confidence to transform from a participant to a trainer and facilitator of others. I am now enjoying regular employment in the field of digital heritage, and as a speaker at seminars and conferences ... sharing the rich history and heritage of Oughterard online led to a renewed interest and pride in our area which resulted in the significant renovation and development of the town's courthouse, now a thriving Heritage and Exhibition Centre at the heart of the community"

(David Collins, Oughterard Heritage Group)

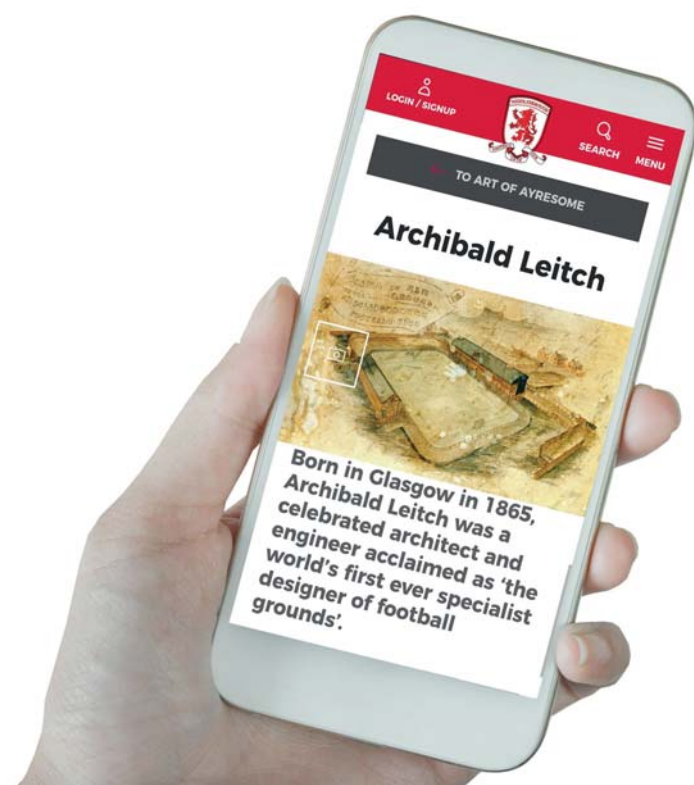
Art of Ayresome and taking archives to the wider world

Dr Tosh Warwick (Heritage Unlocked/Manchester Metropolitan University) describes a recent project relating to the history of Middlesbrough Football Club

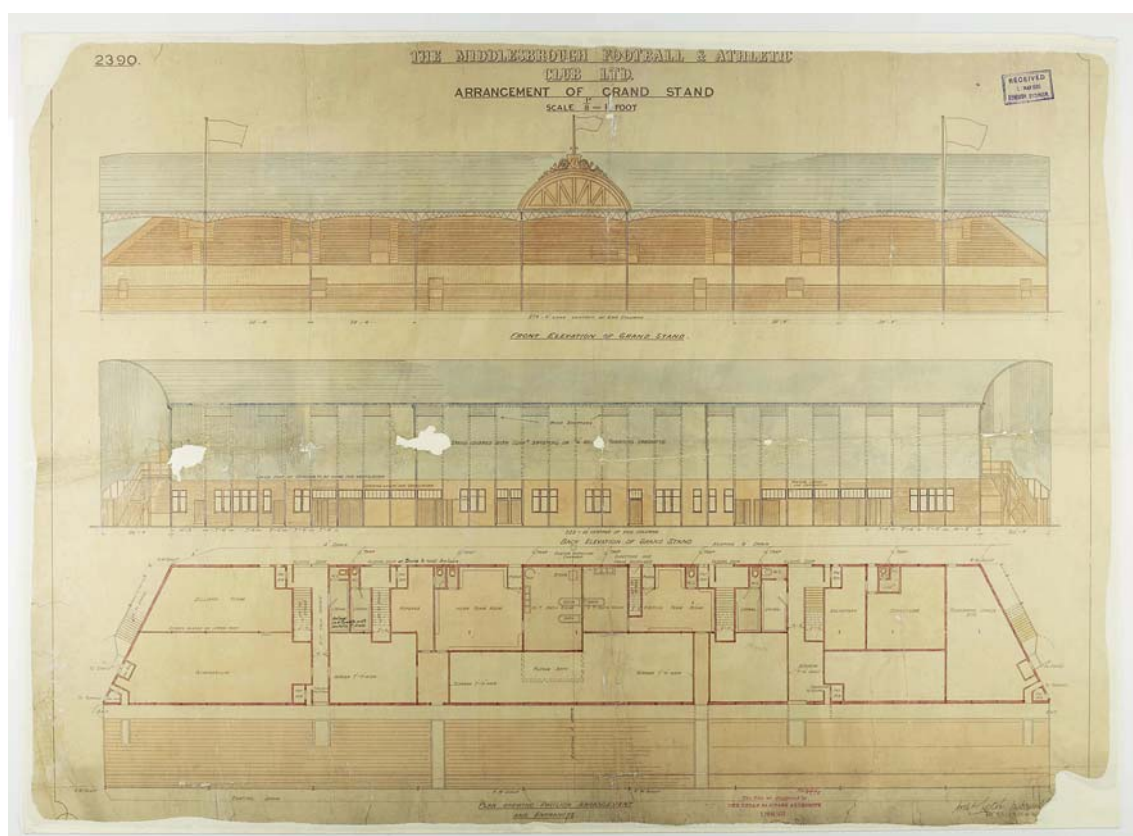
The archive search room is unlikely to be the first place associated with the football fan reminiscing about past matches, famous players and a long lost stadium. Yet, Teesside Archives' collection of Middlesbrough FC records, oral histories, plans, photographs and programmes have proven a rich resource when curating *Art of Ayresome*, an online art exhibition bringing together work by acclaimed architects, cartoonists, illustrators, painters, photographers and sculptors to explore the story of Ayresome Park, the club's former home from 1903 to 1995: www.mfc.co.uk/club-community/club/mfc-history/art-of-ayresome.

'Engineering Archie'

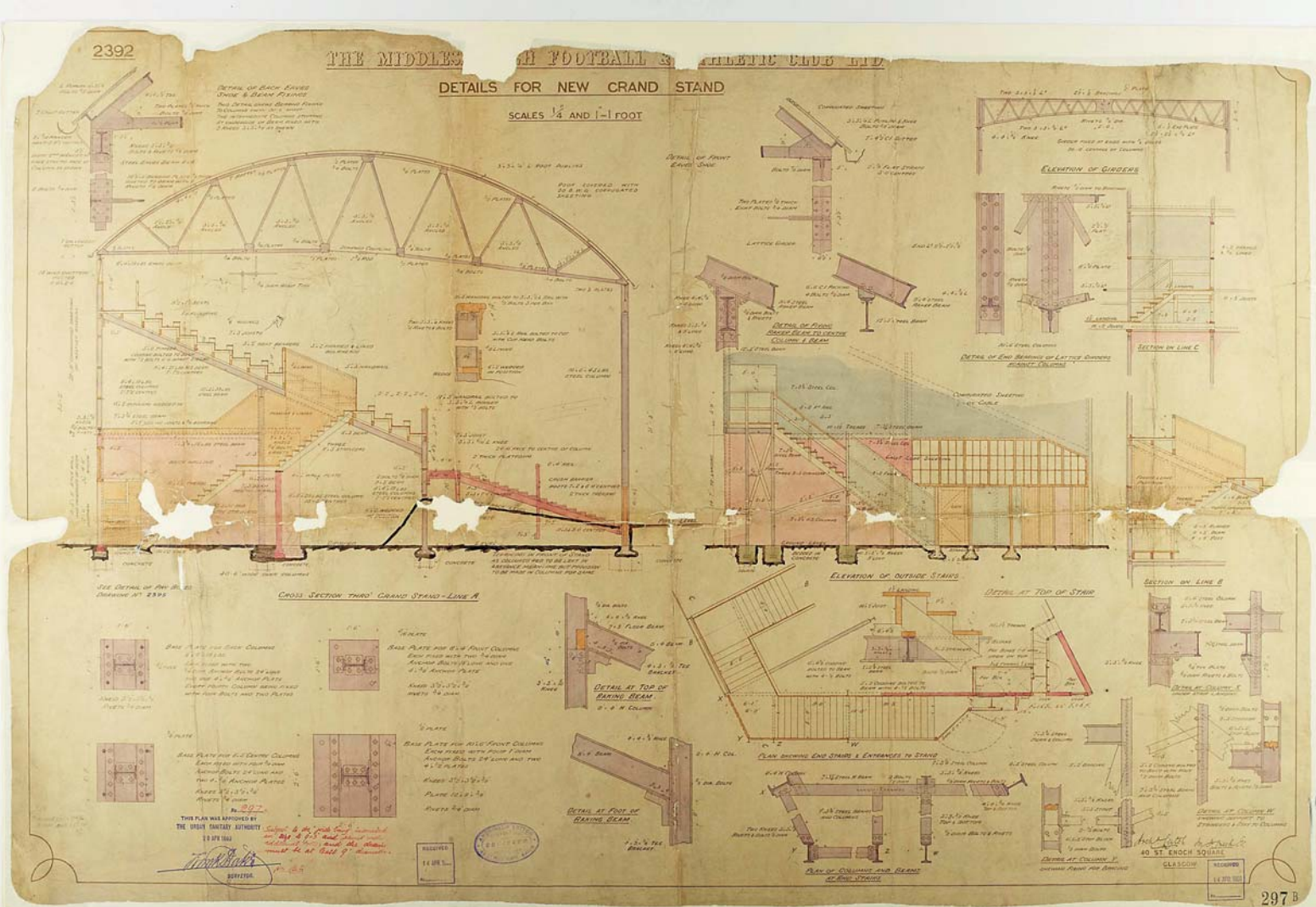
Amongst the highlights of *Art of Ayresome* are plans for the ground by acclaimed stadium designer Archibald Leitch. Known as the world's first specialist designer of football grounds, 'Engineering Archie' designed a number of Britain's iconic grounds including Arsenal's former Highbury home, Rangers' Ibrox Stadium and Manchester United's Old Trafford, as well as Ayresome Park. The online exhibition, hosted on the Middlesbrough FC website, features Leitch's original 1903 plans and they provide an architectural introduction to the stadium. The plans allow the visitor to explore in minute detail - down to the very foundations - the place that became a central part of life



The online Art of Ayresome exhibition, courtesy of Middlesbrough FC



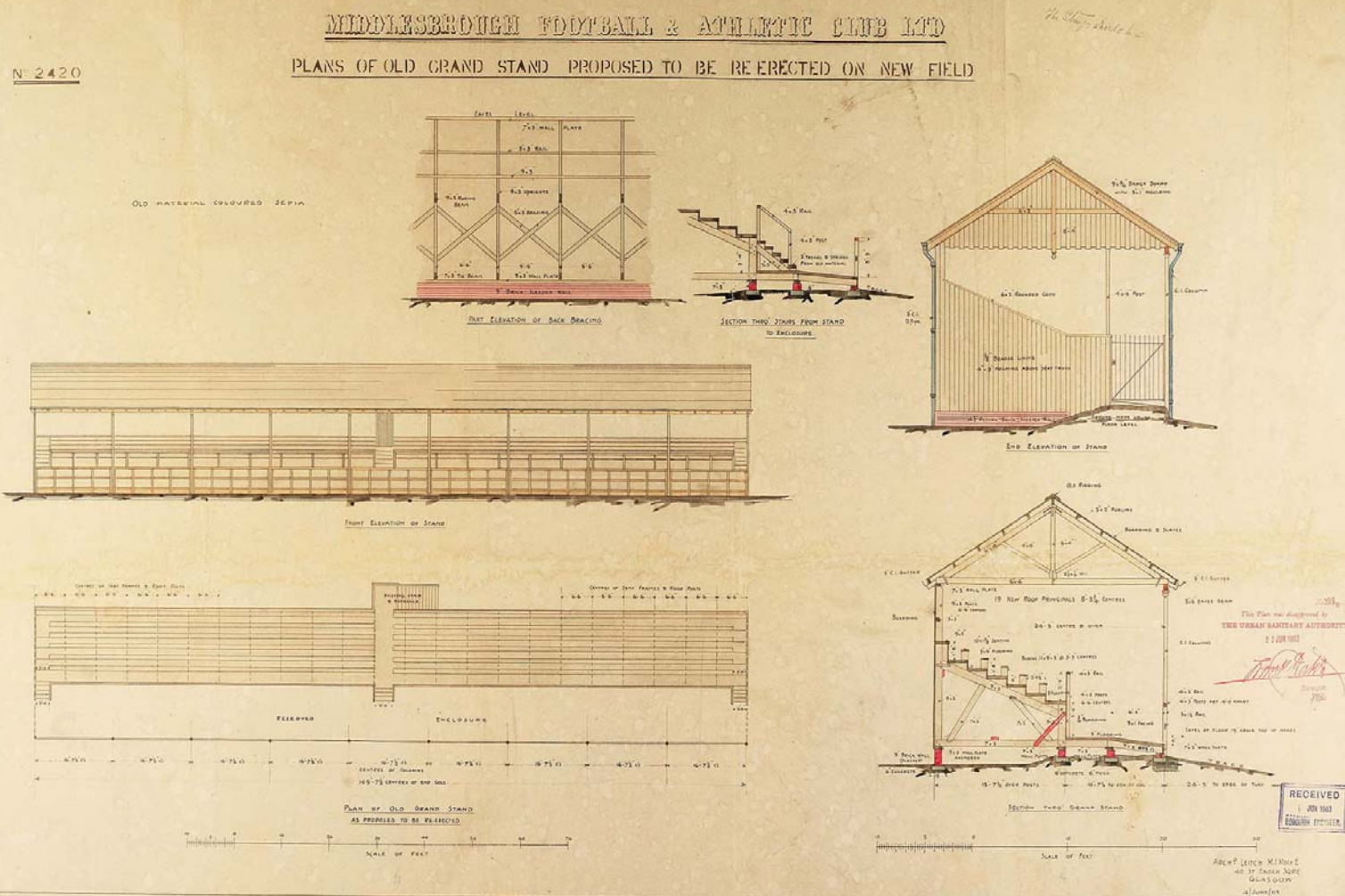
Archibald Leitch's Grand Stand plan for Ayresome Park, courtesy of Teesside Archives



Details of Boro's new grandstand by Archibald Leitch, courtesy of Teesside Archives

The plan of the new Grand Stand details archetypal Leitch features that Simon Inglis describes in his book *Engineering Archie* as 'straight from the pattern book of the firm with which Leitch often worked, the Clyde Structural Iron Company of Glasgow.' As well as providing an aesthetic, engaging way of exploring the ground's history, the Leitch plans provide the visitor with an indication of the investment and ambitions for the club that underpinned the construction of a new stadium amidst the club's growing stature. Costing a total of £11,857, the stadium was a vast improvement on the facilities at the club's former Linthorpe Road home. The plans help highlight the state-of-the-art nature of the new stadium, which the *Athletic News* reported as including 'a gymnasium, a billiard room, offices for the secretary, a boardroom for the directors, baths and retiring rooms for the home and visiting teams, a referee's room, and other useful accommodation.'

Middlesbrough FC Block Plan of Ground, courtesy of Teesside Archives



Plan of the old grand stand from the Linthorpe Road Ground later re-erected at Ayresome Park, courtesy of Teesside Archives

A rare insight into the Linthorpe Road Ground

As well as affording an insight into the design of Boro's attractive new stand, Leitch's work in *Art of Ayresome* also provides a rare insight into the club's old Linthorpe Road Ground, for which there are no known photographs showing the inside of the stadium. The plan of the old Linthorpe Road Grand Stand - which would become Ayresome's early South Stand - provides detail absent from photographs of the stand in situ at Boro's 'new' stadium. When compared with Leitch's textbook Grand Stand creation, the old Linthorpe Road structure appears primitive and lacks the elegance and grace of the Glaswegian's creation. Nevertheless, the stand went on to serve the needs of Boro fans until it was replaced in the 1930s and as such is a key structural feature of the historic matchday experience.

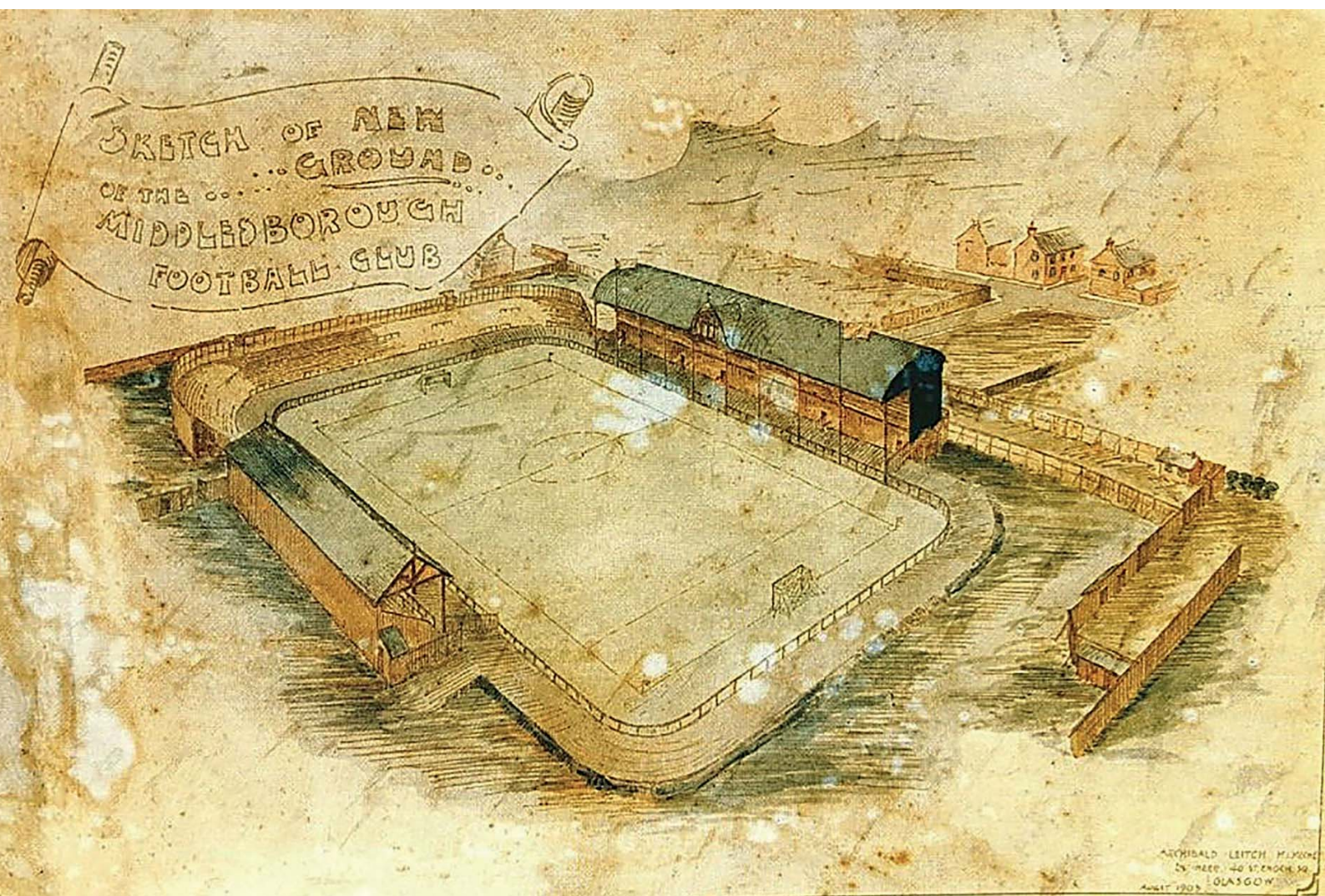
New audiences and visitor responses

By featuring Leitch's plans in *Art of Ayresome*, thousands of fans have been able to enjoy the designs for the first time and learn more about the architect and Boro's history. Feedback provided through an online questionnaire and visitor book reflect positively on the exhibition's historical component. One visitor commented that 'some of the earlier stuff (i.e. before my time) was fascinating. Lovely

“Thousands of fans have been able to enjoy the designs for the first time and learn more about the architect and Boro's history”

half hour spent viewing these drawings'. Another noted that it was 'good to see original plans plus pieces from 1910-20 period and not just the last 30 years'.

When asked if *Art of Ayresome* had helped respondents learn something new about the history of Ayresome Park or Middlesbrough FC, one respondent revealed they had acquired new knowledge of the 'Scottish designer of the stadium'. Another commented that they had gained new knowledge of the layout of the ground from Leitch's plans, whilst another supporter described how the 'artist sketches for the original ground were interesting'.



Sketch of the new ground, Middlesbrough Football Club by Archibald Leitch, courtesy of Teesside Archives

“*There are now plans to develop the collaboration with Middlesbrough Football Club further*”

Conclusion

As a rare example of Boro's architectural history accessible on a public, digital platform the plans have attracted press coverage and formed part of a BBC *Look North* feature. There are now plans to develop the collaboration with Middlesbrough Football Club further, providing broader access to the club's archives through showcasing collections in exhibitions and online. Middlesbrough Council too have expressed an eagerness to host, alongside the exhibition's other work, an exhibition in the town centre to celebrate the town's football heritage. The MFC Foundation and local schools have also expressed an interest in drawing upon the exhibition as inspiration for developing new activities.

It is evident from the responses to Leitch's plans and the initial early feedback on *Art of Ayresome* that taking the Leitch material beyond the archives has been beneficial for the exhibition and visitors alike. As well as helping develop new knowledge, the exhibition has also evoked positive emotional responses to the Boro's sporting heritage.

During the challenging times posed by COVID-19, Leitch's plans have played an important role in an 'uplifting exhibition at a difficult time for many' as one visitor outlined. Taking these archival collections into the wider world and collaborating with partners has clearly shown the positive impact of showcasing collections, benefiting well-being and promoting engagement with heritage.

Dr Tosh Warwick runs Heritage Unlocked, a history and heritage consultancy working on projects across the UK. He is currently Research Associate in History Research Centre Impact at Manchester Metropolitan University.

Strange and uncertain times: a reflection from the Community Archives and Heritage Group (CAHG)

Jane Golding, CAHG Chair, discusses the group's future plans and how they have been affected by the COVID-19 crisis

CAHG was formed in 2005 and became an ARA special interest group in 2011. It exists to support the preservation and use of community created and curated collections. Community archive activity promotes learning and skill sharing, brings people of different ages and backgrounds together, and enhances community identity as well as mutual and cross-cultural understanding.

The response to the coronavirus has highlighted the value of social connections and their impact on our wellbeing, and has keenly demonstrated the importance of community. Many of us are discovering that community can be more than a group of people living in our neighbourhood or who share a common interest. Community can be the group of people we lean on when times are tough.

This resurgence of the importance of community, the forging of new relationships and identities, and the human need to document and share these experiences, all have implications for our sector, but at the time of writing in early June it feels too soon to gauge fully what this impact will look like. Instead, I shall share some thoughts on how CAHG is meeting current challenges. At the beginning of February we moved outside the confines of a CAHG committee meeting and held a half-day workshop to revisit our strategic priorities for the next two years. We did not know then how the themes that emerged would gain additional significance and resonance as the pandemic took hold.

Staying connected

Improving communication is a top priority for CAHG, even more so now during a time of enforced physical isolation. We have to find new ways of staying in touch. We have been able to keep CAHG members connected during the crisis through a monthly COVID-19 response edition of our e-newsletter, which has been made possible by additional funding from the ARA. We share advice and resources that we hope will help community groups not



only survive these times, but to thrive as well. We are also inviting groups to use the newsletter to share how they are recording these odd times, as Jack Latimer describes in this magazine. A full list of initiatives is on our website: www.communityarchives.org.uk/content/category/news/2020

Building digital capacity

The second of our priorities is the development of digital preservation skills within community groups to ensure the sustainability of their archive collections. Our aim is to work collaboratively by partnering existing skills development work within the sector with CAHG's networks and audience knowledge. This joint approach will enable groups to contribute their experience (both good and bad), and to fine tune advice so that it meets their own needs and circumstances as they gain the confidence to take the first steps in digital preservation. To promote community archive development in this and other areas, CAHG's annual awards recognise and celebrate achievement by looking to see where best practice is already happening.

Skill sets vary within and between groups, and for some there is a need to go back to basics and gain essential digital skills. At a time when we are all increasingly having to rely on remote means of communication, the current crisis is bringing the digital divide into ever sharper relief. Post lockdown, helping groups to make use of existing digital skills training and mentoring support has to be a key feature of our newly created networks.

“*We are very excited about our two pilot networks, one covering Scotland and the other in the South West*”

CAHG support network: two pilot projects

We are very excited about our two pilot networks, one covering Scotland and the other in the South West. Each has received ARA funding for the next two years and will explore the feasibility of a network approach. Our aim is to extend CAHG's reach to groups within each area, and to build capacity as network members share best practice, gain new skills, offer mentoring, guidance and support, and provide a place for finding inspiration and motivation. When the projects report back at the end of the pilot, we will be looking to replicate the approach elsewhere. Although delayed slightly by lockdown measures, both networks are now in the early stages of being set up and they share their stories in this issue.

Wellbeing

The highlight of CAHG's calendar is our annual conference and we were very disappointed to have to postpone this year's event that was due to take place at University College London in June. We have decided to rearrange much of the programme as a series of webinars to be held from October onwards.

The programme will explore the positive impact that community archives and heritage can have on wellbeing. During the present crisis we have learnt what it is like to self-isolate, and this experience is bringing home the predicament of many older people and that of others for whom loneliness and isolation are features of everyday life. The award winning Maker Memories project based in Cornwall (and celebrated as CAHG Community Archive of the Year at our 2019 conference in Glasgow), shows how community archive activity can be a lifeline. Friendship, a sense of belonging, increased social connection, and the importance of conversation all form an essential part of the project's makeup. To promote and further understand the impact of community archives on wellbeing, we have introduced 'contribution to wellbeing' as a separate category for the 2020 CAHG awards.

In the autumn we will announce and celebrate the achievements of our 2020 award winners in all categories. You will be able to find further details of both the award celebrations and the webinar series on our website nearer the time. We are excited to take these events online but are also looking forward to a time when once again we are able to meet up at a CAHG conference or event.

Coronavirus and community archives: documenting the crisis

Jack Latimer, Creative Director of CommunitySites, www.communitysites.co.uk, outlines some of the initiatives being undertaken by community archives

In a recent Community Archives and Heritage Group (CAHG) newsletter, community archives were asked to provide CAHG with details of how they were documenting these extraordinary times. The full list of projects is scheduled to be published on the Community Archives website: www.communityarchives.org.uk/content/category/news/2020

Two defiant messages knit the past and the future together on the website of the long-established Canvey Community Archive: www.canveyisland.org/category/today-2/we-can-do-this 'Pandemic 2020: We can do this', reads the headline, accompanied by an old photograph in which a placard pinned to a submerged building after the flood of 1953 reads 'Canvey will rise again'. Canvey's indefatigable editors have pulled together a rich selection of content; new photographs of the lockdown sit alongside a mystery quiz of archive photos to keep people entertained.

Many community archivists have been out with their cameras, or inviting local people to upload photographs and memories during this time of coronavirus. Images of eerily deserted streets and supermarket queues abound. Grant and Cheryl Marriott's scarecrow pictures on the Harston History website: www.harstonhistory.org.uk/content/category/overview/village-events/harston-experiences-of-corona-virus-pandemic capture the dark humour of the times. Two scarecrows can be found on a village street corner, two metres apart, shopping, exercising once-a-day and clapping for the NHS.

In Ireland, the Our Irish Heritage website is hosting the 'KnowYour5k' appeal: www.ouririshheritage.org/content/

“Coronavirus is not the first pandemic to have hit the country”

and which has now been online for twenty years, has been curating social media, seeking out and republishing the best local photographs, vlogs, and other resources related to the Covid-19 crisis. Two albums of photos about 'Lockdown 2020': www.mybrightonandhove.org.uk/category/topics/brighton-and-hove-during-coronavirus are strikingly fresh and relevant, capturing the momentous times we are living through with a personal, spontaneous commentary on each photo from photographer Chris Barbara.

Of course coronavirus is not the first pandemic to have hit the country. The St Albans and Hertfordshire Architectural and Archaeological Society has pulled together an impressive collection of articles charting how local people have been impacted by epidemics from the Black Death onwards: www.stalbanshistory.org/category/social-history/epidemics-and-isolation On the Lancashire Learning Disability website www.lancslearningdisabilityinstitutions.org.uk/content/themes/health/as-elsewhere-influenza-was-troublesome, Nigel Ingham has researched the effect of Spanish influenza on those who lived or worked in long-stay NHS hospitals in Lancashire. On this accessible website, the text of the article can be read out by an embedded speech widget.

Finally, the Essex Sound Archive has been asking people to send in recordings via their community-focused website Essex Sounds: www.essexsounds.org.uk/content/category/topics/events/covid-19 The resultant soundscapes are particularly notable, including the evocative sound of birdsong, applause for carers, children playing, and a recording of a rather subdued M25.



People meeting during lockdown at Rottingdean, East Sussex, 16th May 2020. Credit: Chris Barbara ARPS, all rights reserved.



Bert has a new lady friend Victoria (Vicki) keeping her social distance in Station Rd, Harston, Cambridgeshire, May 2020. Credit: Hilary Roadley, Harston History.

category/archive/place/knowyour5k. People have been restricted to staying within five kilometres of their homes, and the project has the exciting idea of inviting them to share their local heritage knowledge and discoveries. There are a diverse and large number

of contributions, from children's drawings to historical articles.

The My Brighton and Hove website: www.mybrightonandhove.org.uk, winner of a Community Archives Sustained Achievement Award,

Community Archives and Heritage Group Scotland

Audrey Wilson reports on the development of this new regional CAHG network

On reflection, it's been on the horizon for a while. The enthusiasm of John Chambers, ARA Chief Executive, at the Scottish Council on Archives (SCA) community archive conference in 2017 in Stornoway demonstrated the desire and need for a Scotland section of the Community Archives and Heritage Group (CAHG).

In 2018 SCA appointed a community engagement officer, and through detailed surveying and information gathering we revealed a rich and diverse range of archives within community and heritage collections. Run mainly by volunteers, these valuable and unique assets require varying degrees of professional support

and advice in order to maintain and develop their optimal care and preservation.

SCA, in partnership with the National Records of Scotland, delivered a successful pilot workshop in Edinburgh in February 2019. This one-day event, entitled 'First Steps: Caring for Community Archives', focused on basic principles of cataloguing, conservation and digital preservation. Feedback showed that many people had travelled far to attend, and so this and other knowledge was shared with community archives and heritage groups across Scotland and the 'Archive Tour' was born. Initially this was to be a small tour of



Sean Rippington, Digital Archives and Copyright Officer, Special Collections Division of University of St Andrews Library, presenting at 'First Steps: Caring for Photographs and Digital Preservation'. Image courtesy of SCA



Ian Rodger, Treasurer of Crammond Heritage being interviewed for STV Edinburgh at 'First Steps: Caring for Photographs and Digital Preservation'. Image courtesy of SCA



Phil Astley, City Archivist, Aberdeen City and Aberdeenshire Archives, presenting at the Aberdeen event, part of the Archive Tour, 'First Steps: Caring for Community Archives'. Image courtesy of SCA



Brannah Mackenzie, Conservator, Special Collections, University of Aberdeen, presenting at the Aberdeen event, part of the Archive Tour, 'First Steps: Caring for Community Archives'. Image courtesy of SCA

three or four venues, but during the scoping exercise the enthusiasm of the sector turned this into seven destinations, including cities, towns and rural locations.

We established links with local authority archives, invited over twenty local professionals to contribute to the programme, and engaged with around 180 volunteers looking after community archives. To support the enthusiastic thirst for knowledge within local communities we have secured additional funding from Historic Environment Scotland. This will allow us to revisit our friends and colleagues in Stornoway and the Western Isles off the west coast of Scotland, where many of the 26,000 population speak Gaelic as well as English. Much of life in the Western Isles relates directly to the physical environment and geography of the islands, the crofting system and specifically, to the Gaelic language. We can learn so much from the 22 Comann Eachdraidh (historical societies). Most regional areas have a volunteer led Comann Eachdraidh and many of the societies have been established for a long time. They often have a wealth of local knowledge and

The conference clearly demonstrated the demand for a CAHG network in Scotland

We established links with local authority archives, invited over twenty local professionals to contribute to the programme, and engaged with around 180 volunteers looking after community archives

archives full of papers, photographs, oral history and artefacts.

While planning the Archive Tour, we also helped CAHG organise their 13th annual conference in Glasgow in July 2019. This was the first time CAHG's conference had been held in Scotland, and it was made possible through a collaboration between CAHG, Glasgow City Archives and SCA. The conference brought together speakers from all over the UK to discuss migration in community archives, under the banner 'moving memories'. A special mention is due to the keynote speaker, Omar Shaikh, founder of Colourful Heritage,



Don Gable from Holy Loch Heritage at 'First Steps: Caring for Community Archives - Sound and Moving Image Collections'. Image courtesy of SCA

who set the tone for the day with his inspiring and celebratory talk on his organisation's successful attempt to preserve and celebrate the South Asian and Muslim heritage of Scotland. All the available conference places were taken up, and it attracted over 100 delegates, which clearly demonstrated the demand and need for a CAHG network in Scotland.

It will be challenging starting CAHG Scotland during these difficult and uncertain times. We plan to form a working group of professionals and volunteers together with community archives and heritage groups. Our aim is to build capacity within communities by delivering training, mentoring and support across all barriers. Through collaboration and mutual support, communities' abilities to be repositories for heritage will be strengthened and this sustainability will encourage more people to become involved and share in the sense of wellbeing.

Follow us on Twitter @CArchivesScot and join the discussion and sharing digital platform CAHG-Scotland@jiscmail.ac.uk. You don't need to be an archivist. It is possible to make a difference, and CAHG Scotland is inclusive and celebrates diversity. Details of all the programmes mentioned, which includes helpful links, can be found on the SCA website: www.scottisharchives.org.uk/explore/community-archives

Owing to the Covid-19 pandemic we have postponed the Archive Tour event in Stornoway, but we are maintaining our support to the archives community through our website which includes a video library of presentations from community archive events. We intend to extend this free resource in the future to include webinars and podcasts – something to look forward to.



Local heritage meeting, image courtesy of Donna Maughan

Supporting communities to preserve today's history in the South West

Donna Maughan introduces one of the new CAHG regional networks

The Community Archives and Heritage Group (CAHG) exists to support and promote community archives across the United Kingdom and Ireland. This service is now needed more than ever as we find ourselves in unprecedented times, surrounded by history unfolding before our eyes. The archivists among us cannot ignore the natural response to collect information as these events happen, and there is a need to support others to do the same. The ability to create a community archive is a lifeline



The new CAHG South West Regional Network will be piloted for the next two years



“*The archivists among us cannot ignore the natural response to collect information as these events happen*”

for this information, and within the active South West Region the call for further support is now being answered by the formation of a new regional network of support through CAHG.

The importance of this capture of information is being highlighted and is becoming a talking point amongst the groups of keen enthusiasts in the South West as they consider how they can respond. Supporting this segment of the community is vitally important, but there is also much greater demand for introducing community archives and their function to new audiences. As Steering Group members of CAHG, Dr Alan Butler and I are currently in the process of setting up a platform to create a new local network of support in the South West, supported by the ARA.

The new CAHG South West Regional Network will be piloted for the next two years. It will be run from the central point of Plymouth, but will be covering the whole of the South West. The network intends to create a platform for the region's archiving and heritage groups to communicate and share the skills and advice already present in the South West. This will culminate in regular meet ups, workshops, tutorials, and talks led by the membership of the network, which already has a growing support within the region.

The hope with this pilot network is to create a learning framework that can be replicated across the UK and Ireland, so community archives can flourish from the support within its own community.

If you would like further details about the new CAHG South West Network or would like to join up please get in touch by email: enquiries@communityarchives.org.uk

Pride in Our Past Exhibition 2012, images courtesy of Plymouth LGBT Archive



Making 'The Rainbow Connection' and creating a sense of LGBT heritage in the South West

Dr Alan Butler describes this exciting new project, which builds on the work of the Plymouth LGBT Archive

The Plymouth LGBT Archive was created in 2011 as part of a Heritage Lottery Fund project which attempted to archive the lives of lesbian, gay, bisexual and trans people in the city of Plymouth. The project acknowledged that LGBT+ lives have tended not to generate much material that has traditionally found its way into archives, and it used oral histories to encourage a community of people to tell their stories and acknowledge the amazing contribution they had made to change over the previous 60 plus years. The first year of the project culminated with the 'Pride in Our Past' exhibition at Plymouth Museum and Art Gallery (now The Box).

Intergenerational work

One of the aims of the project was to look at the LGBT+ community of Plymouth in an intergenerational way. As a result, some work was carried out with older members of the community, and some was targeted towards younger people, such as the Out Youth group which existed to support LGBT+ people between the ages of 13 and 25. As the project continued, conversations between the generations became more and more important with an acknowledgement both of how much had changed and yet how much was still the same for different generations.



Pride in Our Past Exhibition 2012, images courtesy of Plymouth LGBT Archive

The Rainbow Connection

The Rainbow Connection project builds upon this idea whilst also acknowledging that the handing down of this heritage does not often occur through generational lines in the same manner as other identity characteristics often do. A younger generation does not automatically come into contact with or learn details of its LGBT+ heritage without direct intervention. This project seeks to challenge this with the development of an inter-generational educational framework and resources that can encourage empowerment and the building of identity among LGBT+ groups of varying ages.

The project has been developed around an understanding of the ways in which adolescents come to acknowledge their developing sexualities and gender identities by defining as lesbian, gay, bisexual, transgender or queer through a process of coming out, be that solely to themselves or to a wider audience. In doing so, young people tend to set themselves apart from their families and carers as despite many cultural and legal changes in the last few years, the majority of parents still tend to be heterosexual and cisgender.

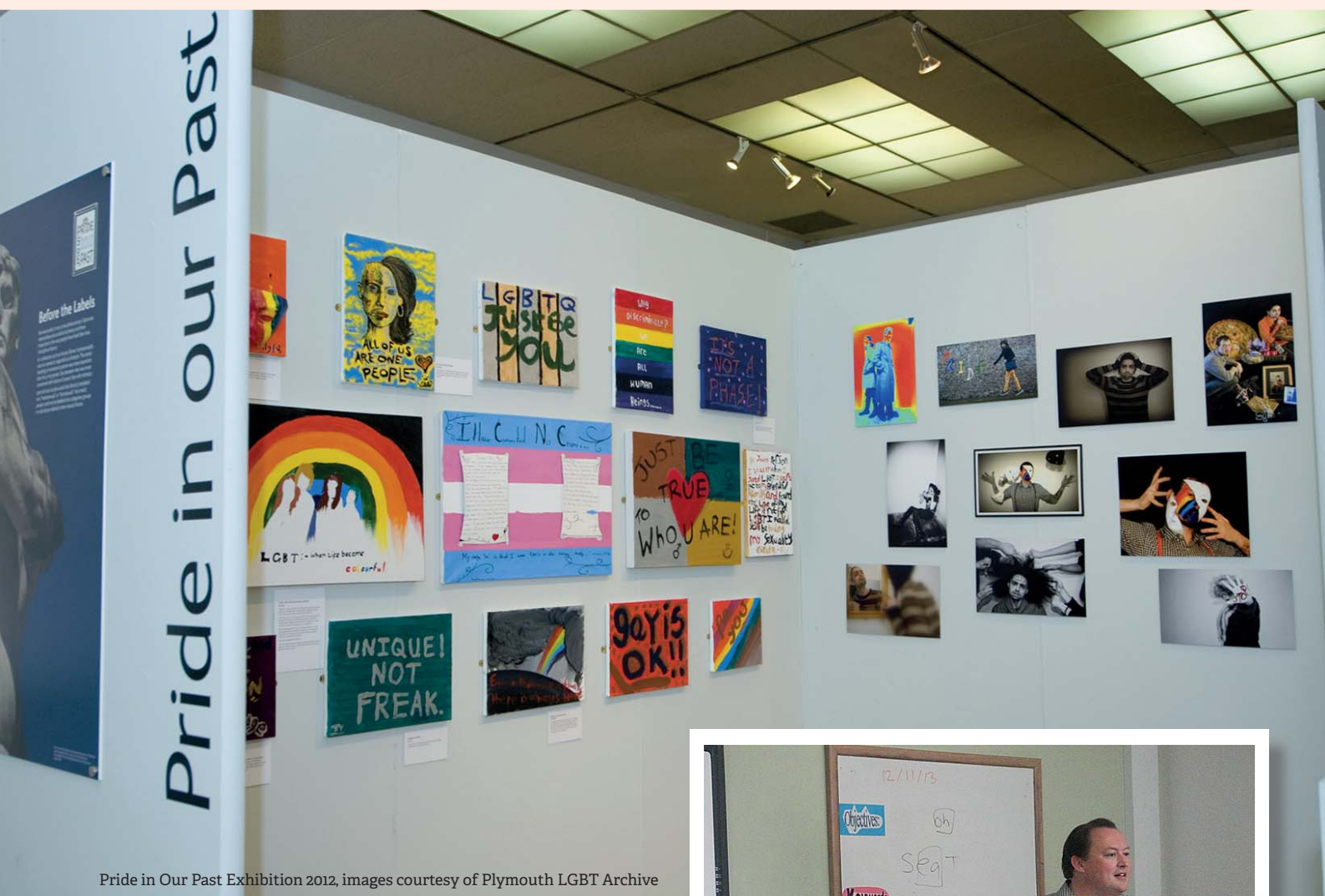
No matter how supportive or empathetic parents might

be of other sexualities or gendered identities, their experiences tend not to mirror those of their children in this regard, so LGBT+ young people are often unable to access narratives and histories relating to this aspect of their history. The situation is further complicated by a lack of spaces deemed appropriate to share or receive this heritage.

At the same time, an older generation of people have traditionally been directed to conceal and even be ashamed of these aspects of their identity. Often they have had little opportunity to celebrate their past, present and future, and sharing these narratives later in life can be a transformative experience for them in terms of taking pride in their place in the city and in its past. We also have a generation which grew up in a time of Section 28 legislation, during which local authorities were prevented from acknowledging gay lifestyles as acceptable. That is balanced against a younger generation of LGBT+ people growing up with more information available on the internet, but often with a lack of inter-generational engagement around LGBT+ heritage.

Going forward

A planned series of talks, workshops and use of oral



Pride in Our Past Exhibition 2012, images courtesy of Plymouth LGBT Archive

history practice has been slightly delayed due to the effects of the coronavirus. But this project is now using the archive, and the people who have contributed to it, in a new manner to create safe spaces for this heritage to be shared, transmitted and celebrated. Through this process we seek to create a unique mentoring scheme, showing archives in action, as well as an ongoing archival resource for this and future generations.

The successful completion of the Rainbow Connection pilot will create learning and workshop materials which can continue to be used for public engagement and, perhaps most significantly, it will enable the testing of a more direct way of activating archives to directly impact young LGBT lives through mentoring and conversations. It is hoped that a sense of heritage and a sense of pride in that heritage can then be created linking one generation of lives to the next.

For further information email:
alan.butler@prideinplymouth.org.uk

Rainbow Connections in the classroom, images courtesy of Plymouth LGBT Archive





Maker Memories mural painting created during summer open day 2017, image courtesy of Dom Moore

More than just bricks and mortar: archiving community culture at Maker

Dr. Lyvinia Elleschild, Maker Memories Project Co-ordinator, profiles the winner of the Community Archives and Heritage Group's 2019 Community Archives award

Dusty old papers with a musty old smell: that is what I thought an archive consisted of before I became involved with Maker Memories. Little did I know about how powerful community led archiving can be in giving voice to unheard (and possibly undervalued) stories, and how these stories can illustrate the fundamental importance of identity, place, creativity, sociality and belonging.

Maker Heights is a place of outstanding natural beauty on the geographically isolated Rame Peninsula in South East Cornwall, and is well known locally for several reasons. It is a former military site with an impressive Grade II* Listed Barrack Block that has become an established workspace for artists and musicians. It is the location of Maker Camp, where Lady Nancy Astor and the Virginia House Settlement founded a school holiday scheme in the 1920s for 'deprived city children' and thousands of

children, mainly from Plymouth, had their first, and for some their only holiday. It is also known for the Maker Sunshine Festival, for being a grassroots music venue, a vibrant creative culture, the Canteen, and for being an intergenerational community hub. It has hosted weddings and wakes, it is a haven for nature lovers, and it fosters a strong sense of attachment.

The Maker Memories project was set up in November 2016 with the support of The Box, Plymouth, at a time when community members were concerned about the private purchase of some of the site. Gentrification and commercial redevelopment can lead to fundamental changes in the ethos and use of places such as this, so we wanted to value, document and preserve the socio-cultural memories of Maker.

Similarities in the interviews conducted have revealed a

Locals attending the weekly jam night held at Maker's original grass roots venue, image courtesy of Dom Moore



“*The Maker Memories project was set up in November 2016 with the support of The Box, Plymouth, at a time when community members were concerned about the private purchase of some of the site*”

powerful collective narrative of concern among the participants regarding heritage at risk. However, this heritage consists not only of bricks and mortar, but also encompasses the communal values and human interactions that have been forged through the multiple social uses of the site. It is clear that what is valued, and what is feared to be at risk, is a strong sense of belonging and sociality.

Our archival research is giving voice to these concerns and is highlighting the value of community, creativity and nature to social and individual well-being. Through recordings, film and photography we are documenting this strong social attachment to place, giving affirmation, substance and permanence to this making of community. Although the site at Maker was initially built for military purposes, none of our respondents has yet mentioned the importance of military history. Instead they have told of the importance of place in developing strong bonds of community and friendship.

Communities of belonging have formed precisely because they occurred here, whether through going on camping holidays with schools, attending youth music club, going to music gigs, festivals, arts events, the Canteen or the bar. These sites of social activity have a strong resonance and actively create collective experience and cherished memories. Whilst we put value on physical heritage, the strong community friendships formed through accessible and affordable use of heritage sites cannot be overstated. Community led archiving has brought this to light, and the process of this research is in itself creating new friendships and attachments to Maker.

This archiving project illustrates the importance of narrating, documenting and exhibiting the stories

The community attend Patchwork Studios opening day, with performances from local acts, image courtesy of Dom Moore



The local community attend one of the Maker music sessions, image courtesy of Dom Moore



Jake Caledine and friends perform at the Maker candlelit sessions, image courtesy of Dom Moore.



An evening of celebration after Maker Memories is awarded its Community Archives and Heritage Group Award in 2019, image courtesy of Dom Moore



The community attend Patchwork Studios opening day, with performances from local acts, image courtesy of Dom Moore

“*This archiving project illustrates the importance of narrating, documenting and exhibiting the stories of how communities are made*”

of how communities are made and their contribution to social and individual well-being. Here are the voices of ordinary people, of all ages, poignantly expressing how they feel their experiences of community and belonging are at risk from the changes that gentrification and property development bring. This feeds into a larger story of how creative culture should be valued and perceived to be at risk, alongside the buildings that provide the foundations for generating and sustaining communities. Both form our heritage and come hand in hand.

We will forever be grateful to The Box for giving this community a powerful voice, visual presence and something of substance that will last beyond the here and now. Had this project not been undertaken, the imprint left by the tens of thousands of people who have visited this place since the 1920s, and made it their own, might have faded from social memory. What we have instead is a documentation of community attachment that is highly valued by young and old alike.

We also appreciate how our approach was validated by the Community Archive and Heritage Group award which we received in 2019:

“Maker Memories is already a very important archive for counter-culture, given the emergence of Maker Camp in recent years as an important music festival. Such communities everywhere need to be documented and made part of history, and Maker Memories is leading the way” (CAHG Press release, July 2019)

Anyone in future generations who looks at our archive will learn far more about Maker than is represented by the historical value of military brick and mortar. They will find stories of sociality, creativity, community, friendship, well-being and even love, brought together by a sense of communal ownership and belonging to the place itself. Project website: www.makermemories.org
Contact: info@makermemories.org

EXPLORED
DISCOVERED
FOUND
DETECTED
CONNECTED
ENGAGED
UNEARTHED
LEARNED



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