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THE TENTH ANNUAL LGBT HISTORY,
ARCHIVES AND CULTURE CONFERENCE

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

We're working hard to improve the website and make it the one-stop-shop for everything you need to know about your Association and the archive and record-keeping world.

Read the latest news and views. And share some views of your own on the community pages. Forgotten your password? Send an email to membership@archives.org.uk – and you're ready to join in!



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WELCOME **ARC**

EDITORIAL

Welcome to spring, and to the April issue of *ARC*. This edition focuses on the use of archive collections in various fields of education, learning and training, from secondary schools and universities to professional development, liaison and collaboration.

A number of exciting articles explore how archives and related institutions use their collections to engage and develop audiences - both nationally and internationally - in schools, record offices, universities, museums, and other leading institutions. User groups examined include Key Stage 3 and GCSE pupils, Year 10 work placements, further education BTEC National and A-Level learners, and higher education students.

A number of articles highlight how academics, postgraduates, curators and archivists are assembling to explore how collections can be used for academic research, for deployment in teaching, and to transform archival strategy. Similarly emphasised is how conferences and symposiums are uniting information professionals, researchers and external partners from all over the world.

One thought-provoking article focuses on researcher expectation, presenting 'the view from the other side of the enquiry desk'. Highlighting the loss in recent years - with short-term contracts and an adverse economic climate - of more traditional skills such as expert subject knowledge of collections, the piece demonstrates how in-house training for archivists in this field may ultimately enhance reader experience.

It is a credit to the UK archive profession that this diverse range of innovative projects are being rolled out across the country, and that collections are employed in such creative ways. As well as emphasising the power of the archive as a learning resource and its influence on communities and cultures, these schemes serve to raise the profile of the archives profession locally, nationally and globally. It is also hoped that the ideas discussed will encourage *ARC* readers to consider how similar schemes could succeed in their own repositories.

Elsewhere in the issue you will find a report on the HLF-funded Opening Up Archives initiative led by the National Archives, an update on the ARA Competency Framework, information about the ARA 2013 Conference, and other ARA news.

We would like to acknowledge all the contributors to this issue who worked so hard at short notice to produce a range of fascinating and inspiring articles.

Ellie Pridgeon, Ceri Forster, Sarah Norman, Rose Roberto, and Richard Wragg.

DISCLAIMER

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



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Education cover images:

Left: Brave New World Cover.

Right from top to bottom: Cover of a Victorian Knitting Manual Donated by Richard Rutt. Now Part of the Knitting Reference Library at the Winchester School of Art.; School Children Participating in a Session at the Warwick Court House; Photographs and Archives of Professor Aldred Farrer Barker. Reproduced with Permission of Leeds University Library.

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Advertising enquiries to:

anu@cabbell.co.uk

**or phone Anu Kaplish on
0203 603 7931**

Send articles/comments to:

arceditors@archives.org.uk.

Opening Lines

Martin Taylor is City Archivist of Hull, and has been Chair of the ARA since 2011. This article represents his personal views rather than those of the Association.



This special issue on Education is very timely. We are still in the consultation period on the proposed new history curriculum, and the All-Party Parliamentary Group (APPG) on Archives and History recently published its report on history teaching: *History for All?*

The new curriculum proposals have proved to be controversial. There are some things to be welcomed: the initial statement that “a high-quality history education equips pupils to think critically, weigh evidence, sift arguments, and develop perspective and judgement” is one we can all agree with; the opportunity to study local history is required; and the “role and use of different types of sources... their strengths, weaknesses and reliability” are also emphasised as outcomes.

The APPG report recognises that students currently may lack a consistent knowledge of the broad

chronology of narrative history, so perhaps there is some merit in a more chronological approach to history teaching in the new curriculum. However, the chronology it lays down has some peculiar emphases and apparently age-inappropriate topics. “Key developments in the reign of...Athelstan” at the age of 7: *really?*

But the greatest weakness for me in the whole curriculum is its first given aim: that children should know and understand how “the British people shaped this nation and how Britain influenced the world today.” There is little suggestion and certainly no acceptance that the islands of Britain have ever been influenced by people, activities or ideas from overseas. The proposed chronology begins with early settlers, takes in the Crusades, the Reformation and the Glorious Revolution (all before the age of 11) and then shoots off towards the Enlightenment, the two World Wars and the fall of the Berlin Wall with scarcely a nod to the international influences which were fundamental in all these events.

The great Sellars and Yeatman introduced *1066 and All That* with the statement that whereas all previous histories had been written with the object of exalting their authors, theirs was written to console the reader, on the grounds that “history is not what you thought. It is what you can remember!” Now it looks as though we may get a history curriculum which both exalts the author *and* consoles him.

While the Association will respond to the consultation, and doubtless express a number of concerns, we should perhaps at least find it positive that the subject of history and history teaching does exercise people so much. In these straitened times, and on many fronts, we can fight our corner against the misguided and the just plain wrong; how much more difficult it would be to challenge successfully indifference and apathy.

The *History for All?* report by the All Party Group on Archives and History is at www.archives.org.uk/campaigns/parliamentary-activity.html

Collecting Matters

Opening up Archives: what does it mean to you?

For the latest group of trainees completing their placements at archives across the country, it means new skills and experiences and potentially a new career within the sector.

Now in its third year and supported by the Heritage Lottery Fund (HLF), Opening up Archives is an initiative led by The National Archives to encourage entrants to the profession from diverse educational and social backgrounds:
www.nationalarchives.gov.uk/archives-sector/opening-up-archives.htm

Placements have been equally diverse: from reinterpreting collections through music at Tyne & Wear Archives, to exploring science at the London Metropolitan Archives (LMA): blog.nationalarchives.gov.uk/blog/category/opening-up-archives/

But have *you* ever thought about new ways to *open up* your archives?

There are plenty of ideas in the case studies on our Archives Sector webpages: www.nationalarchives.gov.uk/archives-sector/learning.htm

At Cornwall Record Office, students outside mainstream education researched collections to create a local quiz trail. Likewise, at Eastside Community Heritage they produced an education pack, recorded oral histories, and conducted reminiscence sessions to help document the lives of those who lived and worked along the Thames Gateway.

Do you have similar learning or engagement activities to share?

We are *always* looking for new case studies to inspire others: so please send us your own examples of how you've been *opening up* archives.

Email: asd@nationalarchives.gsi.gov.uk

Website: www.nationalarchives.gov.uk/archives-sector/collections-strategies.htm

.....
Cathy Williams, Head of Collections Knowledge

The National Archives

Registration Scheme News

New Enrolments

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

Anne Cameron

Archives Assistant, Strathclyde University Archives & Royal College of Nursing Archives

Victoria Sloyan

University Archives Officer, London South Bank University

Lianne Smith

Archives Services Manager, Kings College London Archives

Ben White

Archivist, Bank of England Archives

E-zine

A couple of months ago, candidates and mentors should have received a copy of the *E-zine*, the Registration Scheme's biannual electronic news letter. What did you think? Is there something you would like us to cover - perhaps there is something on your mind and you would like to submit an article to be included in a future issue. If so, then please let us know.

If you don't currently receive the *E-zine* - and would like to - then why not enrol on the scheme?

CONTACTS:

General Registration Scheme Enquiries:

registrar@archives.org.uk

Registration Scheme Events Enquiries:

regschemeevents@archives.org.uk

Registration Scheme Admin and Bursaries:

regschemeadmin@archives.org.uk

Registration Scheme Communications Officer:

regschemecomms@archives.org.uk

Registration Scheme Mentor Queries and Advice:

regscheme Mentors@archives.org.uk

.....
Richard Wragg

Communications Officer, Registration Sub-committee

Archives and Records Association Annual Conference 2013: Accountability Culture and Ethics Cardiff Hilton 28 to 30 August 2013

I was once asked of the then Hull City Archives by a local politician: "Why do we keep all this stuff?"

"Among other things, Councillor" I replied, "so that we know what you've been up to." He gave me the funniest look, but it was a perfectly good answer: the essence of accountability is knowledge of what and how decisions have been reached, and that knowledge can only come through keeping records.

There can be few more powerful examples of the value of archives and records in holding public authorities to account and ensuring transparency in every branch of government and administration than the report of the Hillsborough Independent Panel. A dedicated team of archivists and records professionals was instrumental in making hundreds of thousands of documents available for the first time, shining a light into a 20-year cover-up of institutional incompetence, idiocy and malice. Through their work the records of the Hillsborough Disaster have been allowed to speak for themselves. I am very pleased that Sarah Tyacke, former Chief Executive of The National Archives and a member of the Panel, is to be one of our keynote speakers at this year's Annual Conference of the Archives and Records Association.

Accountability and professional ethics are themes which will run through both streams of the Conference. They are big subjects, and in the minutiae of the day job, ones which sometimes get pushed to the back of our minds. But as the title of one of the papers says, ethics are the moral defence of the archivist, and at a time when financial stringency and political expediency may mean we are required to cut professional corners, ethics are perhaps all the more important.

The papers we will hear cover varied aspects of the themes, and touch on big, sometimes controversial issues, such as Forgotten Australians and Child Migrants to Australia, civil rights in the United States, and the duty of the record keeper in post-colonial societies. One particular international issue - human rights and the role of records and archives in peacekeeping - will be the subject of Thursday's keynote address by Tom Adami, Information Management Officer for the United Nations Mission to South Sudan. As well as Tom, it will be great to welcome international colleagues to deliver papers, not only from North America and Australia, but also The Netherlands and Singapore.

The Conservation strand of the Conference once again offers a wide-range of papers and practical demonstrations which will make an invaluable contribution to professional development.

This is the first time for some years that the Association (in its previous guise as the Society of Archivists) will have been to Wales and I am pleased to be able to thank Museums Libraries and Archives Wales (CyMAL) in particular for their support for our conference.

I look forward to meeting you in Cardiff in August.

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Martin Taylor
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The programme and booking details for conference are now available on the Association website: www.archives.org.uk



**Archives & Records
Association**
UK & Ireland



ARA CONFERENCE 2013

28 - 30 August 2013



Hilton Hotel - Cardiff

A Competency Framework for ARA

In spring and summer last year over 250 of you contributed to the development of a framework of competencies that aims to support Continuing Professional Development (CPD) for members. You did this either by giving me your views at a regional meeting or by completing an online survey - some of you did both!

Why Have a Competency Framework?

A competency framework can be defined as 'a comprehensive, overarching specification of performance that sets out the skills and knowledge required at all levels in order to operate effectively in the workplace'. It is a kind of benchmark against which we can measure our achievements.

As such it should be of interest and relevance to all ARA members. It can be used as:

- a basis for life-long learning and career support and development
- an opportunity to validate our approach to CPD
- an authoritative set of competencies and sustainable benchmark for reference over time
- a way of assisting the development of our CV and skills and knowledge portfolio, enabling us identify our own strengths and weaknesses
- a basis to negotiate job descriptions, qualifications and salaries

However, it is not just members who will benefit from a competency framework: ARA believes that its development has benefits for a range of audiences:

For ARA itself a competency framework invites external recognition as a coherent and aspirational body and is evidence of its role in empowering improvement of professional performance by its members. It is a milestone in its progress, a basis for further developing services to members and a platform from which to review changes within the profession. Finally it acts as a benchmark against which to compare sister professions and as a guide for those responsible for running CPD and registration activities.

A competency framework provides a basis for employers and senior managers from which to create clearly defined sets of job descriptions, to assist recruitment and performance review and to identify gaps in service provision.

It enables strategic organisations and leaders, e.g. Arts Council England (ACE) and The National Archives, to take a perspective view of the organisational expectations of employed professionals and how these align with those of other cultural and information professionals. It also provides information to apprise legislators and other decision makers.

It provides university and other educators with a benchmark, alongside existing accreditation criteria, of required competencies to assist curriculum development for recordkeepers and to measure performance against external (e.g. ARA) and internal requirements. It gives trainers a clear statement that enables them to analyse need and supply gaps in training provision in a focused way.



It offers volunteers clear descriptions of the range of activities which will help them decide how they might contribute. It allows aspiring recordkeeping practitioners to check the suitability of this career for them and to understand the context for professional work; to attract new people to the sector.

It offers lone workers a context within which they can identify own needs, and can help them to identify and apply appropriate professional standards and behaviours.

Introduction to the Framework

As a result of the consultation process we now have a draft framework that comprises three areas, 10 functions and 38 individual competencies. Each of the three areas has a specific focus: on the organisation; the process (archives/ records management, conservation), and the user or stakeholder (internal and external). The 10 functions are distributed across the three areas as the following table shows:

	Organisational area	Process area	User area
Functions	Governance and planning	Processing/managing current and semi-current records in all media/formats	Understanding users and stakeholders Understanding users and
	Monitoring and evaluation	Processing/managing archival records in all media/ formats	Delivering a service to users
	Personal development	Preserving records and archives in all media and formats	Engaging Users
	 Conserving archives (see PACR standard)	

Each area and function is divided into a number of competencies. There are 10 competencies in the Organisational area, 18 competencies in the Process area and 10 competencies in the User area: 38 in all.

For example within the Process area, the Processing/managing archival records function has five competencies:

1. Collections management
2. Acquiring and accessioning archival records
3. Appraising and selecting archival records
4. Arranging and describing archives
5. Providing intellectual and physical access to, and retrieving archives

Each competency can be undertaken at one of five levels. The most basic is Level 1 where the focus is on the immediate workplace and on undertaking routine supervised tasks. The most advanced is Level 5 where the focus is outward looking and strategic and the work may be highly expert and/or focused on leading, innovating, making critical judgements and so on.

For full details of the Framework see: *An ARA Framework of Competencies: Report with Findings and Initial*

Framework, September 2012, on the ARA website at: www.archives.org.uk/images/documents/ARACouncil/competencies%20report%20september%202012.pdf

What Next?

With the publication of the *Framework of Competencies* report in September 2012, Phase 1 of the work was complete.

Phase 2 of the project started in March 2013. The primary aim of this Phase is to establish how the competencies should actually work in practice, how it will relate to the Registration process, how it will be managed, and how members will be able to use it. This will involve:

- Updating the Framework to incorporate feedback received since September 2012
- Discussing with the Institute of Conservation (ICON) how the Framework might operate alongside the Professional Accreditation of Conservator Restorers (PACR) Standards for conservators
- Drafting a proposition as to how the Scheme might work in practice
- Planning a pilot scheme to test the operation of the Framework
- Issuing an invitation to members to take part in the pilot scheme

“A competency framework can be defined as ‘a comprehensive, overarching specification of performance that sets out the skills and knowledge required at all levels in order to operate effectively in the workplace’.

The invitation will be issued at Conference this year. It is anticipated that the pilots will be completed during 2013/14 (this will be Phase 3) and the scheme launched at Conference in 2014.

It is really important to make sure that the piloting phase is thorough and rigorous and covers all eventualities. This means that comprehensive input from members will be important and if you are interested in taking in part in the pilots I do hope you will step forward.

.....
Caroline Williams

ARA President
Independent Archival Consultant
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Gamekeeper Turned Poacher: The View from the Other Side of the Enquiry Desk

Regular readers of *ARC* magazine will perhaps remember the 'Opening Lines' column in last October's issue, written by Alexandra Eveleigh about her return to university. Certainly as I read Alexandra's article a few comments had me nodding my head in agreement. At the time, I had just given up a full-time, permanent and very enjoyable assistant archivist post to pursue my own studies. The line about many people viewing the decision as "fairly mad" certainly brought a wry smile to my face.

Unlike Alexandra, my studies are not focused on professional archival matters. My particular area of interest is manuscript studies and, whilst I hope to improve and increase some professionally-relevant skills and knowledge along the way, my decision to return to university was very much centred on the fulfilment of a personal ambition. Nevertheless, I still see myself as an archivist, just one on a bit of a break from the day job. So, like any tourist in a new place, I've found myself adopting some local customs - the feelings of shame when I forgot to turn off the flash of my camera were eased only by a very forgiving archivist. Most archivists will have encountered that annoying researcher who asks those general questions; the questions that could be answered by a bit of time spent looking at the institution's website

or catalogue. Well, it can be a very easy habit to fall into, believe me, I know!

When you are on the sending, rather than receiving, end of those vague questions, a patient and knowledgeable archivist really does make all the difference. As an archivist-on-a-break this has me thinking. How many archivists know the historical context in which their records were created; can read the Latin script they are written in; know the content of their manuscripts beyond the description given in the catalogue? Now, I am not suggesting we return to the days of archivists spending hours conducting personal research. I would discourage anybody from entering the profession if they saw it as an opportunity to potter in the reading room, rummaging through boxes of manuscripts. There are many demands on the time of an archivist. There are many different user groups and stake-holders that require attention, support and assistance, both internally and externally to one's wider institution. I accept that interaction does not always take the form of a one-to-one reading room exchange. Times change and we must change with them.

However, do we risk moving too far from the old-fashioned archivist model? The prevalence of short-

term contracts hardly helps the development of staff knowledge. Cataloguing, an excellent way of gaining a good working knowledge of a collection, is often undertaken by junior or temporary staff members who quickly move on to other jobs - if it is done at all of course. The difficult economic climate that services are currently working within means more experienced members of staff are also leaving archives, through redundancy or the lack of opportunities within their organisation. When I first qualified as an archivist, the archive I worked in ran training sessions, delivered by experienced members of staff on the content and context of the records there. Does this still happen? I hope so, but it is harder to duplicate in small archives with fewer members of staff.

I cannot claim to have any solutions. Indeed, some will feel as though I have identified a non-existent problem in the first place or that other demands on time simply weigh too heavily. Perhaps, though, a case can be made for staff members taking an occasional half-day to read a book. Could a little more time be given to answering enquiries, allowing staff to develop their own knowledge as well as responding to the enquirer? Is blogging simply about outreach or can we view the research required to write an 'item-of-the-month' feature as having multiple benefits?

These may be the musings of a naive writer but I think archivists must be allowed to develop subject knowledge as well as professional skills. If it can be part of an archivist's on-the-job-training then there will be rewards. Certainly researchers will more highly value our services; also they will view the archivist as somebody to interact with not simply the person who carries the boxes out from the stores. When a research student or academic is hunting for a topic, leading them to a relevant collection helps them, but it also brings a potential advocate for the archive into the reading room. As their research is disseminated so the collection is advertised. The catalogue helps the search, of course, but so often the identification of the really useful documents is down to a conversation with somebody who knows the content of the collection. Within one's organisation too, there can be benefits. When a VIP turns up at the last minute is not the best time to start researching for something of relevance to their

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When you are on the sending, rather than receiving, end of those vague questions, a patient and knowledgeable archivist really does make all the difference.

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particular interests. When the opportunity to secure funding for a project is unexpectedly presented, how much time is required to then determine whether the archives contain something of relevance - and how much easier is it if the knowledge has already been developed.

At the risk of entirely contradicting myself, the archivists I have come into contact with - as both a researcher and a colleague - have been wonderfully well informed about the collections in their care. Perhaps it is the case that staff knowledge is being developed. If that is true then good, I would only ask whether it is being done in a sustainable and planned way. As I completed an induction session as a new student, an academic discussing the use of archives offered the following advice: introduce yourself to the archivist because they know the collections better than anybody else. Embedded within this statement was a respect for what archivists can offer; a recognition of the benefits archivists can bring to the research process. However, it is not a position one finds oneself in by magic, it takes time and effort.

So, I hope I will be forgiven if I take the opportunity to thank those archivists who have patiently assisted me in my studies thus far. That report may need looking at; the funding application may be due; the budget might have been cut and there are not enough hours in the day to do the extra work that has landed in your inbox; but from my side of the enquiry desk, it is the patient and knowledgeable archivist that makes all the difference.

.....
Richard Wragg

School of Advanced Study, University of London
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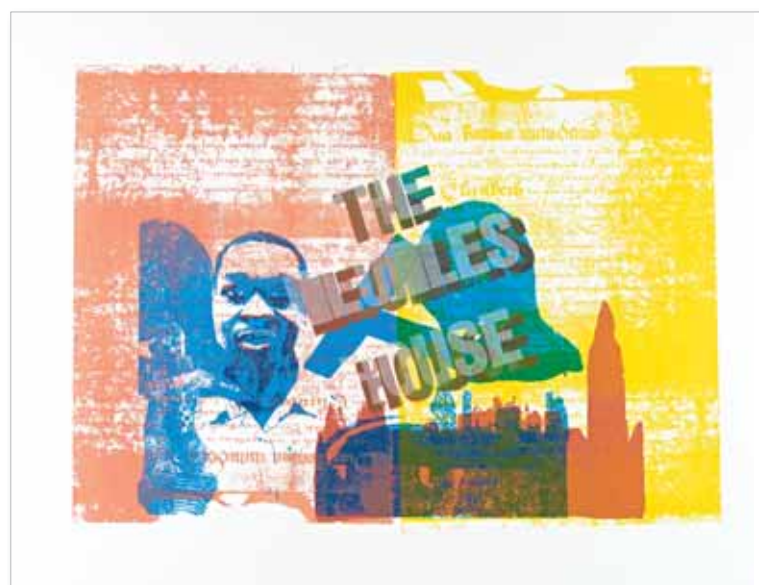
Democracy by Design at the Parliamentary Archives

Democracy by Design Artwork in Portcullis House. Photograph by Parliamentary Education Service.

In 2012, the Parliamentary Archives was delighted to participate in Democracy by Design. This is a ten-day intensive course, run by the University of the Arts London's Widening Participation team and Parliament's Education Service. It gives Level 3 Art and Design students (BTEC National/A Levels) the opportunity to explore their ideas about how Parliament interacts with and affects the lives of people through print, typography, graphic design and illustration. Its target audience is 16-18 year olds in further education and sixth-forms from families where previously no one has entered higher education.

Ten young designers visited Parliament to tour the building, meet decision makers and find out more about how the British political system works. They had a tour of the Victoria Tower archive repository, and took inspiration from a selection of historical documents relating to aspects of people's interaction with Parliament. These included 16th century parchment petitions to the House of Lords with signatures and seals, the original naturalisation Act of Parliament for the composer George Frideric Handel, a plan showing proposed roads and bridges in the City of London in 1827, a petition for votes for women from the mistresses of Dulwich High School in 1884, and a protest banner unfurled by suffragettes from the House of Commons Ladies' Gallery in 1908.

It was fascinating to watch the students sketching (pencils only, of course!) the documents and to hear their queries. As archivists, we tend to place importance on the information within a document, but the students focused on the visual aspects. Why was that seal so big, yet that one so small? Why was that document so beautifully illustrated, but that one so plain? It wasn't always easy to answer their questions, and it made us think about the documents we had chosen in a different way.



Democracy by Design Artwork by Nahum Flynn.



Democracy by Design Artwork by Victoria Aquino.

“
It was fascinating to watch the students sketching (pencils only, of course!) the documents and to hear their queries.
”

Taking these ideas and combining them with stories from their own lives and environment, the students developed a series of typographic illustrations that reflected their own values and views on the relationship between Parliament and people. Then, working alongside design industry professionals and tutors from Camberwell College of Arts, they developed and produced their final pieces. Archival elements varied from piece to piece: in some cases a detail could be seen as illustration, in others a whole document was used as background. The students also created a seal each, inspired by the parchment petition seals.

The final pieces were displayed in Portcullis House at the House of Commons between October and December 2012, and then moved to the Office of the Opposition Suite for a few weeks, with one of the works hung in Ed Miliband's office. It was great to see the archives being used by young people in a positive and creative way, and to encourage engagement with politics and democracy.

.....
Mari Takayanagi

Parliamentary Archives
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In the Dock!

Last year the Learning and Community Engagement Team (LACE) at Warwickshire County Council were offered the chance to use the empty Victorian Courts for sessions with school groups. They used this opportunity to develop and deliver a Key Stage 3 session using the Quarter Session records from the County Record Office archives. The final product would become part of our permanent offer to secondary school groups. For the pilot session students from Years 7, 8 and 9 from a local secondary school took part.

There were two primary challenges to the project. First, time was limited to develop and deliver the session before the offer of the space was withdrawn. Second, creating access to difficult-to-interpret documents from the County Record Office was an issue. So we could accommodate the tight deadline, the whole team worked on the project rather than one member of the team developing a new session. We took one day out for research at the County Record Office as a team and then split tasks between ourselves. To help the students understand the cases, we provided background documents such as the Prison Chaplain's report for the Quarter Session, commenting on the rehabilitation of prisoners. For all the original documents we gave the students direct transcriptions, highlighting significant passages.

Having carried out the pilot sessions we took time to evaluate the outcomes and draw lessons from the experience. The project facilitated access to the building



School Children Participating in a Session at the Warwick Court House.

in a session that offers interpretation - currently we are the only service offering access to the courts building. The key lesson we learnt was that for the time available to the students we had provided them with too much information for them to grasp the key elements of the cases. We now only give them transcriptions of the witness statements for the case they are working on. Likewise, key information with which the students need to construct their arguments is highlighted. We have also written an overview of each case, making it clearer how characters relate to each other and suggesting questions they could ask of them.

To reduce the information the students have to assimilate on the day we have produced a pre-visit teacher's pack. The pack contains copies of the primary sources giving background information on Victorian attitudes to poverty, crime and punishment. Had we the time, we would have preferred to consult with teachers about the level of interpretation the students needed from us and how much preparation the students required before the pilot sessions. This has since been done retrospectively.

The pilot session left us with a working structure and constructive feedback from the students and teachers on the content and resources provided. This has led to further development of the session incorporating the feedback. We now market this session to schools as part of our offer to Key Stage 3.

A request for the session from a Home Educated Group has led us to develop a version of the session for Key Stage 2, which is still in progress. This half-day session includes a tour of the building and a whole class role play of the case of George Day, accused pig thief. This has significantly increased the audience accessing the courts building and the Quarter Session records and is proving a more popular session than the original project produced.

**Rebecca Williams, Learning & Community
Engagement Officer**

Warwickshire County Council

Education and Outreach at the Science Museum Library and Archives (Wroughton Site)

The Science Museum Library and Archives is one of the world's greatest research repositories for the history of science, technology and engineering. Spanning two sites - London and Wroughton - the collections include archives, books and journals dating from the late fifteenth century to the present day. The archive contains research notes, personal papers, technical drawings and other original manuscripts produced by some of the most famous and influential individuals and companies in the field. These include Charles Babbage's notes and drawings for the calculating engines, letters from Sir Humphry Davy, the Apollo 11 Flight Plan signed by Neil Armstrong and Buzz Aldrin, and Hooper (Coachbuilders) & Co. Ltd. original design drawings and motor car construction records (c.1910-1959).

The Science Museum Library and Archives at Wroughton opened in 2008 to house - amongst other items - the museum's extensive collection of archives and rare books. Former head teacher David Dawson was employed as Education Liaison

Flight Day with Year 9 Students.





Astronomy Day with Students from France, Poland, Finland and England.

for the Library and Archives Wroughton site, and is currently involved in a dynamic education programme, using the collections to support teaching and learning. Supported by a team of professional archivists, librarians and paraprofessionals, the education programme offers real-life contexts for problem-solving and activities onsite. Examples include the Key Stage 3 Flight Day, which entails students designing, building and testing their own planes using early flight drawings for inspiration - for instance the designs for Barnes Wallis' Wild Goose and Swallow swing-wing aircraft. Likewise, the successful Astronomy Day encourages GCSE Astronomy students to use early editions of the works of Galileo, Copernicus, Kepler and Herschel to complete pre-prepared worksheets.

Another successful event is our involvement in National Science and Engineering Week, a celebration of science, engineering and technology with events across the UK. Attending the award-winning St John's School Marlborough Science Fair, which provides visitors of all ages the opportunity to experience the world of science in an informal environment, gives the Library and Archives the chance to publicise its services and to interact with local communities.

In the past we have run Science, Technology, Engineering and Maths (STEM) study sessions for local secondary schools and teachers, and sessions for gifted and talented and special schools. We have also provided lesson plans matching the school curriculum and facsimile resources for in-school sessions, and facilitated free hosting of departmental meetings.

The Library and Archives at Wroughton runs bespoke work placements schemes for Year 10 and upwards, as well as for PGCE Science students in partnership with the University of

“
Examples include the Key Stage 3 Flight Day, which entails students designing, building and testing their own planes using early flight drawings for inspiration.
”

Reading. We also offer placements to UCL MA in Archives and Records Management candidates, and are currently working with a distance-learning student undertaking the MSc Archives and Records Management at the University of Dundee. We also run an active volunteer programme, and our team of 6 volunteers (across both sites) are currently undertaking a variety of listing, sorting and repackaging projects.

For further information about the education programme email: david.dawson@sciencemuseum.ac.uk

Twitter: GalileosBalls

Facebook: Science Museum Library and Archives

For more information about the collections visit: www.sciencemuseum.org.uk/about_us/collections/science_library.aspx

Science Museum Collections blog: www.sciencemuseumdiscovery.com/blogs/collections

Dr Ellie Pridgeon, Deputy Archivist

David Dawson, Education Liaison

Science Museum Library and Archives

Uncovering Treasures: A Survey of Special Collections at the University of Leeds



Letters and Manuscripts from Special Collections, University of Leeds. Reproduced with permission of Leeds University Library.

A project team in Special Collections at the University of Leeds is carrying out a survey of our uncatalogued and partly catalogued collections. As part of the University Library strategy we are tackling processing and cataloguing backlogs to make our collections more accessible to users. This is particularly important as the role of Special Collections in teaching, learning and research at the University of Leeds is expanding. Our rare and unique materials offer students, researchers and academic staff exciting opportunities to develop their studies in innovative directions.

The two main aims of the Special Collections' survey are to create brief collection level records for each uncatalogued or partly catalogued collection and to gather data to develop a schedule of cataloguing priorities. The project began in October 2011 and is due to finish in July 2013.

First, the project team reviewed surveys of uncatalogued archival collections carried out by other repositories to learn from them, and assessed whether we could adapt some of their processes for our audit. The two projects we identified as being most helpful were the Logjam Project developed in 2005 by Museums, Libraries and Archives (MLA), and the Columbia University Libraries' survey from 2003. The former includes useful methods of assessing the cataloguing complexity of archive collections. The Columbia University Libraries' survey contains scales to assess the intellectual access, research value and local value of collections.

Photographs and Archives of Professor Aldred Farrer Barker. Reproduced with Permission of Leeds University Library.





PLAN of the *ATTACK* of CAMARET BAY, on the *COAST* of BRETAGNE, thro which lies the Harbour of BREST.

The MS. is in the possession of the British Museum.

Plan of the Attack of Camaret Bay from the Pencheon Collection. Reproduced with Permission of Leeds University Library.

The team incorporated elements of both surveys into our methodology. We then carried out a pilot project to identify any glitches. This revealed that it would be too time consuming to survey the contents of each box in large collections, so we agreed to sample every sixth box from collections occupying over 3 linear metres. The data from the survey was recorded onto a spreadsheet with fields based on the ISAD(G) template. Following the pilot the team tweaked the spreadsheet to make sure the data could be imported efficiently into the new KEMu Collections Management System, which is being introduced to Special Collections in spring 2013.

After allocating a unique survey number to each collection, the team gathers sufficient data to create a collection level record for it. This data includes the collection's creator and provenance, plus the quantity and main types of material it contains, e.g. manuscript, typescript, audio-visual, digital. We also note its main subject matter and any links to other holdings in Special Collections. Staff assess the research potential of each collection taking into account the comprehensiveness of the material, and its uniqueness and value to the University of Leeds. This assessment will be fed into our evaluation of cataloguing priorities.

To provide data for our Conservation Officer, the project team makes a note of any obvious preservation needs of materials using the 4-point scale developed by the British Library. We also note whether the collections have any conservation grade packaging.

“Our rare and unique materials offer students, researchers and academic staff exciting opportunities to develop their studies in innovative directions.”

When the team has completed the audit, Special Collections staff will liaise with librarians and academic staff in the University, to ensure that we build the needs of our students and researchers into our cataloguing priorities. We will then begin the challenging task of drawing up a schedule and strategy for tackling the cataloguing backlog.

The treasures we have uncovered so far include the archive of Professor Aldred Farrer Barker, a former academic at the University of Leeds. This contains albums of photographs of merino sheep and notes relating to his studies into textiles, together with watercolours by his father, Benjamin, and family photographs. There is also a large volume containing preparatory sketches and paintings by the Victorian painter Solomon Alexander Hart, who was the first Jew to be admitted to the Royal Academy. The Dr J.M. Pencheon Collection has revealed interesting material relating to eighteenth-century France ranging from contemporary pamphlets and maps to modern literature. We are bound to uncover more gems in the coming months.

.....
Karen Sayers

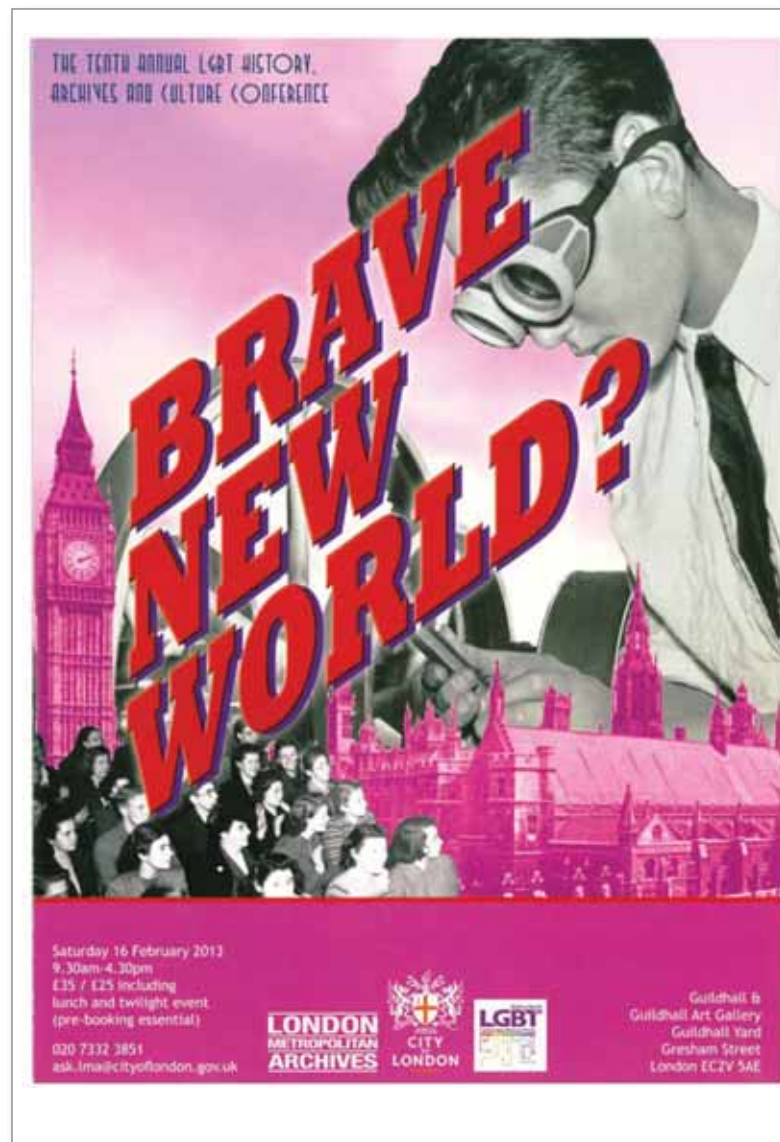
Special Collections, University of Leeds
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Brave New Worlds: LGBT Education at London Metropolitan Archives

Inspired by the Campaign! Make an Impact model produced by the British Library, London Metropolitan Archives (LMA) has chosen to focus its citizenship education on the people and groups who have brought attention to and campaigned about injustices in the past. Our new suite of LGBT workshops teach students about the techniques these active citizens utilise to get their voices heard and contribute to a better tomorrow.

Archives provide a fantastic environment for school students of all ages to come and learn about history. The nature of an archival collection means that students can examine the hidden stories of the history they are studying in the preserved documents; the ephemera and minutiae that would otherwise have been cast aside. This approach, allowing students to interrogate documents, so that they can 'become the experts' and relate to history not just as something which happened in the isolation of the past, but as a story of people's lives, lends itself not only to the history curriculum, but also the teaching of citizenship.

This is the approach we have taken when developing our suite of LGBT history workshops. The workshops aim to provide teachers with a set of digitised documents from the LMA's collections alongside questions and discussion points, allowing classes to explore issues in LGBT history. This work is being developed with support from Middlesex University through their Citizenship teacher training programme, in consultation with teachers and



Brave New World Cover.

young people and professional input from teacher and historian David Rosenberg and poet Rommi Smith.

They examine the material from two perspectives. One is from an historical and analytical angle, and the other is more empathetic, drawing on narratives to encourage participants to engage emotionally with the sources.

The LMA's collections offer a rich source of information on the history of the LGBT community. The illegality of homosexuality until the mid-20th century means that many stories are 'buried' within the records of official bodies.

However, since 2003 the LMA has also been actively collecting the records of LGBT community groups. Depositors include The Campaign for Homosexual



LGBT History Workshop.



Rommi Smith Researching LGBT Materials.

Equality (1976-1989) and Lesbian London (1991-1995). These records provide us with a fantastic resource, reflecting the social and political aspects of the LGBT community in London, as well as recording the campaigns mounted to achieve equality of LGBT citizens in Britain.

With the efforts of these struggles for equality in mind, the LMA's LGBT workshops have been designed to bring to light the victimisation LGBT people have suffered throughout history, focusing as well on the inspiring figures who have worked to make things better. Our first LGBT session for young people ran on 18 February 2013.

February was LGBT History Month and this year it has seen the Government legislate to allow same-sex partners to marry. However, in 1977 the Campaign for Homosexual Equality said that "change is not only required from Parliament. Real change in our lives must be effected on the home front ... where we live". Hopefully by making the collections at LMA available to schools, students can learn

LGBT Lesson Plan.

Lesson Plan
Museums, Libraries & Archives / LGBT perspectives on rights

2. Stickers and poster from the Campaign for Homosexual Equality, 1970s.

(a) Think about the materials pictured above. Do they look cheap and almost homemade? Does this mean the group had no money? What other examples from this era can you find (e.g. punk art materials)?

(b) Look at the language used on the stickers. Why do you think the campaigners decided to use these words?

(c) Discussion question: The scene in 'The Matly's Lament' would be described as a 'hate crime' in the UK now. What do these sources tell us about changing attitudes towards minority groups, like LGBT people, over time? How important do you think LGBT campaigns were in changing attitudes?

the historical context of today's debates involving the LGBT community and utilise this knowledge to lead us into a better tomorrow.

The London Metropolitan Archives 10th Annual LGBT History and Archives Conference Brave New World took place Saturday 16 February 2013 at the Guildhall, London.

Keep up with other LGBT events and activities at our new Facebook page: www.facebook.com/lgbthistory

Campaign! Make an Impact: <http://www.bl.uk/campaign>

Information about LGBT activities at London Metropolitan Archives: ask.lma@cityoflondon.gov.uk

Chris Day, Development Assistant

London Metropolitan Archives



Archival Encounters Session.

Archival Encounters

The Special Collections of Leeds University Library are a wonderfully diverse accumulation of rare books, archives and manuscripts. They range across English literature, cookery, the First World War, Romany communities and post-Revolution Russian émigré cultural life. And that's just the Designated Collections. However, the richness of the research potential is not being exploited as it should be. We receive 2,200 reader visits a year to the reading room. The Library's strategy requires this number to grow year on year. While the collections are open for anyone to use, our core business is to support teaching and research within the University. We are piloting a range of activities to encourage this use and, refreshingly, there are a number of initiatives aiming to achieve the same thing, from academic colleagues. Archival Encounters is one of these.

Organised by the Centre for Collaborative Heritage Research at Leeds University, Archival Encounters has been a series of three (to date) sessions bringing together academics, postgraduate students, curators and archive professionals to explore collections and their use together. Short presentations are followed by group discussion. The themes so far have explored the use of our archives in academic research, their

deployment in teaching, and the role of digitisation in transforming archival strategy and practice. The encounters have taken place in the exciting new spaces of the M&S Company Archive at the University, giving a particular resonance to discussion.

One of the highlights for me was in Encounters II: This Time it's Pedagogic!, hearing Dr Fiona Douglas of the School of English and one of her students describing how they have used the Leeds Archive of Vernacular Culture (a major national archive of dialect and rural life) to inspire community participation and student investigation of local dialect and customs. The students gained valuable skills, displaying their findings within local museums, and the whole project forms a virtuous circle where the archive is used, added to and appreciated, and where archival research conducted by the University has a genuine impact on local communities and culture.

Paul Faber, also from the School of English, emphasised the power of the archive as a transformative teaching resource, describing the way students perceived Shakespeare in totally different ways after being given the chance to see, smell and touch a folio copy of the plays within the collection space. Debate centred on the question

of how to adapt the sometimes specialised content and etiquette of archives to a student audience, and on the role of the tutor as a crucial mediator in this process.

For the session on digitisation, we had the pleasure of welcoming archive professionals from the North Yorkshire Record Office and West Yorkshire Archive Service. The presentations demonstrated how the strategies and practice of digitisation varied depending on audience, commercial needs and preservation priorities, and debate oscillated intriguingly between the 'philosophy' of digitisation and the technical and resource contingencies of each collection.

The series of events has shown how there is a commitment at Leeds to raise the profile and use of our archives and, just as importantly, to get academics, professionals and researchers together to debate the changing function of the archive at a time of new audiences, technologies and strategic policies.

.....
Katy Goodrum,

Head of Special Collections

Dr Raphael Hallett

Teaching Fellow in Early Modern History
University of Leeds
.....

Giving the Past a Future: Education in the Archives and Fellows' Library at Dulwich College

The buzz of interest in classrooms up and down the country following the recent discovery and identification of the bones of Richard III is a healthy indicator of the potential of the past to awaken and kindle concern about those who have gone before us, famous or otherwise, and in turn who we are and how we have got here. School archives and antiquarian book collections can here have a major role to play in stimulating and fostering this enquiry, and up to now have been a lesser-explored byway in bibliographical and library circles. A recent symposium at Dulwich College in July 2012 focused on the heritage contained within secondary education institutions, their potential for outside research, but also their use for pupil and staff bodies.

Dulwich College is privileged to be the repository of a wide range of material relating not only to its history as a great London day school of nearly four centuries standing, but also to many characters and interests

represented within its printed and manuscript material. The purpose of this article is to give a whirlwind tour of its main holdings and illustrate some of the problems and possibilities encountered in making its precious heritage available to various audiences.

The College Archives hold a variety of material:

- Records, publications and material effects of former pupils (designated 'Old Alleynians' after the founder Edward Alleyn). These include archives of scientists, musicians, literary luminaries (Raymond Chandler, C.S. Forester and P.G. Wodehouse), and the polar explorer Ernest Shackleton whose boat the *James Caird* is currently in the south cloister.
- Archives of allied institutions such as Camberwell Hollington Boys' Club and the Dulwich Picture Gallery.
- Papers relating to the founder Edward Alleyn

'Show and Tell Medieval Style': Budding Dulwich Palaeographers from Year 10.



which tells of his establishment of the College, and papers of his father in law Philip Henslowe concerning the theatre of early 17th century London. These constitute the most significant collection in the world for the study of Elizabethan and Jacobean theatre history.

- Drawings and plans by Chas Barry junior concerning the New College.
- Records of teaching staff, events, societies, sporting, cultural, social organisations and all the other aspects of daily/ boarding life in College history.

Who Uses the Collections?

The contents are wide ranging and constitute a ready-made source of material for pupil exploration for most subjects in the school curriculum. Displays are currently given in a variety of subjects. For instance, Year 7 medieval history uses four manuscripts dating from the 12th to the 15th centuries, and religious issues are illustrated from Civil War pamphlets and Reformation Bibles for A-Level History, and GCSE Chemistry students inspect Agricola's major work on metallurgy *De Re Metallica* (1535 edition). School textbooks survive in varying conditions and of these we treasure some 20 mathematics texts dating from 1522 to 1850, which set out the development of the curriculum.

Currently the archive staff exhibit a wide variety of material in the form of displays in the ten cases located in the designated exhibition room, although such space is at a premium in a busy teaching institution so expansion possibilities seem limited. Books and papers travel to classrooms for one-off topics across the curriculum, both in lessons and to furnish a wide variety of society meetings. Recent presentations include: The Book of Hours as Detective Source, Ten Objects that Made Dulwich, Witchcraft and Galileo's World.

A steady flow of Year 10 boys attend an archive session, weekly stocktaking the library, and cataloguing College photographs as part of Duke of Edinburgh and Community Service projects. Meanwhile Liberal Studies programmes inculcate bibliographical training to Year 12 and 13, some of whom will select specific texts and papers for Oxbridge research.

There is not space here to air well-rehearsed issues of how much access to give our audiences, often

“Dulwich College is privileged to be the repository of a wide range of material relating not only to its history as a great London day school of nearly four centuries standing, but also to many characters and interests represented within its printed and manuscript material.”

untrained in handling delicate material (gloves or not?) Further issues include limited staffing, security in an open site, potential depredations by unfriendly forces within and without the College (mercifully at bay at the time of writing), and limitations of exigent resources for conservation (Adopt a Book may be a possible source of future finance). However, the team at Dulwich, small in number but beautifully formed, is ever mindful of the issues and ready to fight for culture in promoting the future of the past.

Robert Weaver, Keeper of the Fellows' Library

Dulwich College, London

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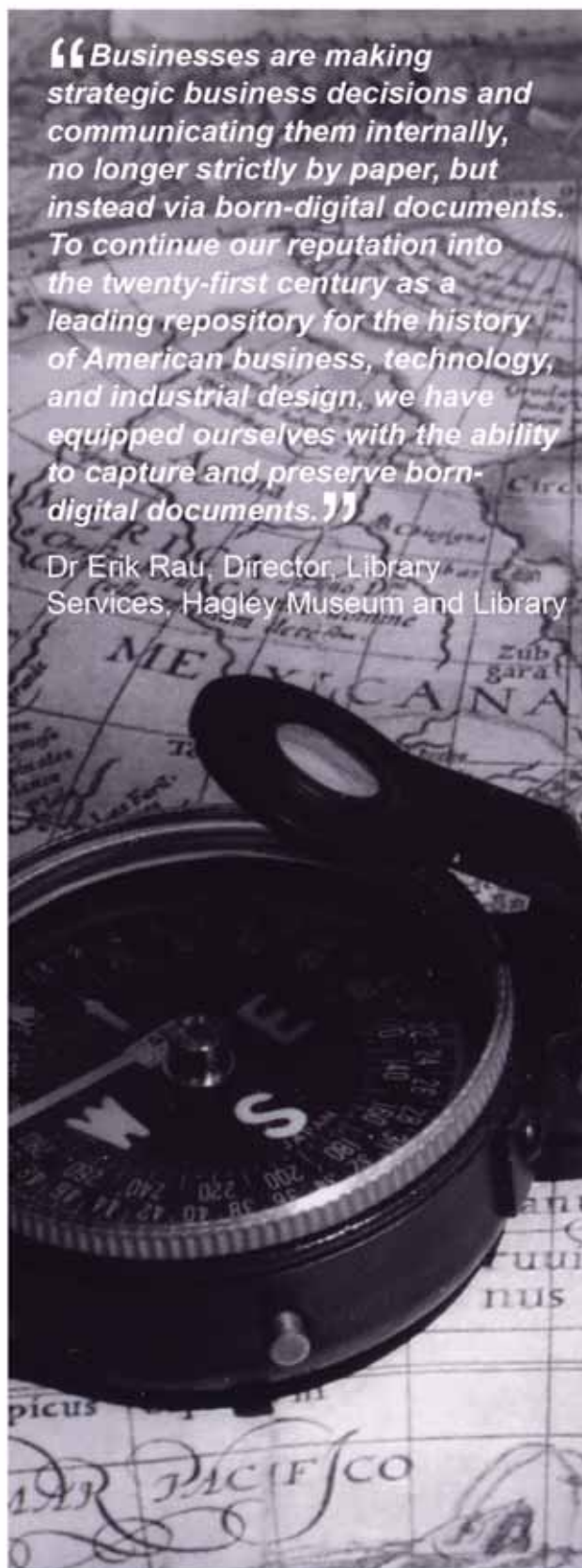
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Dr Erik Rau, Director, Library Services, Hagley Museum and Library



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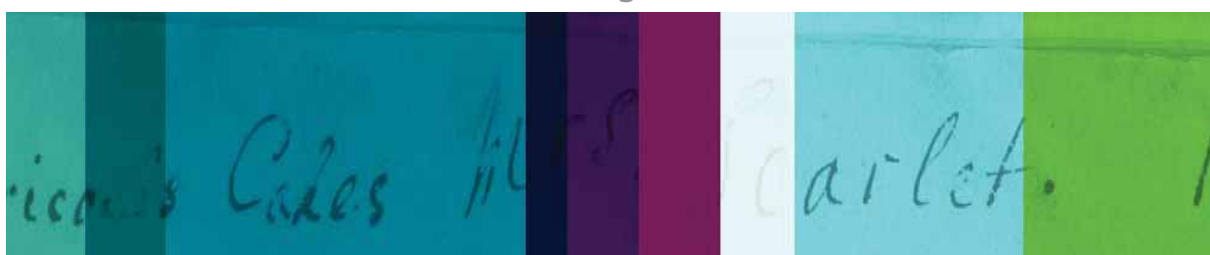


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Making Connections: Collections and Collaborations

This article provides a broad overview of approaches to working with two special collections within a library context. The aim is to ensure the collections are connected to the world-wide community in a variety of ways.

In the Loop: An International, Interdisciplinary Approach

I have just returned from Shetland after planning In the Loop 3.5: Making Connections with Hazel Hughson of Shetland Arts. This will be the fourth international, interdisciplinary conference which focuses on the single subject of knitting. It is going to be an integral part of the Shetland Arts International Textile Festival which will be held from 31 July to 5 August 2013, opening at Mareel, the new Shetland Arts performance venue in Lerwick.

The first conference In the Loop: Knitting Past, Present and Future was held in 2008 at Winchester School of Art, part of the University of Southampton. As part of the conference, the Knitting Reference Library located at the school was launched, having informed the conference themes and subsequent programme.

The Knitting Collections held by the University of Southampton in their totality provide a critical mass of resources with a single focus on knitting. The Knitting Reference Library comprises books, exhibition catalogues, journals, magazines, knitting patterns and knitting pattern books. These bibliographic resources are complimented by over 1000 knitted objects, as well as photographs and postcards held in Special Collections at the Hartley Library on the main University campus at Highfield, Southampton.

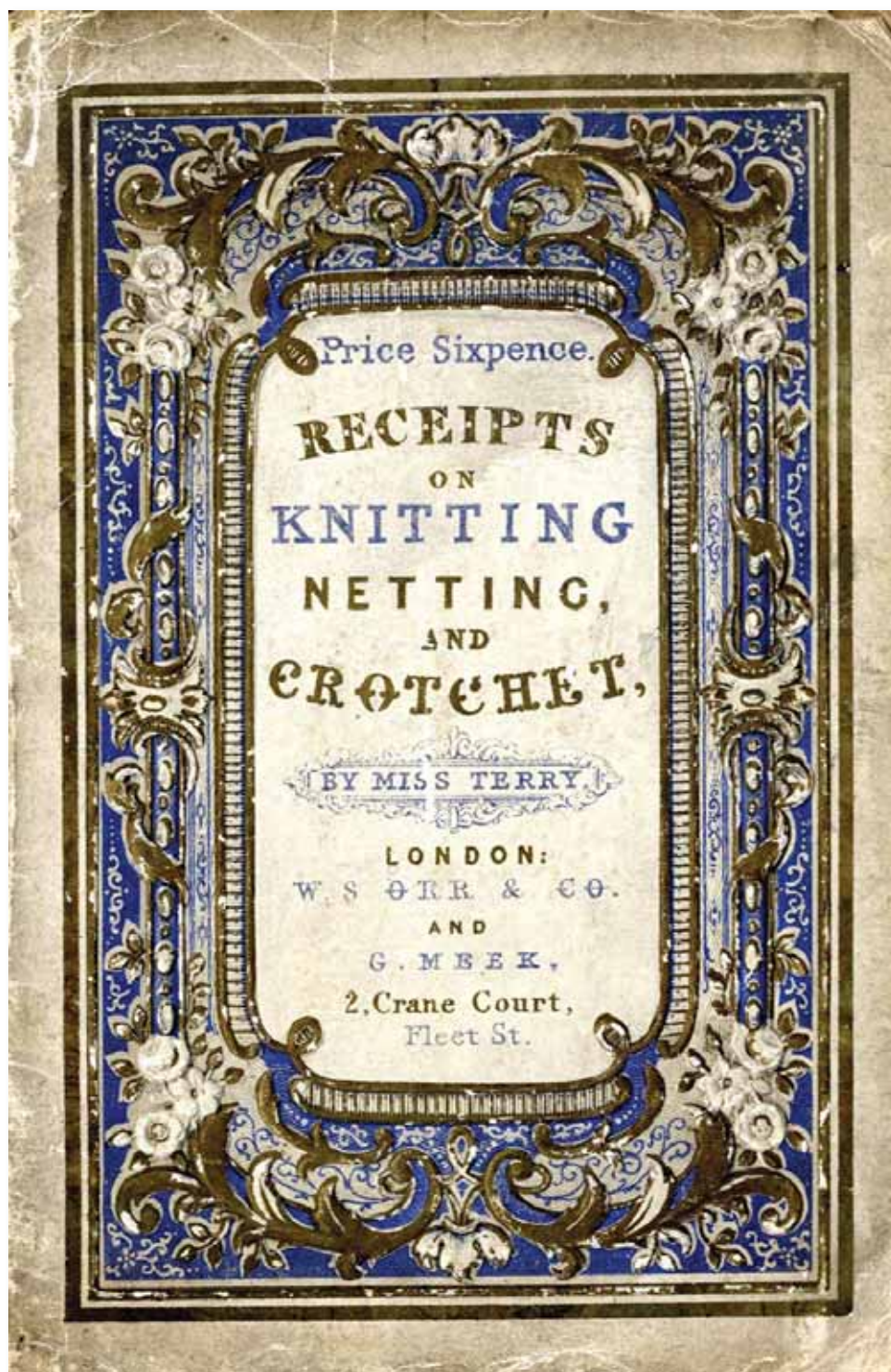
The Knitting Collections reflect the interests of three key collectors, all renowned figures in their field. They are Montse Stanley, Richard Rutt and Jane Waller. My approach has been to find new ways to profile and promote these resources. From cataloguing to digitisation, from conferences to

student projects, from subject-specific enquiries to published articles, all have been a part of the resulting strategy. These activities have involved collaboration with both academic and library colleagues, with our own students and visiting researchers, and with external partners.

The conference is an event that brings together a varied audience and range of approaches to the practice and study of knitting. Delegates have come not only from the UK, but also Australia, New Zealand, Norway, Portugal and the USA. Papers have been presented, for example, on history and

Pence Jugs Knitted by Richard Rutt and Featured in his Book *The History of Handknitting*.





Cover of a Victorian Knitting Manual Donated by Richard Rutt. Now Part of the Knitting Reference Library at Winchester School of Art.

practice, business and social media, well-being and sport, knitting as art, craft, fashion and performance, and as represented in all types of media from fiction to film. Some papers have referenced the collections in unexpected ways and also highlighted aspects of contemporary popular culture. Knitting makes an appearance in the novels collected by Montse Stanley who noted in pencil on the title pages of individual books any references to knitting. The crime fiction titles were included by Dr Jonathan Faiers in his keynote lecture'

Knitting and catastrophe at In the Loop 3: The Voices of Knitting held at the Winchester Discovery Centre, 5-7 September 2012.

The collection of about 12,000 knitting patterns are now sorted and organised by collector then knitwear type in a basic date order. As the lead collection for a JISC-funded project with Visual Arts Data Service (VADS) they were a key part of exploring copyright clearance for digitisation. This led to a pilot project taking six sample boxes of menswear

knitting patterns. The project has been complex in many ways. However, we have successfully made a small selection available digitally with the support of the yarn company *Sirdar*. Creating metadata was a key component so catalogue records were first created to a template. Although the copyright clearance is admittedly difficult the resulting selection is a start to profiling this collection within an academic context to the world-wide community.

Books by Artists

The collection of artists' books held in the Library at Winchester School of Art is the source for a forthcoming exhibition at the Winchester Discovery Centre. It is entitled Books by Artists and will take place in the City Space from 7 March to 14 April 2013. The collection comprises over 1,500 items collected from the mid-1970s to the present day. Earliest works include books from the conceptual movement of the 1960s. A series of exhibitions have taken place with support from many colleagues including 50 Concertinas, Country Life and most recently Print Matters which included loans from the Tate Library and Archive.

It would be fairly complex to manage copyright clearance for these works so we have also focused effort on taking the collection out to students. The collection has become a source of inspiration for studio projects as different types of artists' books have been acquired, rather than a single category, in order to engage and support all students from Fine Art to Graphic Design to Fashion and Textiles. The hands-on sessions in clean spaces within studio settings have worked around themes and are now part of the curriculum for Fine Art and Graphic Design.

There is no one way to profile and promote collections or to engage potential users. Good catalogue records are an essential starting point, leading to all sorts of possibilities as part of an ongoing programme. Exhibitions, events, public talks, published articles, digitisation and social media all contribute to making connections.

Contact

All the artists' books are catalogued and indexed and available via WebCat on the library catalogue via the internet.

Please see our website for details of the Knitting Collections, conference programmes, reading lists and digitisation at: www.soton.ac.uk/intheloop

Please send enquiries to: wsaenqs@soton.ac.uk

.....
Linda Newington

University of Southampton Library
.....

British and Irish Sound Archives Conference and Training Event 2013

BISA's conference and training event will take place on Friday 17 and Saturday 18 May 2013 at the Manx Museum, Douglas, Isle of Man.

Papers will be on themes relevant to sound archives including:

- Collection policy and practice
- Selection, de-selection and disposal
- Access, publication, distribution and user services
- Metadata, documentation and cataloguing
- Preservation and digitisation
- Copyright, ethical and ownership issues
- Professional theory and practice

BISA is for all and anyone whose work includes responsibility for the collection, management and care of archival sound recordings. BISA's members are archivists, librarians, audio engineers, academics, students, independent consultants and freelancers. They represent research and university departmental collections, county and regional archive services, national libraries, broadcasters and themselves.

Please contact BISA Secretary Jonathan Draper: jonathan.draper@norfolk.gov.uk

BISA Website: www.bisa-web.org

The Archivist as Curator: Exhibiting Collections from Conception to Realisation and Review

A Study Day Exploring How to Successfully
Exhibit Archive Material.

When: Thursday 23 May 2013, 10am - 5pm

Where: White Cube, 144-152 Bermondsey Street, London, SE1 3TQ

Cost: Waged: £55 (£45 ARLIS members); Unwaged: £28 (£23 ARLIS members)

Organised by: ARLIS UK & Ireland Art Archives Committee

Speakers: Nayia Yiakoumaki, Archive Gallery Curator Whitechapel Gallery; Fiona Orsini and Catriona Cornelius, Curators RIBA Archives; Karyn Stuckey, former George Bernard Shaw Photographic Project Archivist, London School of Economics; David Lee, Lecturer on Documentation, University of Leeds; and Claire Smith, Curator of Posters and Designs, BFI.

Study Day Content

- Thinking of exhibiting material from an archive but unsure how to approach the task?
- Unclear about the method of display that would be most appropriate for your situation (e.g. showcase, web-feature, blog, full-scale exhibition)?
- Having trouble identifying a theme or unsure how to select material?
- Concerned about conservation, copyright and insurance issues?
- Unsure how to determine costs and value?
- Unclear on how to gain feedback and add value to exhibiting?

This study day explores the practice of displaying archive material in hard-copy and digital format, from the conception of an idea or theme through to post-exhibition feedback and analysis. It covers how to identify the most appropriate platform for display, who to involve, how to select and prepare material, promotion and feedback, as well as a range of practical concerns such as conservation, insurance, and copyright.

The speakers are all experts in the field having, between them, a wide range of experience planning and exhibiting multi-format archival material, including photographs and audio-visuals.

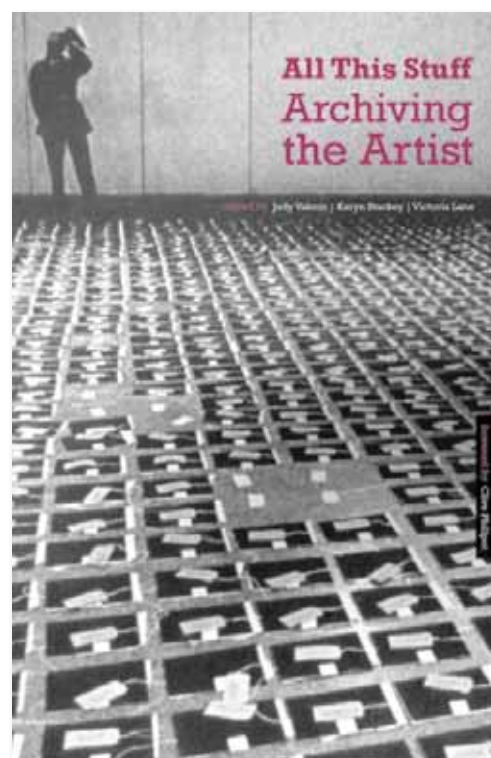
To book please contact:

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Chapters explore the artists' relationship with their own creative process and reveal how this exploration can sometimes lead to the archive itself becoming an artwork. The contributions describe the special challenges and opportunities facing archivists and researchers caring for and using artists' archives, and provide insights into concepts of memory and knowledge structures in contemporary art practice.

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