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Favourites
of the Lush
Cosmetics
Archive



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If only I had
the time to...



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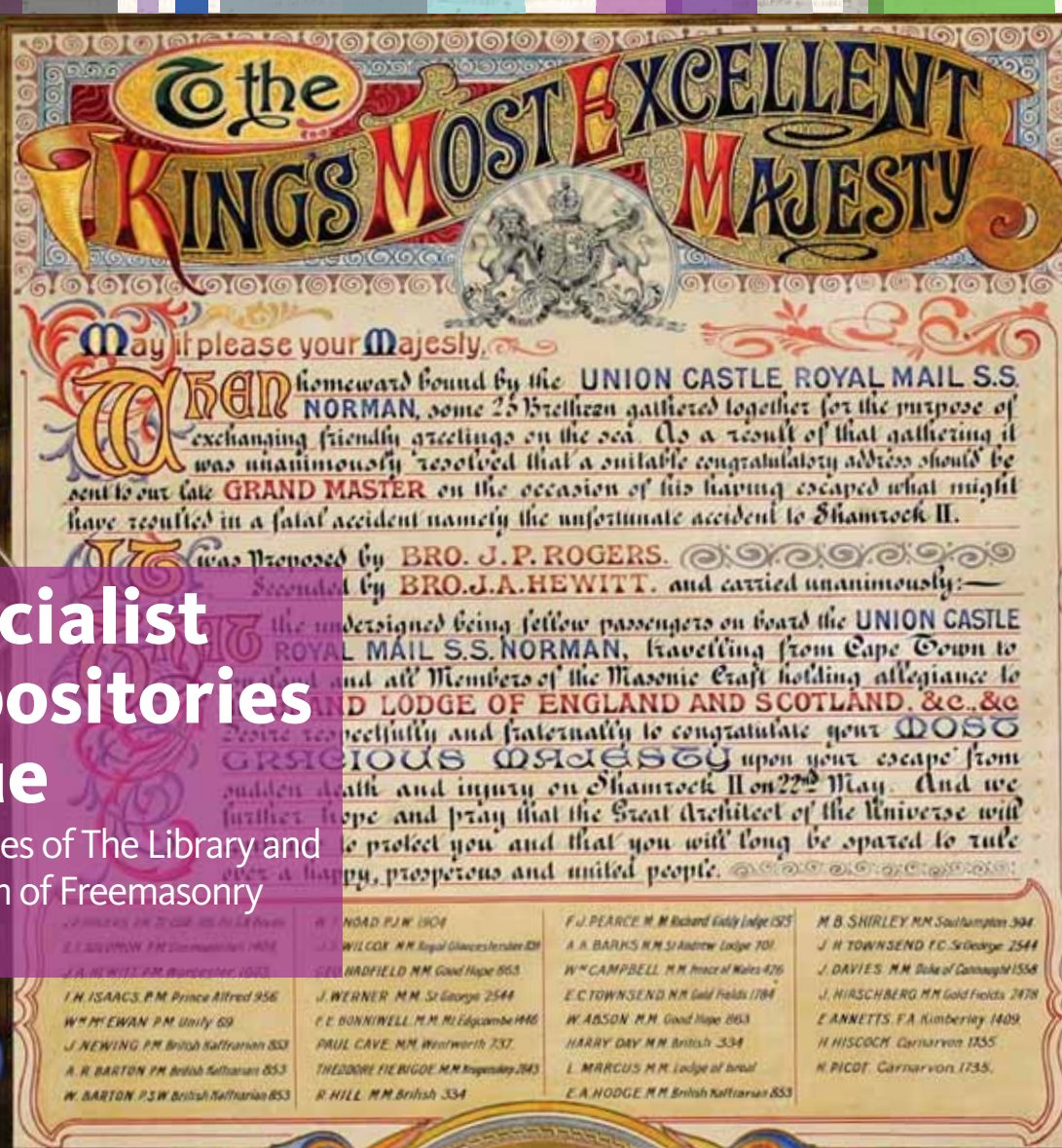
Father Drea's
drawings: the
graphic diary of
an Irish priest in
Edwardian England



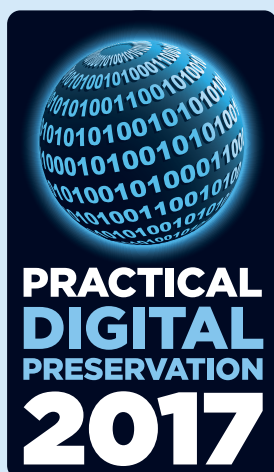
Specialist Repositories Issue

Favourites of The Library and
Museum of Freemasonry

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Practical Digital Preservation 2017

An exciting series of events combining executive briefings led by key industry speakers and workshops designed to support archivists and records managers to raise awareness of the importance of digital preservation within their business and with IT stakeholders.

Bring Your IT Manager: Protecting Digital Information - The Importance of a Digital Preservation Strategy

Morning: For IT managers & practitioners, including networking lunch

Afternoon: Practitioner workshop, fast track your digital preservation learning with hands on experience

- 9.30am – 4.30pm Wednesday 14th June 2017 in London

“How-To” Webinars

Build on your knowledge of digital preservation and learn about the latest practical digital preservation techniques and best practice

Best Practice in Digital Preservation

11am - Wednesday 21st June 2017

How do I reserve my place?

Executive Briefings:

ARA website, www.archives.org.uk/events or call 01823 327077

“How-To” Webinars:

ARA website or visit www.preservica.com/resources

“This programme is key to supporting our members’ efforts to raise awareness of the need to properly govern long-term and permanent digital information with their senior management and IT teams.”

**John Chambers,
ARA CEO**

“As more of what we all do becomes digital, it is vital for key decision makers within the organisation to understand the risks to long-term digital records.”

**Scott Sammons,
IRMS Chair**



Archives & Records
Association
UK & Ireland



Preservica
Digital Preservation

Welcome to ARC Magazine May 2017

Welcome to the May issue of ARC, which this month focuses on specialist repositories. I feel I have learnt so much from these articles and the amazing work that is going on. Working in a specialist repository myself, it is clear that the uniqueness of these collections needs to be celebrated. The issue contains a wide variety of articles ranging from the archive of Lush cosmetics to exploring the diaries of a young priest working in the early 20th century. Thanks to Sophie Gibbs for pulling together a great selection of articles.

Sadly, this is the last issue that I will edit. I've had a great two years and my thanks goes out to all of the editing team who have always been on hand with advice and support and thanks especially to Ceri Forster for mentoring me in the early days and answering my many questions.

I hope you enjoy the issue!



Sophie Stewart
ARC Editor

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Prioryfield House
20 Canon Street
Taunton
Somerset
TA1 1SW
Tel: 01823 327030

ARC Magazine advertising enquiries to:
andy.penny@cabbell.co.uk
or phone Andy Penny on
0203 603 7935

Send articles/comments to:
arceditors@archives.org.uk
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Front cover: Loyal Address to Edward VII from members aboard the SS Norman, 1902.

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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opening lines



Dr Lucy Veale, Research Associate (History),
University of Liverpool



Prof Georgina Endfield, Professor of Environmental
History, University of Liverpool

Special repositories come in all shapes and sizes. Our passion is the weather. For the last few years we've been working on an academic project funded by the Arts and Humanities Research Council (AHRC) investigating the history of extreme weather events in the UK, through the use of historical documents held within Local Government Record Offices, Universities, and National Collections. The resulting TEMPEST database (Tracking Extremes of Meteorological Phenomena Experienced in Space and Time) now functions as a special repository, connecting archives as well as weather accounts.

We measure the project's success by the vast amount of archival material that we have been able to collate into a simple database format that allows us to quickly see where we have multiple accounts of the same weather event from different people and places. This in turn allows us to build up a picture of how particular events relate to each other and their impact, and to identify

periods of particularly challenging weather. We can also begin to understand the impact of extreme weather events on society.

TEMPEST is searchable by weather type and date, and also holds information relating to the documents that we've extracted the weather narratives from and the people who created them. The vast majority were not written as records of weather per se. We currently have approximately 18,000 event records and TEMPEST will soon be launched as a free public resource. The dominant weather types are: rain (assigned to 5,550 entries); cold/extreme cold (3,966 entries); and snow (3,934 entries).

Our ability to translate the archive-based research into a useable tool has been influenced by the knowledge and previous cataloguing work of archivists, staff and volunteers. Our searches via online or hard copy indices have been simple: we have searched for weather words like 'flood', 'drought', 'storm', and 'weather'. Many archivists championed our project (often pointing us to other sources) and have demonstrated an interest in our findings. They seemed to like the fact that we request materials of all types and time periods, located all over the strong rooms (!) and perhaps are using old sources in new ways (i.e. collating weather narratives from parish registers).

We believe that we have also tapped a seam of public interest in the weather, and by drawing on historical narratives and archival materials, rooted in particular places, we can engage people in weather and climate issues, and with their weather heritage. TEMPEST broadens and consolidates our view of the value of documentary sources in piecing together extreme weather history, and the holdings of local government record offices are especially rich sources of information. An example:

The windstorm of 1 February 1715

At Old Bolingbroke, Lincolnshire, the incumbent recorded that there was 'a remarkable storm of wind which according to common report blew down some thousands of houses in the Kingdom' (OLD BOLINGBROKE PAR/1/2, Lincolnshire Archives). Fifty-five miles to the north at Alkborough it was recorded that the wind 'blew down many thousand trees', a comparable hurricane storm event apparently not recalled in the 'memory of any man living' (ALKBOROUGH PAR/1/3, Lincolnshire Archives). At Rolleston, in neighbouring Nottinghamshire, it was noted that: – 'On wch day was such a violent tempest of wind as was never known in any man's memory, it struck down two pinnacles from the steeple and did great damage to the Church and a good deal more in town' (Rolleston PR, Nottinghamshire Archives). The wind blew down a large quantity of trees in the Royal Forest at Sherwood (DD/FJ/11/1/2/194-5, Nottinghamshire Archives) and several miles of the park fence at Clipstone (PI C 1/43, University of Nottingham Manuscripts and Special Collections). Daniel Baker received conflicting reports of the damage done by the windstorm to buildings and trees on his estates in Edenthorpe and Fenwick, South Yorkshire (Me C 12/4/8, University of Nottingham Manuscripts and Special Collections). In Derbyshire the wind blew the weathercock off the steeple at Chapel-en-le-Frith and an ash tree was uprooted in the churchyard whilst a number of houses were destroyed (D3453/1/2, Derbyshire Record Office). At Ashbourne William Johnson was killed when a stable collapsed (D662/A/PI/1/7, Derbyshire Record Office).

We hope to return to some of the archives with our extreme weather event stories soon!

Georgina Endfield and Lucy Veale
University of Liverpool

Continuing Professional Development (CPD) News

(Incorporating Registration News)

ARA CPD

We begin interviewing for the new ARA CPD Programme Manager in the next few weeks. *Guardian Jobs* is one of the locations where you can find details of the scope and role of the position, if you know of any candidates that fit the bill. We hope to have someone in place by July at the latest.

In the meantime, we move on with refining and finalising the details of the new programme before the formal launch at Conference in late August. In the latest pre-launch briefing in the following pages, you can learn more about the 'Framework of Competencies' around which ARA CPD will be based and when to start thinking about enrolment.

The ARA Board will discuss the fee structure for ARA CPD at its next meeting in June. Any charges will be kept to a minimum, ie enough to cover the costs of the programme, as we are obliged in order to meet our charitable objects.

We have also begun the process of promoting ARA CPD to employers, initially in the public sector.

Registration Scheme

Following the two portfolio assessment rounds in 2016, the assessors have now compiled their annual feedback to candidates. All candidates aiming to submit their portfolio for the final assessment round, the deadline for which is 1 October, are encouraged to read the assessors' comments.

Once again, the assessors have noted examples of poor presentation. Candidates are encouraged to ask a peer or colleague to proofread their portfolio and to check spelling, grammar, formatting, consistency of numbering etc. Make sure that Learning Outcome Forms (LOFs) are complete and give the title and number of the credit, as well as the date(s) of the activity.

Candidates are reminded to avoid using the passive voice and collective 'we' when writing up LOFs. You are trying to convince the assessors of your expertise and development. Furthermore, the follow up section of the LOF provides an opportunity to demonstrate that a candidate's thinking on a particular topic has developed over time. It should show

ongoing reflection on an activity. The section should not be used to simply provide a list of dated further activities. Evidence should be selected carefully and must either validate the credit claimed or demonstrate the candidate's learning from it. A maximum of three pages of evidence can be submitted with each LOF and candidates should check that they have made any necessary redactions, for example to remove third party personal data.

Finally, candidates are reminded that guidance documents can be found on the ARA website. Information about file naming conventions and the mentor reference are available, as well as a portfolio checklist.

To read the full feedback, as well as feedback from previous assessment rounds, please go to the ARA website - <http://www.archives.org.uk/training/registration-scheme/guidance-for-candidates.html>

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

Jon Elliott

Head of Public Affairs, ARA

Richard Wragg

Communications Officer, Registration Scheme

“Don't forget: Existing candidates have 5 months to submit their portfolio under the existing Registration Scheme.”

A basic guide to ARA's new CPD programme: part two

In April's edition, we gave an overview of ARA's exciting new CPD programme and how it differs from our long-standing (and successful) Registration Scheme.

This time, we focus a bit more on the competencies at the heart of the programme. For context on what follows, you can see the latest draft Competency Framework, by clicking on the CPD link on the ARA website.

To recap, the Framework currently comprises **39 core competencies**, structured around **three key work areas**:

- Organisational: your role in and across the workplace
- Process: the work that you do
- Stakeholder: where and how you interact with others

In this edition, we dig behind the Framework a bit to give you a sense of what it covers.

Organisational

In essence, this means showing evidence of your development at any level:

- as a **leader and/or manager**, from newcomers to the sector getting to grips with prioritisation of tasks or work objectives for the first time, or more experienced professionals in strategic leadership or Board roles (and anything in between!). It also covers critical competencies in areas like policies and procedures (ie, in planning, systems, projects, procurement, technical and others), financial resources and human resources (developing people). Total: four separate competency headings.
- in **compliance**-related matters, such as effective understanding of regulations and standards, mandatory risk and business continuity matters, and/or demonstrating performance and impact in these areas. Total: three competency headings.

In terms of **personal and professional development**, eg, contributing to (or understanding of) your professional environment, developing your own capacity, applying ethics or deploying specialist knowledge to enhance the impact of your team or organisation. Total: four competency headings.

Process

This is more about demonstrating progress in your 'role' at any operational level, such as:

- **processing and managing current and semi-current records in all media formats**. This covers a wide range of possibilities, including effective understanding or management of systems and data; capturing and maintaining records; organising and describing records; appraisal and disposal; access and retrieval, etc. Total: five separate competency headings.
- **processing and managing archival records**, including effective collections' management; acquisition and accessioning; appraisal and selection; cataloguing and describing, and enabling quality access and retrieval. Total: five competency headings.
- **preserving records** in all media and formats, eg effective preservation systems understanding, management and design; physical infrastructure; digital curation; risk and business continuity planning. Total: four competency headings.
- **conserving archives and records**, such as assessing cultural heritage, identifying effective conservation strategies, and understanding/developing/applying effective solutions and techniques. Total: three competency headings.

In this category, given the wide diversity of our community, the Framework has a flexibility to allow room for an additional process competency heading, eg for people in niche areas that deploy specialist competencies in a process and/or operational context.

Stakeholder/Customer

We all have customers – internal or external - who ‘use’ or benefit from our services, or have a community of stakeholders whose support we need to secure resources or backing. This category is about how you can show evidence of your development at any level, eg:

- **understanding customers and stakeholders:** identifying and addressing the distinctive needs of internal or external customers/stakeholders and/or meeting the special needs requirements of any such group, etc. Total: three separate competency headings.
- **effective service delivery,** ie meeting the needs of customers and stakeholders - as they would see it - while maintaining professional integrity (eg, access appropriate to the nature of information held); perhaps also effective use of technology or using a mix of online and physical access. Total: two competency headings.
- **engagement,** such as advocating service enhancements; developing key stakeholder networks; monitoring and evaluation; and effective design and implementation of campaigns to reach new stakeholders or customers. Total: four competency headings.

Also in this category, given the wide diversity of our community, the Framework includes an additional stakeholder/customer competency heading for colleagues in niche areas who can demonstrate understanding, development or deployment of **specialist customer and stakeholder-related competencies**.

Next Up

We will keep tweaking the precise content of the Competencies Framework as the launch of ARA CPD approaches and will continue to amend them once the programme launches as things bed down. Our goal is that they be interpreted flexibly and not over-literally. We cannot cover every specific participant’s situation explicitly in a Framework of this nature. It can also only really be effective as a guide for both assessors and participants if it is concise.

Next time, we’ll focus more on what we will be doing to promote ARA CPD to employers, what you will ‘get’ for enrolling and/or passing at the three levels, and so on. July’s edition will give details on what it will cost individual members to enrol and take part: the ARA Board will decide fees in June.

As ever, if you have any questions, please email the Steering Group at cpd@archives.org.uk



New CPD Logo

Mythbuster

‘Enrolment in ARA CPD and Submitting Portfolios’

Enrolment in ARA CPD and submission of a portfolio will be two separate things. You will enrol when you want to *start recording evidence* of your professional development. Enrolment gets you access to the online system **Mahara** and other resources (such as mentors and the new Programme Manager). Using your personal Mahara log-in, you will create your own repository for storing evidence of your progress. Some people who enrol will already have a rough timeline in mind for when they want to achieve Foundation, Registration and/or Fellowship-level qualification. Others may simply want to start the process of recording their evidence for future use. **But no one should wait to enrol until s/he wants to be ‘assessed’** at one of the three above levels. ARA CPD will largely be managed and assessed on line and electronically. This will help the efficiency of the programme and keep costs down. Everything will revolve around the Mahara system and the evidence stored on it. Our advice? Enrol as soon as you can after ARA CPD launches at Conference and get straight into the habit of using Mahara. It will soon become second-nature.

The BAC Launches its 2017 Business Arts Cataloguing Grant

The Business Archives Council (BAC) is delighted to announce that once again it is offering a cataloguing grant of £3,000 specifically for business archives related to the arts. This grant is in addition to the BAC's main cataloguing grant for business collections.

Timings

The grant opens on 27 April 2017 and the deadline for applications is 27 July 2017. For more information on how to apply, see the BAC's website at www.businessarchivescouncil.org.uk (select 'Activities & Events').

Aims

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

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

Details of the grant

We envisage that the £3,000 grant will be used over the equivalent of a six-week period to fund an archive

intern or temporary staff member (under professional supervision) to catalogue a discrete collection of business records. This work should produce either a detailed catalogue of a small collection or a top-level catalogue of a more substantial collection. Grant recipients should provide the BAC with an article for its newsletter, and the catalogue should be made available on TNA's DISCOVERY database.

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

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

Questions?

Any questions about this grant should be addressed to Anne Archer, Administrator, BAC Arts Cataloguing Grant.

Email: artscataloguinggrant@businessarchivescouncil.org.uk

ARA Conference 2017 Update

New Web Pages, Draft Programme and First Confirmed Keynote Speaker

Our new Conference web pages are up and running (take a look at <http://conference.archives.org.uk/>) and a good number have already taken advantage of our excellent 'early bird' rate for Manchester this year. Book your place now on the website.

Our theme this year is '**Challenge the Past, Set the Agenda**'. The draft programme is now available for inspection on the website, so you can see the full range of options on offer across the three main streams: Conservation, Archives & Records, and Digital. We'll also have an 'ARA in Action' stream on the second day, where you can get up to date on issues affecting the profession. We still have a couple of slots to fill in the programme and will clean up the draft on a rolling basis over the coming weeks. So keep an eye out.

Collecting Matters

The results are in!

“ARA Conference:
the best value annual
event in our sector”

You'll already see the impressive range of speakers from across Europe, North America, Asia and Africa. Conference is about learning and sharing best practice within our own community, of course, but also with partners in the wider world.

And we have our first confirmed keynote speaker. **Dr Alan Billings** is the (elected) Police and Crime Commissioner for South Yorkshire in England. His responsibilities include oversight of the criminal justice system in his area and delivering on public accountability. South Yorkshire has had to deal with some controversial issues in recent years, including the Hillsborough tragedy, Orgreave, child abuse and others.

Dr Billings will deliver the opening keynote on the morning of 30 August. He has placed good records management and archival practice at the heart of his role, in partnership with Sheffield City Council and South Yorkshire Police. We will hear his insights into all these matters, including the importance of records for accountability and how records managers can get the attention of senior managers and decision-makers to make their business cases most effectively. We are delighted that he is able to join us. As ever, there will be ample time for questions from the floor.

John Chambers

CEO, ARA

Thank you to everyone who contributed to the research into *Collecting Drivers for Higher Education Institutions (HEI) with Archives and Unique and Distinctive Collections*.

The six-month study was jointly-commissioned by The National Archives (TNA) and Research Libraries UK (RLUK) to investigate how far collecting in Special Collections and Archives reflects or is influenced by institutional policy for research, teaching and student experience, and to understand the consequent impact on sector-wide collecting.

The report uses evidence gathered from a diverse range of HEIs - and a diverse range of respondents including archivists and directors of library services - as the basis for a wish list of next steps.

High on that list are:

- research into 'vulnerable subject areas' where there is limited collecting activity;
- methods for sharing HEI collecting policies to encourage collaborative collections development;
- skills programmes for building and managing born-digital and digitised collections;
- and advocacy toolkits to help improve internal and external visibility for archive services.

The final report is now available on both the TNA and RLUK websites:

<http://www.nationalarchives.gov.uk/documents/archives/collecting-drivers-for-higher-education-institutions.pdf>

and <http://www.rluk.ac.uk/wp-content/uploads/2014/02/collecting-drivers-for-higher-education-institutions.pdf>

But it isn't the end of the story.

The research was intended to trigger further action, and discussions are ongoing between TNA and RLUK - and with the Higher Education Archive Programme (HEAP) Steering Group and Network - to agree those next steps.

It's important that the HE sector - and wider archive community - continues to engage in the debate so please take time to read the report and tell us what you think.

If we better understand why, what and how we collect, we can build better collections, demonstrate our value and improve our future sustainability.

Cathy Williams

The National Archives (UK)



ARA app – a new addition to the family

As many members will know, ARA has launched an app for members. The app can be downloaded easily and works on Android and Apple devices as well as on Kindle Fire tablets.

We envisage that the app will soon become your main gateway to everything on the ARA website, giving you greater flexibility of access, so that you are not tied to a desktop or laptop. Initially, it will just contain major communications. Over time, more content will be added.

Eventually, the app will develop into a mobile hub for members to access information and, hopefully, audio/video content and webinars. Our goal is to improve member experiences and deliver added value, including in terms of the immediacy and flexibility with which members can receive and share information.

What's on the app right now?

- ARC Magazine
- ARC Recruitment
- ARA Today
- News from the website
- Conference details and handbook.

Why do we need an app?

There are a few good reasons why we need the app.

Firstly, like any membership organisation and professional body, we need to keep abreast of technology and enhance our offering to members. Mobile apps are also now commonplace, with many people now using them on their smart phones; so having an app is

just part of the 'new-normal'. So we decided to do that alongside developing the app, which will bring resources like ARC Magazine, section news and other items to your smartphone and (thereby) closer to your fingertips, as well as helping you share more information, more quickly, with each other.

Secondly, the app means better value for money. Putting more information into digital and reducing our print costs enables us to redirect resources to front-line priorities and keep your membership subscriptions as low as possible.

Additional benefits

The launch app is just the first step. Once we've got the basics right, the technology will allow incremental developments and benefits.

What's being considered for future development?

- An easy-to-use facility to renew your membership and update your contact details. This is due in 2017.
- A simple link to finding and booking training, and development opportunities – via the website.
- Recruitment opportunities – through job adverts and early notification for some interesting vacancies.
- Webinars and more audio/video content going forward.

We know that many members will choose not to use the app. That's fine: you'll still be able to access ARA publications and services as you do now.

Operating systems

The ARA app is available for three types of devices:

1. iOS – that's Apple devices, such as the iPhone and iPad.

[Must be version iOS version 7 or above.]

2. Android – the Google operating system that runs just about every other smart phone and tablet. [Android software needs to be version 4.0.3 or above.] There's a huge range of Android-compatible products available, with phones and tablets starting from less than £50.
3. Kindle Fire – uses a custom version of the Android system.

How to download

If you are familiar with downloading apps, then the ARA app will be easy to find and install – go to the Google Play Store, Apple App Store or Amazon (for Kindle Fire) and search for "Archives and Records". A more detailed, step-by-step guide for the relatively (or totally) uninitiated is available via the Publications page on the ARA website.

You'll need your existing ARA website user name and password to log in to the app. If you have forgotten one or both, or have never had a user name and password, you'll need to reset/apply via the ARA website.

We will also ask members to revalidate their app details every three months – as a basic security precaution.

The benefits

Members that download the app will benefit from (or contribute to) greater:

- Efficiency – faster communication; you'll get (and be able to share) information more quickly.
- Mobility – information – eg, on job opportunities - will reach your device wherever it is (and you are).
- Convenience – you can keep in touch wherever and whenever it suits you, i.e. wherever there's a mobile connection.
- Web-enabled access – when we publish new documents and information with the app, it can be web enabled, with links taking you straight to the website or hyperlink connection being referenced.
- Engagement - the app enables ARA to better engage with members, and enables members to better engage with each other.
- Value for money – the app helps us reduce publication printing costs and offers another platform for possible advertisers: all this helps us redirect resources to front-line priorities and keep ARA membership subscriptions as low as possible.
- A better environment - by reducing the amount we print, we use less paper and materials associated with packaging and distribution, and emit fewer greenhouse gases.
- Professional development - we hope that the app will open up new opportunities to hold webinars and other video/audio content.

- Things we haven't thought of yet! - we'll welcome members' ideas on how the app can grow and develop in the coming years.

We need your feedback

We'd love to hear what you think, so please send us through your ideas on how we can improve the app, make it more user-friendly or develop new services. We might not be able to do everything at once, but we'll want to do as much as we can as often as we can. Please send your feedback to app@archives.org.uk

John Chambers

CEO, ARA



Manufactured in the UK

Tinytag Data Loggers: Environmental Monitoring for Museums, Archives and Historic Sites

temperature » humidity » power usage » co₂ » count » voltage » current

Tinytag temperature and relative humidity data loggers play a key role in conservation by helping to maintain a stable environment. Accurately monitoring the conditions that can affect materials on display, in storage and during transport, as well as archival collections and historic

buildings/sites is essential for their preservation.

- Accurate and reliable
- Easy to use
- Cost-effective
- Unobtrusive
- Long term recording

Small, discreet stand-alone data loggers are left to record and data is downloaded to a PC for analysis using a USB connection, while radio loggers gather data automatically using wireless communications for viewing on a PC, across a LAN, or remotely across the internet.



Tinytag Ultra 2
Indoor temp/RH logger
From £99 +VAT



Tinytag Radio System
Remote temp/RH data access
Bundles 3 loggers, receiver, software from £1000 +VAT



Tinytag View 2
Temp/RH logger with display
From £165 +VAT

SEE US AT THE MUSEUMS + HERITAGE SHOW, 17-18 MAY, OLYMPIA, STAND C6

Gemini Data Loggers (UK) Ltd
 Scientific House, Terminus Road,
 Chichester, West Sussex, PO19 8UJ.

Telephone: +44 (0)1243 813000
 email: info@tinytag.info
www.tinytag.info



Tinytag Data Loggers: environmental monitoring for museums, archives and historic sites

Tinytag temperature and relative humidity data loggers play a key role in conservation by helping to maintain a stable environment. Accurately monitoring the conditions that can affect materials on display, in storage and during transport, as well as archival collections and historic buildings/sites is essential for their preservation.

Tinytags are easy to use, cost-effective and flexible. Small, discreet stand-alone data loggers are left to record and data is downloaded to a PC for analysis using a USB connection. They are used to monitor not just in buildings but in more unusual places: for example they are used on Nelson's Flagship HMS Victory at Portsmouth Historic Dockyard, where they help in the conservation of historic and reproduction furniture, furnishings and fittings.

In sites requiring remote data access or multiple monitoring points, the Tinytag Radio Data Logging system is an ideal solution, gathering data automatically using wireless communications for viewing on a PC, across a LAN, or remotely across the internet. This was the solution chosen by the Canal Trust, who use a radio system at its site in Ellesmere Port located in the stores and displays, and also in the displays at Gloucester Waterways Museum.

Many more examples of how Tinytags are used can be found on our website, or come and see our data loggers in action at the Museums + Heritage Show, 17-18 May, Olympia, Stand C6.

Gemini Data Loggers 01243 813000
info@tinytag.info www.tinytag.info

Welcome

Welcome to the Section for Specialist Repositories' (SSR) latest contribution to ARC. Our theme this year is, 'These are a few of our favourite things', and, as always, you are in for a treat!

This theme has given our contributors a chance to share their own favourite material from their archive with the wider archive community, and their researchers' favourites too. The result is a series of articles brimming with tangible excitement, featuring an eclectic mix of items from sketches of executed murderers to mysterious Enochian chess boards. However, these articles are not simply a collection of interesting backstories. Together they form a series of heartfelt reflections on what it is to be an archivist record manager, the real problems that we face – and how they can be tackled.

Sue Busto starts the ball rolling, describing how Lush's cheeky, colourful Cosmetics to Go catalogues bring a smile to her lips along with a pang of nostalgia, while Emma Brignall reveals the emotive nature of working with ephemera, correspondence and Belinda Scarlett's ballet costume designs at the Rambert Archive. Susan Scott discusses how hidden poems can capture the voices of those often 'too far down the pecking order' to normally be heard in the Cayzer Family Archive, Louise Pitchel informs us of what secrets are now accessible for researchers at the Library and Museum of Freemasonry, and Charles Dace gives an example of how archives can solve mysteries and complete stories – even when the mystery is a ham bone hurled from a Zeppelin onto Wrotham Park.

Both sides of the access/preservation paradox, and its inevitable impact on favourite material, are represented, along with examples of how we can resolve them. Louise King muses on what she could do if she had the time to really get to grips with her favourite items at the Royal College of Surgeons of England, while Jennifer Hunt explains how the Royal Voluntary Service Archive & Heritage

Collection successfully ran a kick-starter campaign to allow access to 300,000 of her favourite items. Alexia Kirk continues this discussion, detailing how the first stage of the V&A's Design Archives Online raised the visibility of 30 archives relating to Jewish émigré designers held by the Archive of Art & Design.

Siân Morgan concludes the issue, describing how her favourite thing in the archives at Gladstone's Library is not a specific item, but the ability of the archives to humanise individuals – something to which we can all relate. However, before we get there, our (co)Chair Adrian Glew updates us on the year that was, and what's in store for the ARA's Section for Specialist Repositories in this year's Chair's Report.

Now, some of our more dedicated SSR readers may be trying to guess where the nun-related story is hidden in this issue. Sadly, this issue contains no nuns. However, if you are searching for a touch of the ecclesiastical, look out for David Bracken's article on Fr Drea's Graphic Diary – a lively and artistic look at the life of a young Irish priest in Durham on the eve of the First World War.

Sophie Gibbs

ARA Section for Specialist Repositories

SSR Chair Report, May 2017

All Quiet on the Western Front

With the retrospective exhibition of war artist, Paul Nash, at Tate Britain about to close (prior to an extended tour around the UK) as I write this review of the year, the above title came to mind as archives and other cultural institutions continue to commemorate the First World War.

From the novel *Im Westen nichts Neues* by German writer, Erich Maria Remarque, the book was first translated into English by Arthur Wesley Wheen in 1929 before becoming more widely known through the eponymous Academy Award winning film of 1930. *All Quiet on the Western Front* does not dwell upon heroics, but provides a more rounded view of the conditions in which the soldiers find themselves: the monotony between fighting, the constant threat of bombardments, the lack of food, the dearth of training for young recruits, and the cruel absurdity of chance. It ultimately tells the story of a generation of men who, even though they may have escaped battles, were destroyed by the war. Since then the phrase has taken on a more colloquial expression meaning stagnation, or lack of visible change, in any context.

A phrase that could hover as a metaphor for how outsiders might view archives in the wider world were it not for the foresight, planning and hard work of national officers, ARA members, nations and regions and special interest groups. The SSR – now under semi-permanent joint chairing by myself and Daniel Scott-Davies - has been continuing

to raise its profile and tackling issues on behalf of members over the last twelve months. For instance, we distributed a useful guide to the management of research records and successfully challenged and altered the national guidance on NHS records and archives. We have also engaged, as in previous years, with professionals around the British Isles from Limerick to Leeds (with a welcome stop-off in Haworth!). And, at our AGM last year, a packed meeting room heard presentations on: *Digitisation and outreach projects* by Elizabeth Wells of Westminster School Archives; *Tate's 'Archives and Access' digitisation project funded by the Heritage Lottery Fund* by Hannah Barton; and *Managing digital images - do we need a digital asset management system?* by Neil Stewart from the London School of Economics. We also said goodbye to our redoubtable ARC editor Susan Scott and gave a warm welcome to Sophie Gibbs, who has produced this fascinating special edition of the magazine.

We also hope to feed into this year's ARA conference, *Challenge the Past. Set the Agenda*, which aims to ensure that - as our Association celebrates 70 years since the founding of the modern record keeping profession in the UK and Ireland - it remains as active, energised and relevant as ever. Who we are, what we are, how relevant we are, how we animate our place and how we move forward are just five of the themes being tackled.

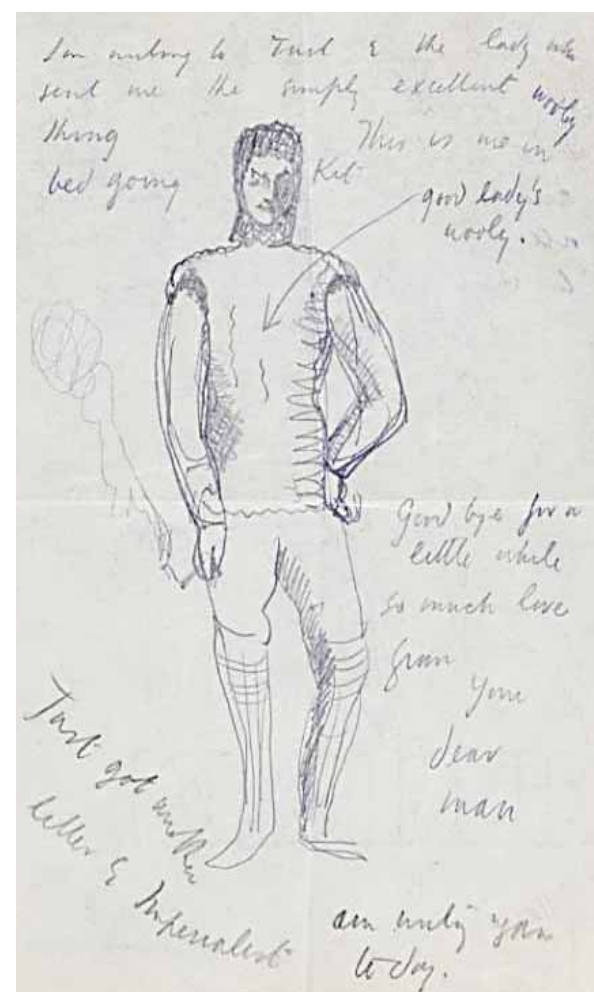
So, having started this piece mentioning Paul Nash's name, it

seems only appropriate to end it with this humorous illustration of him wearing a woolly garment sent from the home front in a partial letter forwarded to his wife, Margaret sometime in 1917 (one of 53,000+ images recently digitised in the 'Archives and Access' project supported by the Heritage Lottery Fund which are all now available online on Tate's website: <http://www.tate.org.uk/art/archive>).

Adrian Glew

ARA Section for Specialist Repositories

Partial letter (final page only) from Paul Nash to Margaret Nash written from France while on commission to make drawings at the Front as a war artist, 1917. © Tate





Cosmetics To Go Catalogues. Courtesy of Lush Cosmetics

Favourites of the Lush Cosmetics Archive

If you've ever shopped with Lush Cosmetics or passed by them on your high street, you know that they are a vibrant, fragrant and colourful cosmetic brand. When I moved to the seaside town of Poole to help build their archive, you could just imagine what kind of quirky items were waiting for me. Discovering what was important to the company was crucial in determining what would be held in the archive. So with that in mind, I was greeted with the lovely challenge of digging through boxes, searching buildings for long lost items and immersing myself into the company. I rolled up my sleeves and began my archiving journey with them.

I was immediately drawn to the past publications from Lush, The Lush Times, and catalogues from their previous company, Cosmetics to Go (CTG). Despite being surrounded by other intriguing items such as a giant Hippo head, Rudolph bath bombs, and other alluring discontinued products, the Lush Times and CTG catalogues were the best archive items in my

mind. The colourful pages were chock full of innovative products, ironic humour, letters and drawings from customers and photos of people who worked for Lush, including all of the co-founders. I found myself spending a lot of my early days sifting through these. Not only were they entertaining, I learned a lot about the history of this company this way.

If you have ever had one of these catalogues arrive at your doorstep as a Lush or CTG customer, you may agree with me that they are unlike any other catalogues. One of my favourite aspects of these publications is the juxtaposition of the serious subjects against the feel good and light-hearted imagery. There is a combination of eccentric products displayed creatively and in a fun manner, next to serious topics such as fighting against animal testing in the cosmetic industry, environmental issues, and other campaigning messages. It's a natural and realistic conversation with the readers and one that is unexpected but refreshing from a cosmetics company.



The Lush Times. Courtesy of Lush Cosmetics

That's what drew me in as a customer seven years ago and what also motivated me to work for Lush.

Customer engagement at Lush is like none other. After Cosmetics to Go closed their doors in 1994 the founders opened up a competition to customers to name their new business. The winner, Mrs. E. Bennett, was featured on the very first Lush Times for coming up with the winning name, Lush Gardens. From the first issue, Lush has never stopped partaking in some form of customer engagement. This open dialogue with customers is also what I appreciate as a customer and what our visitors enjoy reading too. The catalogues are a great insight into this unique relationship with customers and as a result many new products were inspired by these conversations.

I spend a lot of time laughing and smiling when I am researching in these catalogues. The tongue-in-cheek humour in product descriptions and names reflect the company culture. I've not seen another company where the Head of Buying lies naked on a bed of roses to highlight the rose essential oil in a product. The company ethos to laugh, be yourself, and enjoy life can't be ignored. Staff and customers all appreciate this aspect of Lush and the catalogues are full of it.

Lush has an impressive and prolific product range history. Their unique business model allows them to

invent, manufacture and sell their products in their own outlets, and they have spent the last 21 years inventing and launching new products at a very fast pace. Even as their Archivist, I'm still discovering new products through these catalogues. The archive receives many requests for information on previous products from within the business, and the answers always lie somewhere within these catalogues.

Two years on, my favourite things to pull out to showcase are still these catalogues. They are honest, transparent, and utilised as an effective communication instrument to their customers and staff. So much of the brand's messages is prevalent on these pages. So when enthusiastic visitors drop by, it's only natural that these are the first to come out as an introduction to Lush. They are always received with such excitement and what's really lovely is the nostalgia associated with them. Everyone associates a time in their past to a particular issue, edition or catalogue. I definitely do. The Lush Times are no longer in publication in the same format, but all of Lush's new catalogues continue to be a method of communication, and that's something that makes these so valuable to the archive and highly sought after items for viewing.

Sue Busto

Lush Cosmetics

Favourites from the Rambert Archive

The Rambert Archive was established in 1982 with support from the Calouste Gulbenkian Foundation, the Pilgrim Trust and the Radcliffe Trust. Rambert is the UK's national dance company, and also the oldest. Its archives tell the history of British dance from the very start, covering classical to contemporary dance. It became the first accredited performing arts archive in 2015. This year at Rambert we are celebrating our 90th birthday.

The founder of the company, Marie Rambert, was born in Poland in 1888. One of the largest collections in the archive is her personal papers. Other collections relate to the Rambert dance company's business history as well as collections of other dance artists, musicians and designers. There

are also materials relating to productions, such as film, audio materials, music scores, photos, press cuttings, posters, costume design, correspondence, and programmes. We also house over 500 costumes. The archive even contains a piece of Marie Rambert herself, in the form of a braid of her hair which she cut off at the age of 19!

There are many items of interest to me in our archive. The first that draws me is the archive material from Christopher Bruce's iconic production of 'Ghost Dances', first performed and made for Rambert in 1981. Christopher Bruce, choreographer, former Rambert dancer and Artistic Director, has had over 35 of his works performed by Rambert. 'Ghost Dances' was revived in 2016 and was toured throughout the year.

Sketch from Belinda Scarlett's 'Ghost Dances', 1981, RDC/PD/05/02/305.
Courtesy of Ballet Rambert Limited.



Sketch from Belinda Scarlett's 'Ghost Dances', 1981, RDC/PD/05/02/305.
Courtesy of Ballet Rambert Limited.





Mobile Photograph of Ballet Club Guest Book, 1932 - 1947. Courtesy of Ballet Rambert Limited.

The costume designs by Belinda Scarlett for 'Ghost Dances' really appeal to me, particularly the drawings of the ghosts and how they are depicted. Bruce worked a lot with Amnesty International, and his work on 'Ghost Dances' was inspired by genocide and oppression, especially in Pinochet's Chile. The ghosts represent the spirits of the dead, and in the production they are shown to interrupt the daily lives of a series of ordinary people. The performance references celebrations of the Day of the Dead, and the music is based on traditional Latin American arrangements. When the ghost dancers first walk on stage it is to the sound of the pan pipes, creating a very haunting atmosphere.

Another of my favourite items is the Company scrapbook from 1932-1947. The book is often used by researchers to find out more about events that have been recorded in the company's history by the press. It is very fragile, filled with delicate press cuttings. I really enjoy looking at this sort of ephemera. I particularly like the pages that relate to Frederick Ashton's early ballet 'Les Masques', first produced by Rambert in 1934 and starring Sally Gilmour, with beautiful décor by Sophie Fedorovich. The story of this early ballet is set at a

“The ghosts represent the spirits of the dead and in the production they are shown to interrupt the daily lives of a series of ordinary people.”

masked ball and the costumes are simply gorgeous. It's a lovely story where both wife and husband meet in disguise but end up falling in love all over again.

The right side of the book's press cuttings feature Antony Tudor's ballet 'Jardin aux Lilas' (1936) for Marie Rambert. The story relates to Caroline, the bride-to-be, who, on the eve of her marriage to a man she does not love, tries to take a last farewell from her lover amongst wedding guests who keep interrupting them! Again the set design and costumes are very striking and beautiful.

My final favourite is a collection of amazing correspondence between Marie Rambert and

“...the set design and costumes are very striking and beautiful.”

one of the most well-known and loved poets of the twentieth century and also essayist, publisher, playwright, literary and social critic. In the letter he congratulates Rambert on an award she received in 1962, Dame Commander of the Order of the British Empire. The award recognised contributions to the arts and sciences, work with charitable and welfare organisations and public service outside the Civil Service. Eliot's response to Rambert winning this award on the 8th November 1963 was to say, “the Honours List has just reached me love, I'm delighted!” It's such a short, sweet note but I found it particularly touching and affectionate which is why it remains one of my favourite items.

Emma Brignall
Rambert Archive

From Here to Eternity?

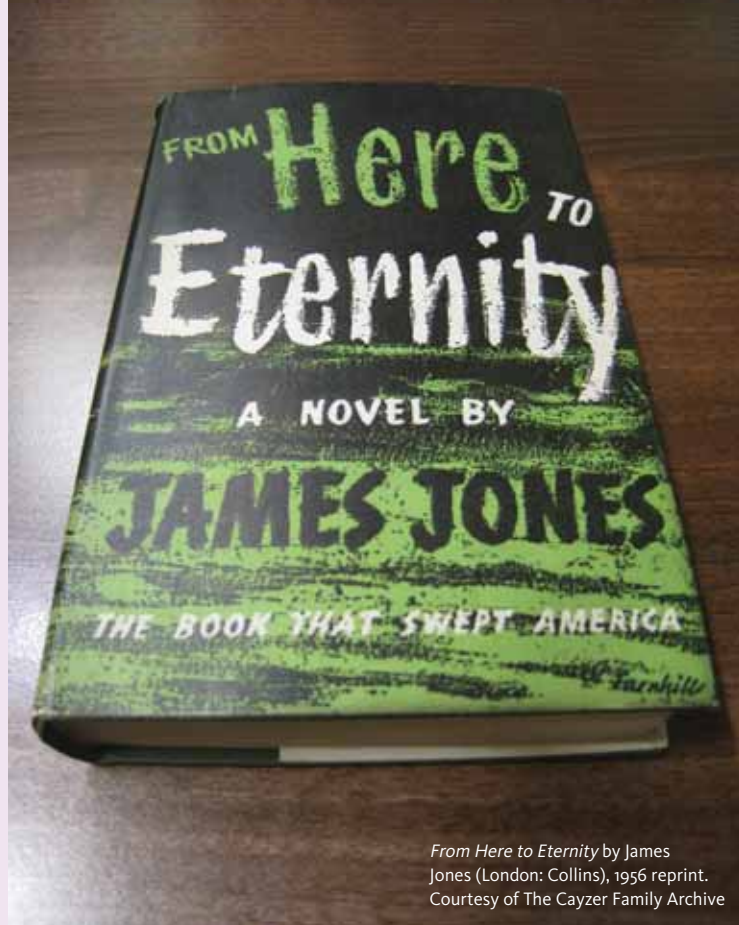
Susan Scott talks about how the discovery of a note inside a copy of a classic novel shed light on views on a merger of two shipping companies.

The Cayzer Family Archive contains the surviving historical papers of the Clan Line shipping business and other companies in which the family were involved. Founded by a member of the Cayzer family in the nineteenth century, the Clan Line shipped freight around the world, competing on certain routes with two rivals: the Castle Line and the Union Line. These latter two shipping companies had secured lucrative contracts with Royal Mail to deliver mail by sea; contracts which they were forced to share between them but which fortunately paid well. Then in 1900, the two companies merged to form the Union-Castle Line which, with its monopoly of the mail contract, could afford to take less general freight and instead offered an improved passenger service. The new service carried hundreds of people by sea at a time of gradually increasing standards of luxurious accommodation as the decades went by.

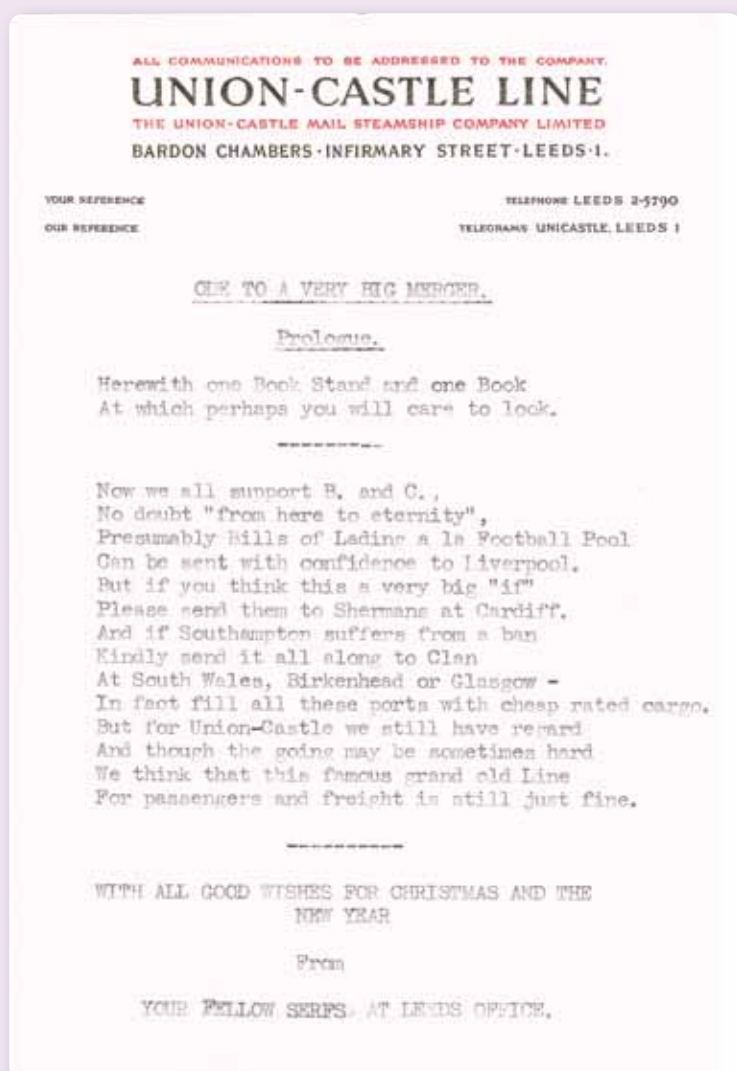
For the next fifty years or so, the Union-Castle and Clan Lines continued to compete on the routes they shared, but by the 1950s it was clear that the British shipping industry was going to need to rationalise itself to survive. The two now venerable lines began a discussion, or a negotiation, or a legal tussle, depending on one's point of

view. The upshot was that on the 1st February 1956 a new company, British & Commonwealth Shipping (B&C) was formed in an entirely amicable merger between the Union-Castle and Clan Lines. As the dust settled over the next few months it became obvious that the merger was really a takeover by the Cayzers and their Clan Line, of Union-Castle. But this was Head Office politics, and the two lines, represented by their respective offices up and down the country, continued to run much as before with Clan carrying its freight, and Union-Castle transporting mail and some freight, while also running its well-established passenger services.

All of which brings me to an item in the archive which is definitely a favourite of mine, since it shines an unexpected light on the feelings of staff further down the B&C pecking order about the merger. We recently acquired this 1956 reprint hardback copy of *From Here to Eternity*, something of a bestseller on first publication in 1955, but better-known by most people as the film in which Burt Lancaster and Deborah Kerr have a memorable tussle of their own in the surf on a beach. The novel itself has nothing to do with Union-Castle. The hook is the piece of letterhead tucked inside. The book was a Christmas gift



From Here to Eternity by James Jones (London: Collins), 1956 reprint. Courtesy of The Cayzer Family Archive



Christmas letter from the British & Commonwealth Shipping Leeds Office, December 1956. Courtesy of The Cayzer Family Archive

in 1956, from the Leeds Office of the erstwhile Union-Castle Line, to someone, perhaps in one of the other Union-Castle offices, who would appreciate an unmistakably catty little poem about the “merger”. Unsurprisingly, Union-Castle employees were disgruntled by developments, and felt that their elegant cruise liners were somehow devalued by permanent association with those dreadful down-market Clan Line freight ships. Evidently the Leeds employees were not afraid to make their feelings known to a select few. Even their use of the old Union-Castle letterhead, which they probably secretly (or not so secretly) thought far superior to the B&C stationery with which every office would have been overflowing by the end of 1956, shows their loyalty to the good old pre-merger days.

It is unlikely that Head Office ever found out about this rather cheeky evidence of dissent in the ranks. And it might have surprised the Union-Castle diehards to learn that their Clan Line compatriots actually viewed them right back with much the same disdain. I’ve spoken to old Clan Line sea-staff who were transferred from Clan to Union-Castle ships and felt this was a terrible comedown. Clan ships were quite patently “proper” ships doing a proper job, whereas the cruise liners were something of a circus, with officers spending their time dancing attendance on the passengers, instead of doing any real work.

But what the Union-Castle “serfs” at the Leeds Office could not have foreseen back in 1956 was that the income generated by all that “cheap rated cargo” carried by the Clan Line for British & Commonwealth Shipping helped to underwrite the cost of running the Union-Castle cruise liners for years, as they gradually lost their mail contracts, and their passengers, due to the rise of faster, cheaper air transportation. The fleet was sold off, ship by ship, until the very last vessel (a freight ship: the cruise liners were all long gone, and the freight ships too had had their day) was sold in 1986. In the end, that avowed “eternity” of support in 1956 could only last another 30 years.

Susan Scott

The Cayzer Family Archive

Favourites of The Library and Museum of Freemasonry

Louise Pichel describes some interesting items in the Library and Museum of Freemasonry.

The Library and Museum of Freemasonry is located at Freemasons' Hall, a rather imposing building in London's Great Queen Street. Visitors are often surprised that public tours are available and that the Library and Museum has such a wide range of items available for research. This article introduces particular favourites of the Archives Team not included in current exhibitions.

Like most archive services, the Team receives a lot of genealogical enquiries. The easiest way for someone to find details of an ancestor's Masonic career is through our membership registers, which are available to search on *Ancestry* up to 1921. The registers were compiled from the annual returns of members, sent to Freemasons' Hall by Lodge Secretaries. While many are fairly formulaic, listing the names, addresses and professions of members, eighteenth and early nineteenth century returns frequently include letters and notes. A recent discovery revealed striking watercolours of a plan, elevation and interior view of a lodge room at Kheda, once known as Kaira, India dated 1822. The Lodge met in the 17th Regiment of Light Dragoons under a 'travelling' Warrant, which enabled the lodge to move around wherever the regiment relocated. The artist who painted these watercolours, George Salisbury, was a private and possibly a regimental musician. As a serving member of this Lodge he attended meetings but did not pay a subscription. He was initiated in this lodge room at Kaira and his paintings reveal that the room was used for several different Masonic ceremonies. It is rare to find images of masonic halls at this date, in particular interiors, and their survival is surprising especially given the distance the annual returns travelled from India to Grand Lodge in London.

The Archive also holds a collection of illuminated addresses which were sent to prominent freemasons or other public figures in recognition of particular events or occasions. Whilst many celebrate the inevitable births and deaths, others are altogether more colourful and commemorate unusual events. One

Watercolour paintings of the exterior and interior views of a lodge room at Kaira, 1922. Copyright Library and Museum of Freemasonry, London.





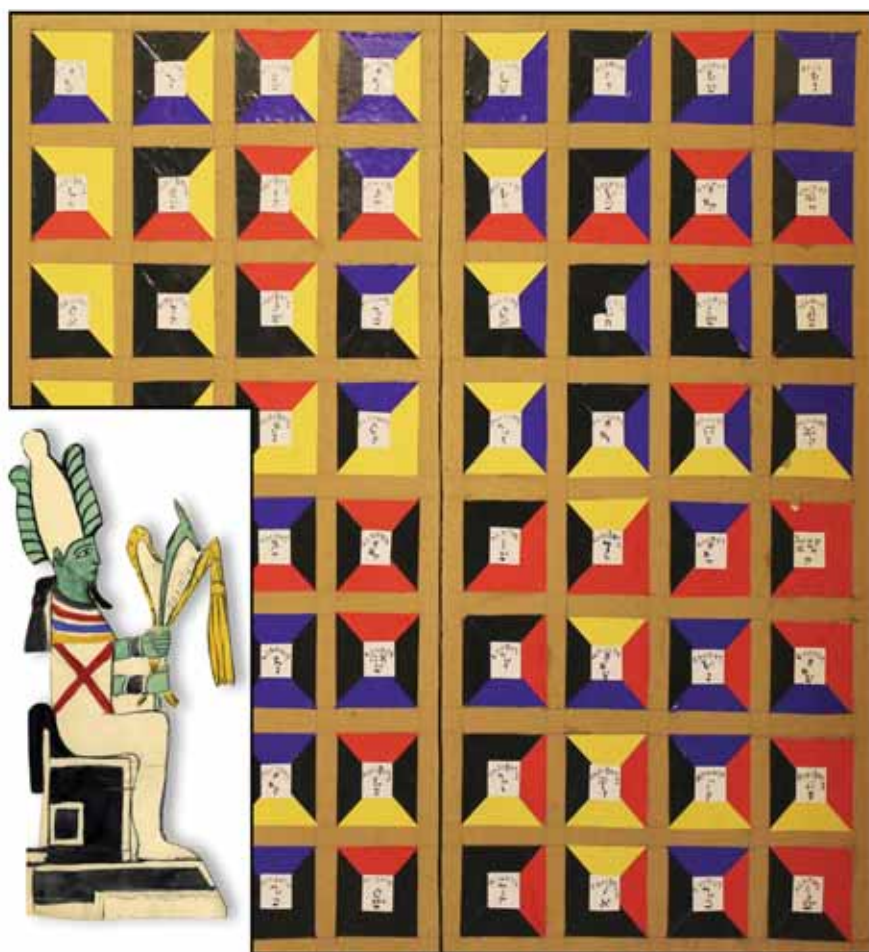
Loyal Address to Edward VII from members aboard the SS Norman, 1902.

particularly decorative example was sent by freemasons on board the Union Castle Royal Mail Steamship *Norman* to King Edward VII, who served as Grand Master of the United Grand Lodge of England before his accession to the throne in 1901. As well as meeting in designated halls and rooms, occasionally freemasons met informally aboard ships. The *S.S. Norman* was requisitioned to transport troops during the Boer War (1899 – 1902) when this address was sent, indicating that some of those on board were freemasons who met informally to share their mutual interest.

The address offers congratulations to the King on escaping injury aboard the yacht, *Shamrock II*. The vessel was built to compete in the 11th Americas Cup race in 1901. The King travelled from London to Southampton for its last formal trial before the competition began. He was sitting at the top of the stairs leading below decks when the mast of the yacht collapsed. Thankfully, there were no reported injuries.

Among the documents relating to Craft (Lodge) and Royal Arch (Chapter) freemasonry is one collection relating to a mystical organisation. The archive of the Hermetic Order of the Golden Dawn has proved popular among researchers since it was catalogued in 2011. Founded in 1888 by freemasons Dr William Wynn Westcott, Dr William Robert Woodman and Samuel Liddell MacGregor Mathers, the Golden Dawn admitted both men and women as members. The collection includes ritual items, personal papers, printed books and artefacts. The collection includes art work and several of these particular items have a rather charming home-made quality.

One of the most unusual items in the Archive collection is a set of Enochian Chess boards, discovered by serendipity at the back of a museum store. Named after the Enochian system of magic, which is based on the 16th Century writings of the astrologer Dr John Dee, the game was created by William Wynn Westcott. Although the rules, completed at a later



Enochian chess board (Earth), with chess piece depicting Osiris (inset) © Library and Museum of Freemasonry, London

date by Mathers, remain a mystery, records suggest that the game required four players and four boards. Each of the boards correspond to a classical element (red for Fire, blue for Water, yellow for Air and black for Earth) and a surviving playing piece features the Egyptian deity Osiris. The boards have 64 individual squares, each divided into triangles using coloured gummed papers to create a pyramid effect. In the centre of each square is text in Hebrew, Enochian and Coptic script and although it is not known who owned these boards, this text may be in Westcott's hand.

To search the on-line catalogue and to find out more about the collections available for research from Monday to Friday, from 10am-5pm, visit the website at www.freemasonry.london.museum. Tours of Freemasons' Hall and the new Three Centuries exhibition are available Monday to Saturday 10am to 5pm.

Louise Pichel

Library and Museum of Freemasonry

Wrotham Park bombed with a Ham Bone

One item of furniture that always catches the notice of people visiting Wrotham Park Mansion is a glass cabinet housing a ham bone with a fragile canvas parachute attached. The bone has a cartoon on one side of Edward (sic) Grey, the then British Foreign Secretary, and an inscription 'was fang ich armer Teufel an?', the title and first line of an old German soldier's song, translated as 'what's a poor devil to do?' or translated by others as 'what have I started, poor devil?'. On the reverse is written 'Zum Andenken an das ausgehungerte Deutschland', translated as 'A souvenir from starving Germany'. This was probably a political gibe to state that the British naval blockade of Germany was not working and that food was plentiful, to counter comments in the British press.

The response to any enquiries regarding the bone, until November 2016, had been: "There is no documentation stating: how the bone ended up in the house". The only reference to it is an entry in the diary of The Viscount Enfield, whose father Francis Earl of Strafford lived at Wrotham Park Mansion, for 8th September 1915 simply stating "Zeppelin dropped bone in W.P.". One other document alludes to the ham



Ham bone thrown from Zeppelin onto Wrotham Park. Courtesy of the Wrotham Park Collection

bone: a letter from the British Photographic News Agency dated 16th September 1915. The letter stated that the requisite permits had been sought from the War Office to photograph the bone, but on enquiring at Wrotham Park, house staff informed the agency that the bone had been sent to the Admiralty. Sir Percy Scott of the Admiralty, when asked by the News Agency, had no knowledge of the whereabouts of the bone.

The British Photographic News Agency had promised Viscount Enfield copies of any photographs taken, but no such photographs have ever been found. Nor has any correspondence from the prolific letter writing of Lord and Lady Enfield, whose correspondence was filed in year order with an index. The frustrating fact is that the 1915 letter file is missing, presumed lost during a period when the Wrotham Park archives were stored in a leaking farm outbuilding.

Two incredible coincidences occurred in 2016. First, the bone fell out of the parachute that had originally been dropped by Zeppelin L13 in September 1915 onto Wrotham Park. The second coincidence was a chance meeting in the village of Much Hadham in November 2016 with Ian Castle, an historian of Zeppelin warfare during World War One. He spoke of a bone being dropped on Wrotham Park, but that he did not know of its whereabouts. He has since been to Wrotham to observe the bone and as a result Wrotham Archive now has information about it from The National Archives. It was the 100th anniversary of the death of Kapitan Leutnant Heinrich Mathy and his crew of Zeppelin L31, shot down over Potters Bar, on 1st October 1916. This was the same Zeppelin commander that GHQ Home Forces featured in a photograph in a 1918 summary of the Zeppelin raids of August and September 1915 (The National Archives, AIR 1/2319/223/30/2).

Charles Dace

Wrotham Park

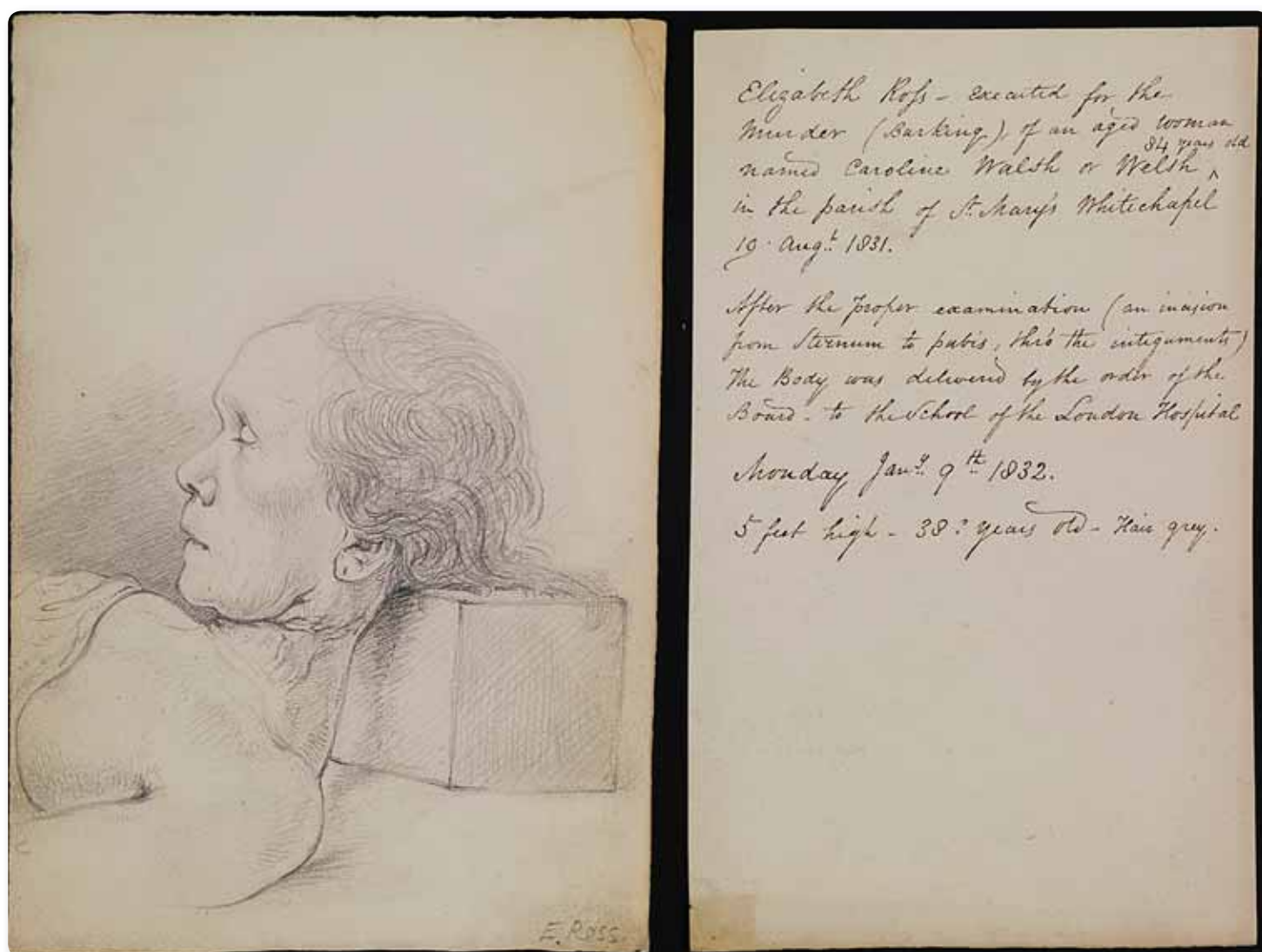
If only I had the time to...

Louise King talks about her highlights from the collection of the Royal College of Surgeons of England

In February 2017, I celebrated my tenth anniversary as Archivist at the Royal College of Surgeons of England. In the time that I have been here I have naturally come to have my favourites in the collections. When running public events such as Museums at Night or Open House, I will always pick something from my favourites to put on display. Even if it is a more specialist group, I will try to slip one of them in to capture a new audience and give me another chance to rhapsodise about them. If this were an issue for writing about a favourite creator of archives, then I would pick a man called William Clift and go on at length about his beautiful, legible handwriting and his considerate record keeping. Although for the purpose of this article, I will limit myself to writing about two items in the extensive archives that Clift left. I will also try to convince of the beauty of a collection of drawings that show patients with syphilis!

William Clift and his Archives

William Clift (1775-1849) was the last pupil of the anatomist John Hunter. He was also the first conservator of Hunter's collection when it formed the basis of the Hunterian Museum at the College. Clift had originally hoped to become a surgeon but found his life went in a different direction after the sudden death of Hunter. We have a wonderful set of diaries which he kept from 1811 until 1842 (the year he retired). He lived onsite, with his family, recording not only expenditure on items such as



Clift, Heads of Murders, Elizabeth Ross. MS0007/1/6/1/1/3 and 4. Courtesy of RCS England

pencil drawings, which clearly show the garrotte marks. Alongside their name and age, Clift noted their crimes. I'd love to have the time to study the Old Bailey archives and bring all of the information together about these people.

Drawings of the patients at the London Lock Hospital

Despite their subject matter, patients with various symptoms of syphilis, I think that these drawings are beautiful; although some of my colleagues continue to disagree with me. They fall into two groups, one set from the mid-nineteenth century and another from the early twentieth century. The twentieth century drawings tend to focus on the genitals and really aren't for the squeamish, as they were commissioned for a medical textbook. The nineteenth century ones are more like portraits, although genitals are also depicted. They show women's backs or faces, with lace caps on their heads, and the shirts and jackets of the men are often captured. Their feelings are all too visible on their faces, when shown, although that may have been exacerbated by how long they had to sit for the artist.

The nineteenth century pictures have always been amongst the material most requested by researchers. This, along with getting them out for displays, meant that we decided to have them digitised in 2013, with funding from the Wellcome Trust. I would love to research the artists: we know one was employed by a lot of surgeons to illustrate their publications, so there must be more out there!

As the College prepares to rebuild itself over the next three years, and the archives will have a temporary home, I am being asked to list all the things I plan to do (presumably to occupy my many suddenly free hours...) so perhaps I will finally find the time to start on these projects.

Louise King

The Royal College of Surgeons of England

Pioneering fundraising to digitise invaluable documents

Jennifer Anne Hunt talks about the launch of a Kickstarter Project to digitise a vital part of the Royal Voluntary Service Archive.

There are many treasured and unique items in the Royal Voluntary Service Archive & Heritage Collection. These include wartime uniforms, important letters and fantastic photographs, to name but a few. However, some of our most valued records are the 300,000 Narrative Reports dating from 1938-1996, charting the hidden history of over one million women who volunteered to improve British social welfare. Their obvious importance since their discovery 10 years ago and subsequent inscription on the UNESCO UK Memory of the World Register in 2010, has led to them being given more attention than perhaps any other part of the collection.

Inevitably these precious and very fragile documents are handled more often than any other. It is the age-old archivists' dilemma: preservation versus access. In a national first for archives we launched a Kickstarter Project, Hidden Histories of a Million Wartime Women, aiming to raise £25,000 so we could digitise and publish online the reports written between

Reports 2.

WOMEN'S VOLUNTARY SERVICES FOR CIVIL DEFENCE.
MONTHLY NARRATIVE REPORT.

CENTRE.....Sheffield.....COUNTY.....Yorkshire.....MONTH.....Dec. 1940.....

This report should contain a statement of the activities of the Centre during the month and include information under any of the following headings which are appropriate:-

- (1) EVACUATION. (a) General Position, numbers received and remaining, (b) Residential units, i.e. sick bays, maternity homes, nursery centres, children's homes, hostels, etc., (c) Communal Feeding, (d) Clothing schemes, (e) Leisure time activities - Adult, Children, (f) Any other activities.
- (2) A.R.P. (Including provision of shelter and amenities for the homeless after air raids). (3) TRANSPORT. (4) HOSPITAL SERVICES. (Including Nursing Auxiliaries, First Aid Lectures, Blood Transfusion Service, etc.)
- (5) CACTENS. (a) Number of canteens (b) Authority under whom each canteen works (c) Number of helpers, paid/voluntary. (d) Numbers fed per week (e) Type of food served. (6) HOSPITAL SUPPLY DEPOSITS AND WORK PARTIES.
- (7) MEETINGS. (8) RAIWAYS. (9) OTHER ACTIVITIES.

HEADINGS.

In view of the fact that our City was on the 12th and 15th December involved in heavy and concentrated air attack, and our usual activities disorganized for the time being, it is considered advisable to give a general account of our work, and we hope this form of report will be in order on this occasion.

As the attack on the 12th lasted many hours and serious damage was done the first problem needing immediate attention was the staffing and working of the Feeding Centres and the care of homeless. The original scheme, arranged by the Public Assistance Department, comprised 55 Centres, staffed by about 1600 W.V.S. volunteers, who had definite instructions to report for duty when the emergency arose. Unfortunately, out of these Centres only 10 were found to be fit for use - and as far as can be ascertained 300 or 400 of our own volunteers were either bombed out, or had to evacuate their homes on account of time bombs. Centres were improvised at various points, but it was no unusual thing for a Centre to be opened, and shortly after the homeless from there had to be transferred owing to "time bombs". This made the feeding of the people even more difficult - but those of our W.V.S. women who were left reported for duty and worked incessantly absolutely on their own for days and nights, in relays, and gave every possible help. The meals were sent from our Sheffield Central Institution, and in one morning alone 12,600 meals were cooked and transported to Feeding Centres - The work of this Institution in regard to the feeding of the thousands of homeless was little short of amazing. Our own Head Office was out of service on Friday morning, Dec. 13th - the roof in, and windows broken, and we went over to the large Reception Room in our Town Hall, where we have been ever since. All requests for W.V.S. help were telephoned to us there - clothes were sent in in large quantities from everywhere, and we had a staff of women sorting - a large number of cars standing by to take loads to each Feeding Centre - .. As more people had to be moved from their homes, other Rest Centres were set up at a moment's notice, where people were accommodated until the time bombs went off, and they could return. At the Town Hall, we also fitted out a certain number of homeless with clothes etc. we kept in touch with the Centres and supplied them with all they needed in the way of clothes, soap, towels, etc. etc. If there was a shortage of help we endeavoured to provide it - but the W.V.S. workers already at the Centres

Signed.....A.M. Wilson.....
(Centre Organizer)

TO BE COMPLETED IN TRIPLICATE AT THE END OF EACH MONTH. ONE COPY TO HEADQUARTERS, 41, TOTTILL STREET, LONDON, S.W.1. ONE COPY TO REGIONAL ORGANISER. ONE COPY TO BE RETAINED AT CENTRE.

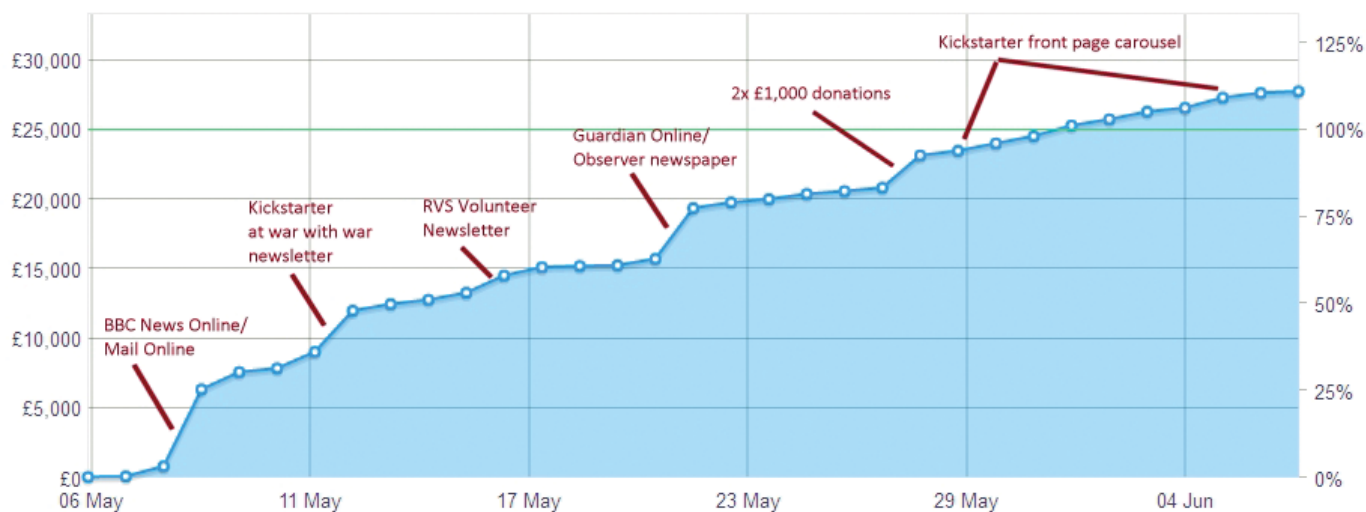
IN FURTHER SPACE IF REQUIRED PLEASE USE BOTH SIDES.

Narrative Report Sheffield December 1940, WRVS/HQ/NR/R2/1940-CB/SFF © Royal Voluntary Service

1938 and 1941. This would require imagination, ingenuity and 'most of all' careful planning.

The development stages of the project began in 2015, a year before its launch. Copyright and IPR issues were resolved, funding goals were decided and photographs were chosen to accompany the stories contained in ten Narrative Reports which would be used to promote

Funding Process



Funding progress during Kickstarter project © Royal Voluntary Service

the campaign. This culminated in the creation of our Kickstarter website page which explained the project's aims and objectives in detail.

The stories chosen to front the campaign had to be emotive, engaging and show the reality of living in wartime Britain. This was an enormously difficult task, with approximately 2000 different WVS Centres across the country to choose from and a variety of writing styles; for example the detailed journal style of Mrs Graham from Sheffield:

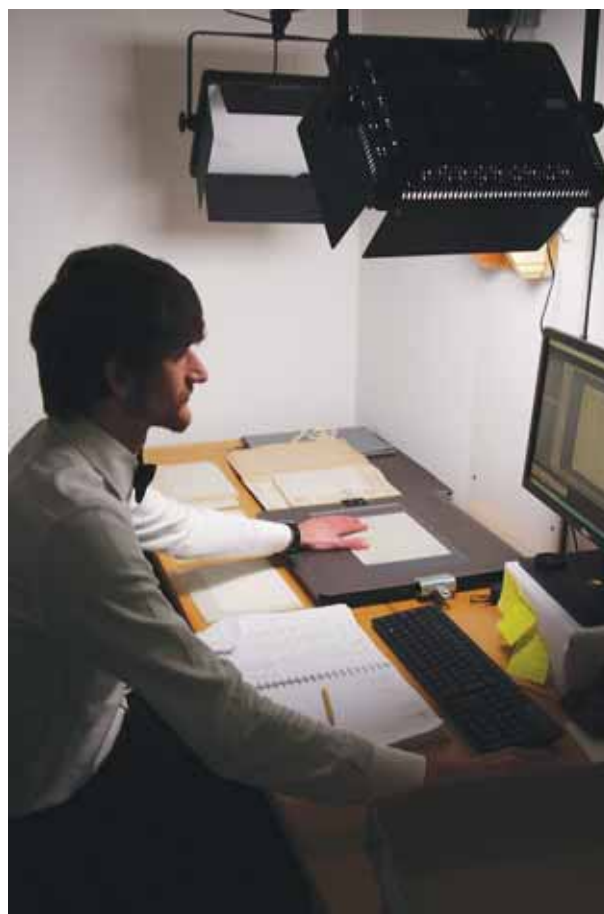
"[Feeding] Centres were improvised at various points ... this made the feeding of the people even more difficult – but those of our WVS women who were left reported for duty and worked incessantly and absolutely on their own for days and nights, in relays and gave every possible help".

(The full report can be seen in the accompanying image on page 27.)

Or the brevity of Mrs Cardwell, Holderness Rural Central:

"One German parachutist captured by me yesterday 8th July 1940."

A few of these stories were chosen to be part of our campaign video which was given vital support by the Charity's celebrity ambassadors, Patricia Routledge and Victoria Coren Mitchell. A key part of any Kickstarter campaign are rewards for backers: they had to be exclusive, limited edition, attractive and factored into the project budget.



Our Assistant Archivist Digitising the Narrative Reports © Royal Voluntary Service

Rewards included: special postcards, limited edition posters, copies of Narrative Reports before anyone else and a visit to the archive.

Launched on the anniversary of VE Day, 'Hidden Histories of a Million Wartime Women' ran for 30 days and was heavily promoted through online and traditional media. The campaign got off to a

great start, with online articles from the Mail Online and BBC News. Both helped to generate low value pledges from a large number of backers: this pattern recurred when Kickstarter gave the project a vital boost, featuring it in its newsletter. In contrast, more traditional media such as articles in the Observer Newspaper and the Guardian website generated fewer pledges but of a larger value. Continued promotion of the project through editorial articles for different audiences was what brought its success. As the graph (opposite) shows, funding peaked and plateaued in line with media coverage until the target was met and surpassed. In the end 705 backers helped us to raise £27,724, enabling us to achieve our otherwise impossible task of making these valuable documents available to all.

While part of a large national charity, our archive runs on a relative shoestring. Making the best of what we have is one of our biggest strengths. This project was no exception as we wanted to make sure our backers got a professional result and value for their money. Including all our equipment and staff costs we have been able to deliver the project at well under half the cost of sending it out and also achieved a better result.

This campaign, though, was not just a means to benefit and raise money for the archive and improve access. Our archive is just one tiny part of a national charity that helps older people through volunteering and it must be 'institutionally useful' in order to survive. We are incredibly fortunate to care for one of the most powerful tools the charity has in promoting the value and commitment of our volunteers over almost 80 years. The Kickstarter campaign brought the work of our charity to a new audience of over 80 million people and engaged them not only in our past but in our future, too. It just goes to show what a small archive can achieve when it puts its mind to it.

Jennifer Anne Hunt

Royal Voluntary Service Archive & Heritage Collection

Rediscovering the Archive of Art and Design through 'Design Archives Online'

The Victoria & Albert Museum's Archive of Art and Design (AAD) holds many wonderful things and on a daily basis I'm reminded how lucky I am to work with designs, drawings, photographs and papers produced by icons such as Lucienne and Robin Day, Eileen Gray and Hugh Casson. It is always a pleasure to retrieve these favourites from their acid-free homes to show visitors and researchers. But having less time for cataloguing in recent years, I've missed the opportunity to discover new favourites.

I was excited to have the opportunity, therefore, to work on a project launched in summer 2016 to raise the visibility of the archives of 30 Jewish émigré designers in our care. Many of these designers escaped the Nazi regime in the 1930s or survived the persecution of the Second World War to make their homes in Britain in the 1940s. This first phase of the AAD's 'Design Archives Online' project has been generously funded by the David Berg Foundation, New York. Over the last few months I've been working as part of a small team, cataloguing, retro-converting and auditing archives including those of

the industrial designer Gaby Schreiber, the graphic designers Hans Schleger and Romek Marber, and the textile designer, Trude Neu. It's been a fantastic opportunity to delve into archives that I didn't know very well, and learn more about those that I thought I did.

The Archive of Art and Design is the UK's leading collection of archives of applied art and design and a key destination for those investigating the lives of practitioners as well as the history of businesses and other organisations involved in applied art and design in Britain over the last two centuries. Much of the material that we hold relates to the working lives of its creators, so it's always a delight to discover things that reveal something more of the life of the person behind the work.

An example of this is in the archive of George Him, the influential graphic designer who brought with him a modernist perspective when he arrived in Britain in 1937. One of the largest archives included in the project, it covers his entire career and includes designs, posters and other promotional material for clients including the Ministry of Information, the Post Office and Schweppes. The archive also includes charming sketches and reminiscences of Him's childhood. A particular favourite of mine is this sketch of a summer holiday to one of the Baltic seaside resorts of Germany, which shows a young Him digging in the sand, while his mother's feet poke out of a 'Strandkorb', described by Him as 'a sort of enormous butler's chair made of wicker and covered in canvas'. Him's sketch perfectly captures the blustery sky and wild sea - a depiction of a day at the seaside that will, I'm sure, resonate with many of us!

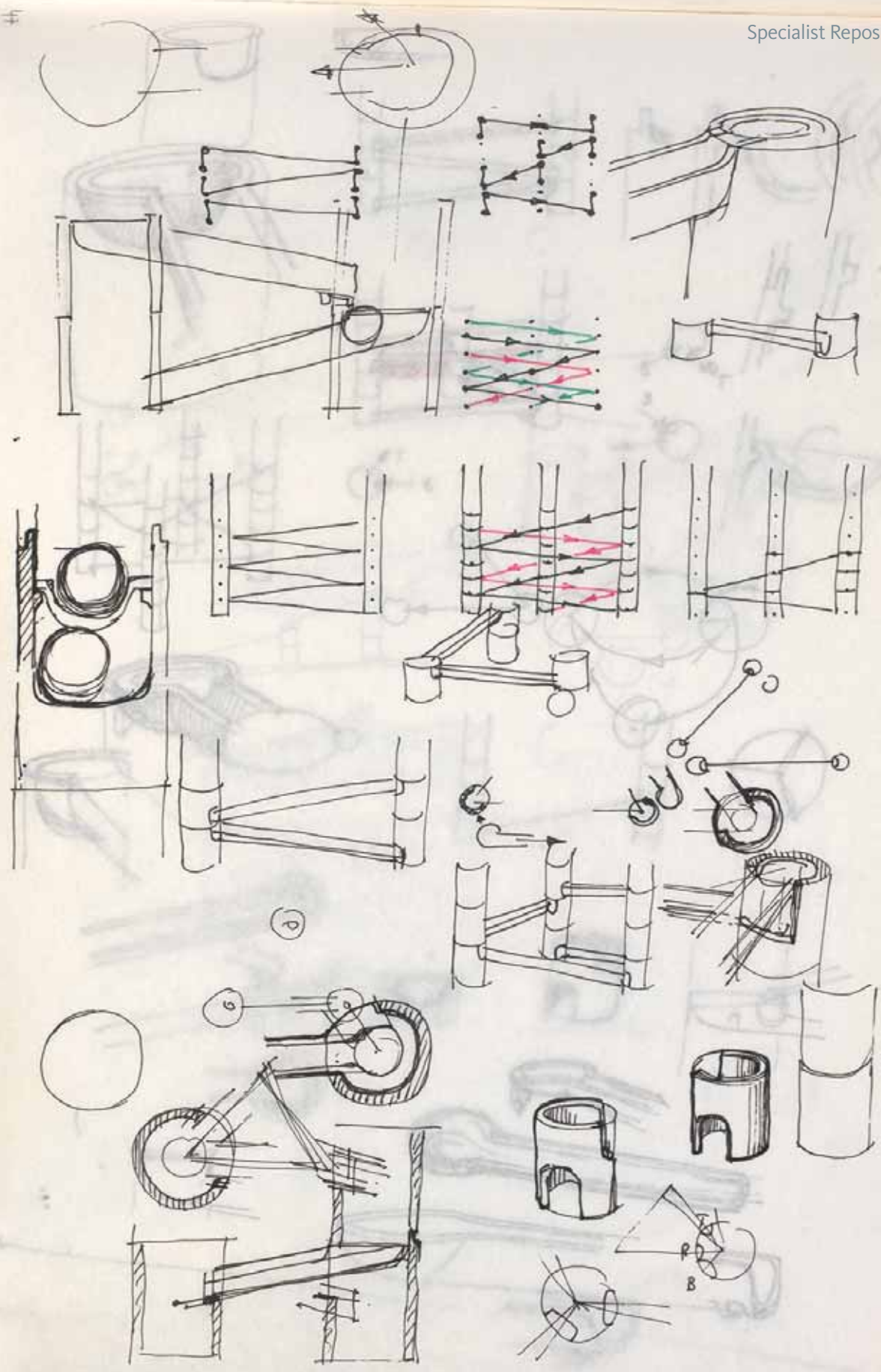
It is often the personal connections I find in archives that appeal to me the most. In the industrial and product designer Tom

Karen's archive are over 80 sketchbooks documenting the development of many of his design projects, from the Raleigh Chopper to the Bond Bug car to the marble run, which is still in production today. Karen has said that he has a 'fondness for toys', and that he designed the marble run after being inspired by a fixed wooden marble run that was given to his young children for Christmas. I love these sketches from the late 1960s, showing how his toy was born; I have happy memories of playing with it for hours as a child, putting it together before watching and listening to the satisfying rolling and clunking noise as the marbles

Sketch, George Him, ca.1972, AAD/1997/19/467 ©Victoria and Albert Museum, London/estate of George Him



“It is often the personal connections I find in archives that appeal to me the most”



Sketchbook, Tom Karen, ca.1967-69, AAD/2015/14/1/24 ©Victoria and Albert Museum, London/ Tom Karen



“It’s always a pleasure to retrieve these favourites from their acid-free homes to show visitors and researchers”

raced down the shutters. My children love playing with it still.

Although I could go on, my final favourite is a sketchbook belonging to the Bauhaus trained artist, architect and interior designer, Franz Singer. Produced when Singer was about 20 as a tribute to the artist Franz Marc, a founder of Der Blaue Reiter art movement, this poignant and beautifully-drawn personal work includes the poet Else Lasker-Schüler’s obituary for Marc after his death in action in 1916:

‘Der blaue Reiter ist gefallen, ein Großbiblischer, an dem der Duft Edens hing. Über die Landschaft warf er einen blauen Schatten/The Blue Rider has fallen, a mighty, biblical figure about whom there hung a fragrance of Eden. Across the landscape he cast a blue shadow. Er war der, welcher die Tiere noch reden hörte; und er verklärte ihre unverständenen Seelen/He was the one who could still hear the animals speak; and he transfigured their misunderstood souls.’

I’ve discovered that my favourite things are often the personal material that can be found in archives, things that I feel a connection with or that tell me something different about the creator than their work alone does. One of the best things about being an archivist is the privilege of ‘getting to know’ all these wonderful people whose archives we are lucky enough to look after. I hope that our Design Archives Online project will encourage many more people to discover their own favourite things in the Archive of Art and Design.

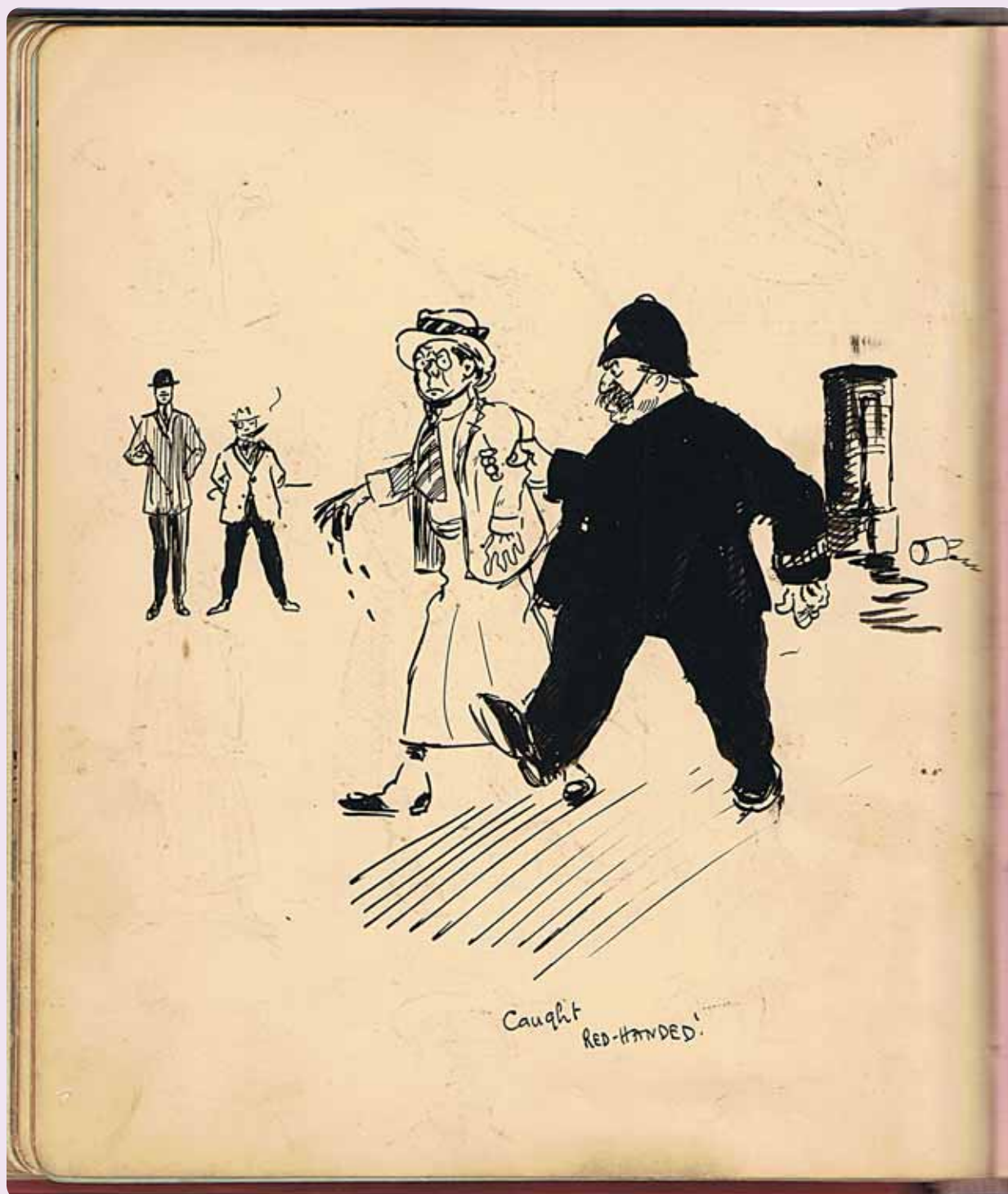
Alexia Kirk

V&A Design Archives Online

Father Drea’s drawings: the graphic diary of an Irish priest in Edwardian England

For much of the twentieth century it was not uncommon for newly-ordained Irish priests to serve an apprenticeship in Great Britain, the U.S.A. and beyond, before being recalled to Ireland when an appointment became available in their home diocese. In Limerick Diocesan Archives there is an extraordinary visual record of one priest’s ministry in Durham, England between 1912 and 1914: a graphic diary documenting the life of Fr Martin Drea (1888-1965), a priest of the diocese of Ossory in southeast Ireland. Ostensibly a collection of humorous sketches, it contains a wealth of material recording various aspects of student life in Maynooth at the turn of the century. In addition, it provides a valuable insight into the life of an Irish priest working in England and a colourful commentary both on contemporary events and on parishioners, priests and members of the wider Durham community.

Martin Drea was ordained to the priesthood in St Patrick’s College, Maynooth in June 1911. Immediately after ordination he was appointed to the diocese of Hexham and Newcastle, serving in St Michael’s parish, Eshlaude, County Durham and from 1912 ministering in the outlying All Saints Church,

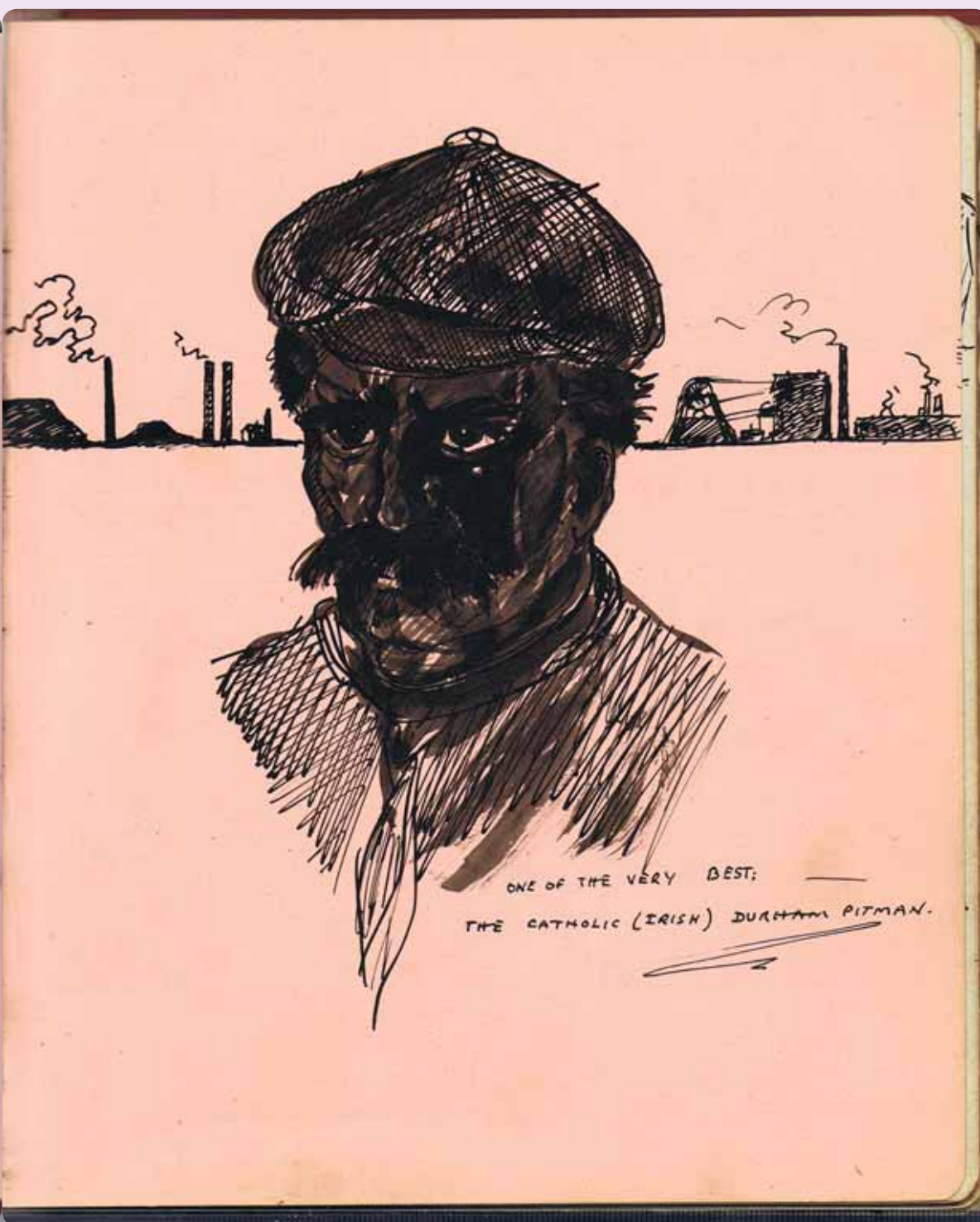


'Caught red-handed!' depicting the arrest of an English Suffragist. From Fr. Drea's collection, Limerick Diocesan Archives. Used with permission of copyright holders.

Lanchester. The diary (114pp, 22cm x 18.5cm) is a unique account of his early years in All Saints, but of equal interest are reminiscences of student days in Maynooth, recalled from the distance of the English mission. He paints an evocative picture of the seminary, with character studies of students and staff, observations on discipline and the rule, depicting staples of student life, including sports and theatrical productions, punctuated regularly by exams.

In the Lanchester drawings a similarly vivid portrait emerges of his parishioners, many of whom were

Irish emigrants working in the Durham pits, including several character studies of pitmen returning from work and turned out in their Sunday best. The sketches also capture glimpses of the domestic life of his community, with additional references to education, sport, the emerging scouting movement and the novelty of the cinematograph. Beneath the playful whimsy of many of the sketches, which portray a keen eye for detail, is a perceptive commentary on the life of a young Irish migrant priest in England. Side by side with descriptions of clerical leisurely pursuits such as cards and shooting, he hints at the challenges of ministry, not



'One of the very best: the Catholic (Irish) Durham pitman', character study of an Irish pitman in County Durham. From Fr. Drea's collection, Limerick Diocesan Archives. Used with permission of copyright holders.

least the difficulty of visiting his parish on foot. This was alleviated in part by his acquisition of a Douglas 2.75 horsepower motorbike in late 1913 which enabled him to carry out his round of sick calls and other duties with greater ease.

A few of the images in the diary suggest a sense of loneliness and isolation on the part of the young priest and the sometimes strained relationship with his English priestly colleagues, some of whom are the subject of character studies and caricatures, including the staff at Ushaw College. The Lanchester material also

contains more general references to travel and aviation, Edwardian interiors and women's fashion and clothing. Political events and movements in the wider world are also featured, including Home Rule and the suffragist movement in a sketch entitled, 'The voteless: recalls the days of the Fenians'.

The volume is dedicated to Dr Daniel Mannix (1864-1963), archbishop of Melbourne and formerly president of St Patrick's College, Maynooth. The dedication reads, 'Never having had any training in the art of drawing, the curate in charge on the English mission

“Beneath the playful whimsy of many of the sketches, which portray a keen eye for detail, is a perceptive commentary on the life of a young Irish migrant priest in England.”

who perpetrated these sketches makes no apology for their artistic defects. His sole object in filling this little book was to give a little memento to the late president of Maynooth.’ A letter of thanks from Mannix acknowledging receipt of the volume in July 1914 mentions a levy duty on works of art coming into Australia. ‘The authorities opened the album ... and it took them two weeks to decide whether the album was liable to duty, and how much.’ He thanks Drea for ‘a gift that cost you so much, and so much appeals to me’. A treasured memento from a former student, it was removed from the archbishop’s papers after his death in 1963. While on holidays in Ireland during the summer of 1965, a Kilkenny priest based in the diocese of Melbourne, a Fr Duggan, gave the book on loan to Fr W. O’Keefe, P.P., Castlecomer. Fr O’Keefe in turn sent it to Dr Jeremiah Newman, then on the staff of Maynooth College and later bishop of Limerick, where the drawings ended their peripatetic journey in the Limerick Diocesan Archives.

Fr Drea for his part returned to Ireland in 1920 and was appointed curate in Thomastown, County Kilkenny, later serving in various positions in the diocese of Ossory before returning to Thomastown as parish priest in 1943, where he died on 23 April 1965.

David Bracken

Limerick Diocesan Archives

The Archives at Gladstone's Library: A few of our favourite things

A few of our favourite things? That’s a tough one. I have a favourite book, room and even a door here at Gladstone's Library. And yes, a favourite door is a thing! The papers, of our founder William Ewart Gladstone (1809-1898) are at the core of our collection. We have his annotated books and his private papers with his political papers being at the British Library. When visitors come and visit the library they are interested in the former Prime Minister, his achievements and record titles. But I find that they are also interested answering questions such as - what was he like? Why is his library in a rural Welsh border town? What did he like to read?

“Being so familiar with an individual's personal collections, you can't help but be pulled into their lives.”

“*It really is a privilege to be granted access to people’s memories and thoughts through the letters they scribbled, the diaries they wrote and the pictures and items that they held on to*”

His diaries have already been published and show an organised method of recording his time and day - an early example of bullet journalling perhaps? He records whom he wrote to, whom he visited and what he read; his day, complete with walks, chapel services and official business. His annotated books give us an insight of what his personal thoughts were at a given time in his life and how his thoughts evolved throughout his life and career.

Gladstone, in the hundreds, if not thousands, of letters he wrote to his wife, siblings, children and father, becomes a person - a family man of the Victorian era. He can, even with all his political achievements and greatness, be a little dull sometimes! I take nothing away from our great Prime Minister, but when I was working my way through his letters it wasn’t the political aspects that interested me, it was more about the person he was at home and at his personal desk. Here he fascinates me.

Take his proposal letter to Catherine Gladstone. It’s so long and rambling that by the time you reach the end of the letter you’re not sure what exactly its purpose was. The health and wellbeing of his sister Helen is a source of constant concern in his life, not to mention the stresses of purchasing and fitting a new carpet in his home. He comes down from the pedestal that I’d put him on during my time as an intern at his great library and becomes a prolific reader and letter writer with interests including theology, literature and history. Being so familiar with an individual’s

personal collections, you can’t help but be pulled into their lives. You eat, sleep and think about the lives they lead, the people they wrote to, and what they were like.

A recent acquisition to the archive, and my current project, is the papers of James England Cotter (Jim Cotter). Before the library acquired the collection, I didn’t know who Jim Cotter was. Many, if not all, of those reading this piece would probably say the same, but I think it’s fair to say he was well-known within the theological/poetry/Christian world, and for his work setting up Cairns Publications, as well as his support of gay communities, which was also a personal cause. His life came to us in 13 neatly organised and arranged boxes, which show the care that he had for his life, for his friends and for his experiences.

Working through this collection is an incredibly humbling experience for me. It documents some incredibly low points, as well as life-changing positive experiences and achievements. Cotter’s circle of friends stretches all over the world as he travels and experiences new adventures, and how he chooses to document and remember these are simple but loving. I find myself talking to friends and colleagues about a man whom I never have and never will meet about what he was like and what he would get up to.

It really is a privilege to be granted access to people’s memories and thoughts through the letters they

scribbled, the diaries they wrote and the pictures and items that they held on to. Working through some collections the individual feels like they become a close friend, my affection for them grows; but at some points it's healthy to have a little break and come back with fresh eyes and a sense of perspective on the time in their life.

And this is my favourite thing about archives at Gladstone's Library. Not a specific item (although there are some good contenders), but their ability to make the individual an individual. If I were working on the collection of someone I fundamentally disagreed with, would I feel the same? Perhaps. I have no way of knowing quite yet, but what I do know is that I'm perfectly happy working with Cotter and finding out what he gets up to next!

Siân Morgan

Gladstone's Library

Calling all colleagues!

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

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





Call for Core Training Co-ordinators

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

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

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

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

Lizzy Baker, ARA Training Group

Email: lizzy.aratraining@outlook.com

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



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