

ARC magazine

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Archives & Records
Association
UK & Ireland

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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.



**Archives & Records
Association**
UK & Ireland

Welcome to **ARC Magazine** December 2016

Welcome to the December issue of ARC, New Professionals. This is my second New Professionals issue as editor and again I was delighted to receive many interesting and informative pieces.

This issue contains a range of articles that show the enthusiasm of New Professionals in an often challenging and uncertain environment. They also show the diversity of archives and the intriguing discoveries that can be made when delving into collections! The articles cover a wide array of subjects such as ways in which archival practices inspire art, the importance and value of graduate traineeships and experiences of first professional roles. Other pieces discuss the importance of corporate oral history and experiences of a graduate traineeship in Florence.

Thank you to all those who have contributed articles and special thanks to Sue Halwa for bringing together such an interesting variety of articles.

I hope you enjoy the issue!



Sophie Stewart
ARC Editor

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opening lines



New professional members of the ARA will soon witness a radical change to how we deliver value for your hard-earned membership fee. One of the main reasons that the ARA exists is to offer members high-quality, innovative career and skills development, as well as to uphold standards in the wider sector.

Our existing Registration scheme has been a great success in this respect for many years. But it has been evident for some time that the scheme does not fit the 'competency-based' realities of the modern economy and workforce. So we have now closed Registration to new applicants and are now beginning the transition to CPD. Rich Wragg's article elsewhere in this edition sets out where we now are and invites expressions of interest from the first generation of CPD participants.

This month's edition of ARC marks the beginning of what will be an extensive programme of communication with members on what CPD will mean to you all and how to get the best from it, across your career. We will do our level best to develop a plan of briefings and training to orientate you over the coming months. Apologies in advance if you feel bombarded: with this kind of change, the golden rule is to provide maximum information so that we cover pro-actively as many of your likely questions and needs as we can.

The three 'levels' of the CPD structure - Foundation, Registration and Fellowship - offer ARA members in the top tier of professional bodies in the UK and Ireland. It's a serious step up. The members of the ARA's outstanding CPD Steering Group have been working to develop the model for some time. Backed by the equally tireless volunteers of the CPD Pilot Group, they continue to refine and improve the new proposed competency framework as we head towards formal launch of the programme in August 2017. Your ongoing feedback is vitally important to this process, so please don't be shy about pitching in between now and then.

The new CPD approach centres on:

- creating a flexible approach to learning,
- encouraging and embracing diversity, and
- ensuring relevance to all our constituent groups - records managers, archivists and conservators - throughout their careers.

The design offers online learning, and a career pathway to those with or without formal qualifications, eg school-leavers, volunteers or non-career members seeking to strengthen their knowledge and skills. It embeds the principle of 'revalidation', ie the need to demonstrate the maintenance of competencies in order to maintain your Foundation, Registration or Fellowship level.

The next big date in the calendar is 25 January, when the ARA Board decides on the most appropriate business plan for implementation. We will publish the results of the November 2016 CPD survey of members - which will inform the Board's decisions - in the January edition of ARC. (It appears that at least 20% of the membership took part in the survey: sincere thanks to all.)

The core of the business plan will be how to finance and sustain CPD over the long term. CPD will come with new costs. It will be managed via a new online platform called Mahara, and we may also need to recruit a staff member to oversee and manage delivery. The ARA Board may be willing to finance the establishment of CPD from the association's reserves. But long-term viability requires it to be self-funding (eg, the levy of charges on top of current membership fees for those taking part or raising membership fees: both options were covered in the November survey).

So, whether you are a new professional or a veteran recordkeeper or conservator, we hope you'll embrace the new approach and champion CPD with your colleagues as we head to launch at the Manchester conference in August.

Jon Elliott

Head of Public Affairs

Collecting Matters

I came to archives and recordkeeping later than many, after working in very different careers: first IT and then language teaching and translation. There were plenty of things that attracted me to the profession, not least the fascinating, unique collections, the mix of practice and theory, and helping other people to find insight and inspiration in the records.

But probably most of all it was the warm welcome I received. Everyone I spoke to was friendly and happy to answer my endless questions. As a profession we are wonderfully supportive of one another and generous with our time and our expertise. At every conference, training event, seminar and workshop, this collaborative attitude shines through. So much so that it can at times be tempting to take it for granted. It's worth reminding ourselves every now and then what a fantastic - and unusual - asset it really is.

Because of course it isn't just about why we join this profession, but also why we stay. It's not always easy, especially in recent years, with budget cuts and increased workloads adding to the strain. So an essential part of what will continue to attract and retain talent in our profession is, I believe, that sense of belonging to a supportive, collaborative community.

Opportunities to meet and share experience and best practice are therefore precious. Facilitating collaborative working is also at the heart of the engagement work we do at The National Archives. While it will undoubtedly be a challenge at times to get out and meet with peers, the benefits are clear.

Thank you all for making this such a special profession and, to all new professionals reading this, welcome!

Owen Munday

The National Archives (UK)

The National Archives
asd@nationalarchives.gsi.gov.uk

www.nationalarchives.gov.uk/archives-sector/our-archives-sector-role/

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

Continuing Professional Development News

One of the most frequently asked questions I hear as a Candidates' Representative is 'when should I enrol on the new Continuing Professional Development (CPD) programme?' My answer is always the same: as soon as possible.

A summary of the overarching scope of the CPD programme and its intended deliverables is:

- Three levels of attainment: Foundation, Registration and Fellowship
- Assessment typically through submission of portfolios
- Online tools to log professional activities and achievements
- Support from mentors and via training courses
- First assessment rounds in 2018, as we wind down and transition from the current Registration scheme
- Revalidation of attainment levels (by submission of evidence of CPD) every five years

It is designed to work across all parts of the archive, record-keeping and conservation sectors, and at all levels of activity from para-professional and volunteer to retired professional.

For more information, the web pages for CPD can be found at <http://www.archives.org.uk/cpd.html>; they give a full explanation of the new programme.

CPD is a vital tool for developing new skills and for staying updated and in touch across archives, records management and conservation. An important role of the ARA as a membership organisation is to support its members in developing into reflective practitioners who can evaluate and build on their knowledge and expertise throughout their careers, at all levels of experience. We hope members will support the new programme.

If anyone has any questions about the new CPD programme then please feel free to get in touch - though if your question is about the right time to enrol, you know what I'm going to say.

www.archives.org.uk

Contacts:

General enquiries for the new CPD programme to cpd@archives.org.uk

For candidates on the Registration scheme (now closed to new entrants)

General Registration Scheme Enquiries:

[<registrar@archives.org.uk>](mailto:registrar@archives.org.uk)

Registration Scheme Events Enquiries:

[<regschemeevents@archives.org.uk>](mailto:regschemeevents@archives.org.uk)

Registration Scheme Admin and Bursaries:

[<regschemeadmin@archives.org.uk>](mailto:regschemeadmin@archives.org.uk)

Registration Scheme Communications Officer:

[<regschemecomms@archives.org.uk>](mailto:regschemecomms@archives.org.uk)

Registration Scheme Mentor Queries and Advice:

[<regscheme Mentors@archives.org.uk>](mailto:regscheme Mentors@archives.org.uk)

Richard Wragg

Communications Officer, Registration Sub-committee

“Don't forget: Existing candidates have 10 months to submit their portfolio under the existing Registration Scheme.”

Welcome to the New Professionals Section issue

Welcome to the Section for New Professionals (SfNP) special edition of ARC magazine. This issue comes at the end of a very successful year for the SfNP. Our Summer Seminar held in Manchester in June received very positive feedback, and we will also be embarking on smaller networking events throughout the country. We continue to gain followers to our fortnightly Off the Record blog and our Facebook and Twitter profiles, and our Peer Pals scheme is growing from strength to strength with increased numbers of mentors and mentees applying.

In this special edition of ARC we let our contributors have free rein as to the theme of their piece, resulting in a diverse collection of articles from across the UK and further afield that truly demonstrates the vibrancy and passion in the sector. From cataloguing the papers of prominent trade unionists or theatrical greats, to themes exploring the relationship between art and activism, and articles discussing life post-graduation, the common theme emerging out of them all is the excitement and challenges facing new professionals in this sector. As I am coming to the end of my first year in this role, I feel proud to be part of a sector that supports each other and faces whatever the future throws at us as one.

Sue Halwa

Publicity Officer, Section for New Professionals

Section for New Professionals Chair Update 2016

The Section for New Professionals (SfNP) has recently undergone a make-over. A change of committee combined with the results of our 2015 member survey saw the Executive Team come together to build on past successes and provide an offering to members which not only reflects our values and priorities, but streamlines our focus on the knowledge and skills needed to make a promising start in any of the information management professions.

It's been a busy year for the section. In January we used our newly drafted Terms of Reference to document our



Recruitment Panel

focus on recruitment and soft skills training to help equip new professionals with the necessary tools to begin a successful career in a fast-paced ever-changing sector. March saw the recruitment of our first Irish representative, who works with the Irish region to promote the section and its activities while representing New Professionals in Ireland. We held our sixth Summer Seminar event in June, taking the opportunity to launch the new programme of events and services to our members. The Summer Seminar will continue to be our main event, but this will now be supported by a series of smaller events located across the UK and Ireland to help us reach as many New Professionals as possible. In August the section manned its first ever stand at the ARA conference. Our Communications Officer spent an enjoyable day networking and meeting all kinds of professionals interested in the work of the section, which has led to a definite yearly addition to the SfNP calendar. At the time of writing we are just about to run our first smaller event in London based on C.V. writing, and, with the delegate list filling up rapidly, this looks to be a successful start to a full events programme for next year.

Alongside our training events, the Peer Pals Scheme continues to offer members an e-mentoring service which allows recently qualified professionals to provide guidance to those considering a career in archives or looking for their first paid position (see the Peer Pals dedicated article later in this issue). Along with our fortnightly blog 'Off the Record' averaging around 1000 views per month, we are continuing to use the digital world to our advantage.

Although the last year has been busy it has also been productive. I consider myself lucky to work alongside an incredibly dedicated and enthusiastic committee who work hard to make the Section for New Professionals a success. We are always on the lookout for new ideas and feedback, so if you have any suggestions, questions or would like to become involved with the section's work please do get in touch at newprofessionals@archives.org.uk. I look forward to hearing from you.

Karyn Williamson

Chair, Section for New Professionals



Current Section for New Professionals Committee Members



Summer Seminar 2016

Peer Pals e-mentoring: support and advice for aspiring archivists

Through encouraging networking and the sharing of experiences, the Peer Pals programme helps to demystify the process of getting into the record keeping profession.

Starting out on any career path can be a daunting experience, and people considering lesser known careers, such as archives and records management, can face additional challenges. That's why contacting people who already work in the field can provide real insight into what the profession is actually like.

Peer Pals is a virtual mentoring programme which was set up by the ARA's Section for New Professionals (SfNP) in 2013. It links students and those considering a career in the sector with newly qualified professionals who can provide support and advice. Prospective mentees and mentors are paired according to their experience, skills and interests. Once both sides have agreed the match, contact details are released so that mentees and mentors can contact each other directly by email. The programme is conducted online and there is no expectation to meet in person. In general, Peer Pals relationships last between 3-6 months, and will usually involve the mentee and mentor being in contact 2 or 3 times per month.

To be part of the programme, you need to be a current ARA member. Mentees should be exploring the idea of archives, records management, or conservation as a career, be volunteering in a related institution, or starting a university course. Mentors must have completed a postgraduate qualification in archives, records management, or conservation in the past five years, and currently be employed in the profession.

What are the benefits?

For mentees, benefits include:

- help with specific questions about applying for courses and studying, career directions after graduation and advice on job applications and interviews
- opportunities to discuss issues relating to particular archival areas, e.g. business archives, health archives etc
- acquiring new contacts in the archives/records management sector.

For mentors, Peer Pals enables them to:

- develop skills which support mentees, as a precursor to managing staff in the future
- share their knowledge and experiences of the sector
- engage with new people who are interested in learning more about the profession.

Since its launch in 2013, the programme has matched a number of mentees and mentors who have found the relationship mutually beneficial.

Mentee Hannah Eyles, Project Archivist at the Britten-Pears Foundation, Aldeburgh, describes it as a "wonderful, valuable and informative experience". She says, "It allowed me to ask the specific questions that really helped me with job applications and CV writing and hear the honest answers from someone who knows!"

Mentor Rachel Bates, Archivist at Bedfordshire Archives says, "Peer Pals has been a great way to help those who are making the transition from course to first professional post. I was thrilled that my mentee go on the job ladder so soon after finishing her course, following on from a couple of exchanges about job applications".

We currently have a waiting list of mentors, eager to share their experiences with those who are at the early stages of their career, and so we are particularly keen to hear from aspiring archivists who wish to take advantage of the programme.

To register your interest in joining Peer Pals, or if have any questions relating to the programme, then contact the Careers Officer at newprofessionals@archives.org.uk.

Katrina Madeley
SfNP Careers Officer

My First Professional Role: Cataloguing Personal Papers at the British Library

At the beginning of September I attended the graduation ceremony for my Masters in Archives and Records Management at UCL. The ceremony came a full year after I handed in my dissertation and, while I was lining up in Senate House to pick up my robes, I realised it was also exactly five years since I began my first archival volunteer position in that very library.

In the space of those years I've completed eight unpaid roles, two paid traineeships, spent two years completing my Masters and now, since January, my first professional role. Currently, I work as a cataloguer in the Contemporary British Manuscripts Department at the British Library. In this position I have catalogued the Joan Littlewood Archive, the Carmen Callil Archive, and in November I will begin cataloguing a collection of born digital material. Cataloguing the Joan Littlewood Archive was my first professional role, and, in many ways, it was a challenging first project. On reflection, this probably meant it was a very good place to start.

The Joan Littlewood Archive is an incredibly important one in the history of 20th Century British Theatre, and the scope of the collection is wide. Material covers the institutional records and business archive of Joan Littlewood's company, Theatre Workshop, related material such as scripts, posters, programmes and a large photograph collection, alongside traditional personal material such as diaries, correspondence and a vast array of notebooks and writing.

At acquisition the collection also varied in its organisation, ranging from being highly organised to boxes of material



A file description by the donor in the Carmen Callil Archive



Example of organised files in the Carmel Callil Archive before re-housing



Selection of Joan Littlewood's diaries of which there are 91 in total.

covering several decades with no obvious relation to each other. It was a delicate process maintaining the original order alongside the obvious necessity to move some items around to create a logical and useable catalogue. I had to box-list more or less to item level so as not to risk moving anything and then decide whether certain material belonged housed together or if it had simply ended up mixed together after being placed in the same box. As a new professional I was sometimes reluctant to keep asking other team members for advice on these decisions - I was so keen to be seen as competent - but I soon realised that the best decisions come out of these discussions and that actually everybody in the department collaborates in this way, because there can't be a fixed rule for every collection.

The second collection I catalogued in this role was the opposite of the Joan Littlewood Archive in many ways. The Carmen Callil Archive is again a mix of personal and business records of the publisher and writer Carmen Callil (founder of Virago Publishing House), but that is where the similarities ended. This archive was incredibly well organised with every single file labelled precisely and a box list accompanying the material. The acquisition comes from a living donor meaning the material was handed over with documents explaining labels, names, people and context. In the end this meant that my box-list of the material turned into my catalogue with me just adding more fields of description and physically moving very little material around.

An aspect of this first role that I wasn't expecting was how possessive I ended up feeling about the material. When it came to the first time I released some files up to the reading room - even then, only to another member of staff and not a member of the public - I wanted to lock 'my' archive up and never let anybody access it. This actually wore off very quickly and I am now excited every time the material is used. However, it was the first time I felt a sense of empathy for the traditional authoritarian gatekeeper of an archivist we are trained so quickly to scorn while studying. It is so easy to become attached to material that you have expended so much energy, emotional and otherwise, into cataloguing, and it really is a relationship of trust providing access to it.

Overall, it isn't always easy building a career in the archive sector. I supported myself financially while volunteering by working a seven day week; three volunteering in two roles and four working in a café. Even after graduating the process of securing a paid role, let alone a permanent one, can be difficult and tiring and often includes quite a few rejections. But then again the career you end up with can be well worth the effort. If I had been asked five years ago what my dream role was I would have said cataloguing personal papers at the British Library.

Eleanor Dickens

The British Library

The Carmen Callil Archive prior to cataloguing



The Joan Littlewood Archive re-housed and catalogued.



Scrapbook of autographs in the form of franks of the peers who constituted the first parliament of George IV, 1820-1824



Revealing a hidden gem

The hidden history of an iconic Liverpool institution.

Giants of industry, commerce, politics, arts and literature have graced the grand winding staircase to the stately library, and many of them left papers relating to their triumphs and disappointments in life.

The library in question, the Athenaeum is hidden away in the heart of Liverpool, tucked back from the city centre. A gentlemen (and now ladies) Club dating from 1797. The Athenaeum was founded by a group of Liverpool's leading gentlemen looking for somewhere congenial to obtain and read the latest news. A prospectus was written and circulated promising "to procure a regular supply of newspapers, both town and country; all the periodicals of any value, and all the pamphlets that have reference to subjects of local or general polity or commerce". There was also to be a library "for the acquisition of general knowledge and for entertainment". On 1st May 1800 the Athenaeum opened on Church Street.

I started working at the Athenaeum Library in January 2016 as part of a Heritage Lottery Fund project to set up an archive and improve access to the collections. My first task was to undertake a survey of the archives, where I very quickly realised the immense amount of work that was ahead and the vast amount of treasures that were lurking in the stacks and strongroom.

The survey revealed that the Athenaeum housed not only its own collection of archives built up through the daily running of the club but also several large collections that had been donated by Proprietors over the course of its 200-year history. These have included the collections of Robert Gladstone Junior, Charles Hutton Lear and Nicholas Monsarrat.

The archive collection paints a vivid picture of Liverpool's history through its content of: share

books, minute books, account books, architectural drawings, legal documentation, scrapbooks, coins, bank notes, watercolour paintings and correspondence.

The collections reflect the range of members' interests over time. Mr William Roscoe (1753-1831), banker and a leading slave abolitionist, was one of the first Proprietors of the club. On his declaration of bankruptcy his friends clubbed together to buy his book collection and donated it to the Athenaeum on the understanding Roscoe would have access to it for the rest of his life. The collection is housed in the Committee Room and includes original manuscripts and a debtors' list compiled upon Roscoe's bankruptcy.

Dr James Currie (1756-1805), a slave abolitionist and a distinguished Proprietor of the period, was a physician known for his reports on the use of water for treating fevers and as the biographer of Robert Burns. Upon his death in 1805 he had in his possession Burns's Glenriddell manuscripts, which were subsequently donated to the Athenaeum in 1853 by his daughter-in-law, Mrs W Wallace Currie. In 1913, the Athenaeum needing to raise money for the Library sold the manuscripts at auction to Mr John Gribbel, an American gentleman. This caused public outcry in Scotland on the grounds the manuscripts would be lost to Scotland forever. Mr Gribbel, agreeing that the manuscripts should not be lost to their homeland, donated them to Scotland, where they reside in the National Library of Scotland.

Another large collection donated by a Proprietor was that of Robert Gladstone Junior. Robert Gladstone Junior was the great nephew of the Prime Minister William Ewart Gladstone. He left an assortment of papers covering a wide range of topics; one would even go so far



Extract from the first minute book, illustrating the original Proprietors

List of Debts
proved on the joint Estate of Roscoe Clarke & Roscoe

<i>Vol. 3rd of the Book</i>	<i>Creditors Names</i>	<i>Residence</i>	<i>Designation</i>	<i>Sum paid</i>
<i>Vol 1</i>		A		
<i>20</i>	<i>4 Andrew James</i>	<i>Liverpool</i>	<i>Slave</i>	<i>432 9 3</i>
<i>21</i>	<i>24 Anderson Jane</i>	<i>d.</i>	<i>Widow</i>	<i>55 5 9</i>
<i>22</i>	<i>25 Anderson William</i>	<i>Lytham</i>	<i>Groom</i>	<i>35 19 6</i>
<i>29</i>	<i>10 Astle Lococky</i>	<i>Liverpool</i>		<i>369 7 10</i>
<i>30</i>	<i>15 Astle Thomas</i>	<i>d.</i>		<i>57 11 6</i>
<i>39</i>	<i>3 Audley & Girdingston</i>	<i>d.</i>	<i>Merchants</i>	<i>57 8 2</i>
<i>40</i>	<i>5 Atherton (of H. Booth)</i>			<i>510 14 8</i>
<i>41</i>	<i>9 Ausworth John</i>	<i>d.</i>	<i>Bookkeeper</i>	<i>32 16 3</i>
<i>42</i>	<i>18 Astle Edw. Adm'r of</i>	<i>d.</i>		<i>105 16 9</i>
<i>43</i>	<i>22 Ash Sarah</i>	<i>d.</i>	<i>Widow</i>	<i>68 9 5</i>
<i>44</i>	<i>23 Aston Elizabeth</i>	<i>Harrington</i>	<i>Servant</i>	<i>43 12 8</i>
<i>45</i>	<i>11 Astle John</i>	<i>Liverpool</i>	<i>Gentleman</i>	<i>328 4 9</i>
<i>46</i>	<i>1 Addison & Prager</i>	<i>d.</i>	<i>Merchants</i>	<i>93 14 5</i>
<i>47</i>	<i>10 Astle Elliott Assignees of</i>	<i>d.</i>		<i>17 17 2</i>
<i>48</i>	<i>7 Astle Thomas</i>	<i>d.</i>	<i>Gentleman</i>	<i>1012 8 -</i>
<i>49</i>	<i>13 Anderson Hugh</i>	<i>d.</i>	<i>Minister of the Gospel</i>	<i>13 10 6</i>
<i>50</i>	<i>2 Astle James Trustees of</i>	<i>d.</i>	<i>Merchant</i>	<i>86 8 6</i>
<i>51</i>	<i>12 Alexander Mary</i>	<i>d.</i>	<i>Widow</i>	<i>66 6 11</i>
<i>52</i>	<i>21 Academy Liverpool</i>			<i>1184 4 3</i>
		B		
<i>53</i>	<i>29 Barnes Zachariah</i>	<i>Liverpool</i>	<i>Gentleman</i>	<i>189 2 7</i>
<i>54</i>	<i>33 Bell John V.C.</i>	<i>Harrington</i>	<i>Merchants</i>	<i>307 10 2</i>
<i>55</i>	<i>38 Booth Henry V. Hodgkinson</i>	<i>Liverpool</i>	<i>d.</i>	<i>427 3 9</i>
<i>56</i>	<i>39 Booth Thomas V.C.</i>	<i>d.</i>	<i>d.</i>	<i>3069 7 2</i>
<i>57</i>	<i>47 Bell Cornelius</i>	<i>Lough</i>	<i>Gentleman</i>	<i>138 11 8</i>
<i>58</i>	<i>48 Brundson James</i>			

Roscoe, Clarke and Roscoe debts list on the collapse of the bank in 1816

as to say he was a bit of a hoarder!
In his archive we have found correspondence dating from the early 20th century regarding: the duties of the RSPCA, the British Fasciti, the Suffragette movement and the building of the Mersey Tunnel, along with ephemera such as Liverpool to Manchester railway centenary ties, special constable buttons off his uniform and a campaign rosette from his political career.

Interestingly, Gladstone's archive included a large collection of minute books, correspondence and reports of the work of the Civic Service League, a voluntary organisation run by prominent Liverpool gentlemen and women throughout the First World War. The work of the League included: drill practice, driving ambulances, aiding injured soldiers, sending candles and darned socks to the front line and providing care packages of food to prisoners of war.

The above illustrates a sample of the collections found within the Library of the Athenaeum along with 60,000 books, sketches, maps and charts. Many of the books are rare and reflect the interests of Proprietors.

In 1848, Washington Irving wrote in his *Sketch Book*:

*One of the first places to which a stranger is taken in Liverpool is the Athenaeum; it contains a good library and a spacious reading room and is the great literary resource of the place.*¹

This statement is still true today.

Nicola Hubberstey

The Athenaeum

¹ W Irving, *Sketch Book*, (London 1848)



The Athenaeum Library



The Athenaeum on Church Alley, Liverpool, situated in the former churchyard of St Peter's



Harrodsian Amateur Athletics Association Third XI Football Team, 1913-14

Corporate Oral History at Harrods

On occasion, corporate oral history has been viewed as an additional rather than core aspect of archival work and exclusively as a method of filling the historical gaps that the institutional archival record cannot capture. Though it does indeed serve this important purpose, the ongoing Harrods Oral History Project was conceived as a vital historical resource in its own right, aimed at collecting new archival information about the organisation and its workforce, exploring the relationship between institutional and individual memories and strengthening current employees' understanding of the business through their interaction with Harrodsians of the past.

Back in 2002, the Memory Bank Project was undertaken to record the memories of former Harrods employees or those on the cusp of retirement. Fourteen years later, in light of the contemporary development of the Harrods Archive collections and the valuable resources built from the previous project, it was deemed an appropriate time

to initiate a second oral history project. With a team of two, the project is a long-term endeavour designed to complement the current work of the archivists.

Rather than focusing exclusively on senior management level staff in order to explore high-level decision making and business culture, the Harrods Oral History Project intended to encompass the recollections of all levels of staff across the business and to document the daily routines, activities and relationships that might otherwise go unnoticed but which are integral parts of the social and professional experiences of the individuals who form the corporate memory of the company and make it what it is. The recordings document the relationship of individuals with the firm. Indeed, when compared with documentary sources and existing oral histories in the collection, several of the interviews conducted thus far have revealed the ways in which corporate policy and ethos have at some point been influenced or reinforced by the everyday experiences



Staff sorting incoming letters in the Mail Order Department, 1955



Staff guide on using the telephone in Harrods departments, 1935

of employees, and how their individual memories of an event correspond with or have shaped the direction of the company.

The decision to interview at various levels of employment within the business was not the only influencing factor shaping the selection of participants for the project. The experiences shared at the Business Archive Council Conference in November 2015, as well as an evaluation of the Memory Bank Project, led to an effort to represent across the business more diversely, to interview both former and current employees and in particular to create a balance between male and female voices. Although numerous methods were employed to encourage initial participation, including advertisements in company publications, word-of-mouth and participants' recommendations proved to be the most successful means of reaching out to individuals.

Once preliminary research had been conducted regarding each individual and their Harrods career in order to create a set of guiding topics, the participants were interviewed in their own homes or at Harrods Head Office using a TASCAM DR-100MKII Recorder. As soon as possible after recording, a detailed summary was made of the interview in order to make the information collected more immediately accessible. The files were backed up with the appropriate metadata and checksums and working copies were created.

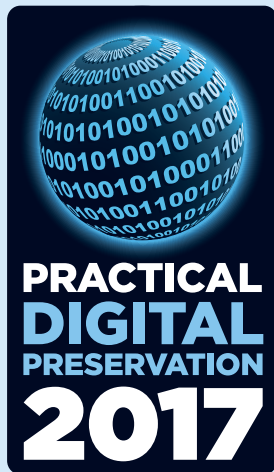
To date, the project has yielded incredibly interesting and informative results but has not of course been without its challenges, since interviewing within a corporate environment has presented particular obstacles to be overcome. Scheduling to meet current staff at work can be

difficult given their working hours, especially within a fast-paced retail environment. There can be difficulty in finding quiet and private places where participants feel at ease, and opportunities to record are often fitted between meetings or are interrupted by urgent calls, thus the kind of atmosphere needed for an in-depth and open discussion is not always entirely present.

Furthermore, current employees are on occasion far more reflective about what or how they share their memories in comparison with those who have left the business and thus the extent to which their personal testimony is influenced by their loyalty to the business or concern over potential repercussions is variable. Since oral histories are necessarily shaped by the circumstances in which the interview takes place, the recordings will sit alongside descriptions detailing the context in which they were created, thus giving future listeners the chance to reflect upon the factors which may have influenced the participant's narrative at that time.

Key to planning and moving forward with each step of the project, from the planning and processing to purchasing equipment and preserving the digital files, has been the sharing of experiences with other professionals and learning from challenges faced along the way. The Harrods Oral History Project ultimately aims to form a vital source of information for the business, as well as an engaging resource supporting training and induction sessions for current and future Harroddians.

Helen Wong
Harrods



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

- 9.30am – 4.30pm Wednesday 25th January 2017 in Edinburgh
- 9.30am – 4.30pm Wednesday 22nd February 2017 in London

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Morning: For IT managers & practitioners, including networking lunch

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

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- Gartner Analysts

“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.”

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IRMS Chair



Archives & Records
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Preservica
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Carrying out work in
the archives store



Job Shadowing: a valuable traineeship

Emma Pizarro discusses the many benefits of job shadowing.

Iwork in the Reader Services team at the LSE Library and have been job shadowing Fabiana Barticioti, an archivist working in the Curation team (previously known as Archives and Special Collections). A large part of my role involves providing access to archives and other special collections through the reading room, and it was this aspect of work which initially sparked my interest in a career in archives. I began volunteering with organisations outside the LSE to gain experience, and my interest rapidly became a firm objective, which was discussed with my manager as part of my annual Career Development Review. A couple of initial meetings were set up for me with archivists here, to explore the availability of support and training within the library, after which the idea of a structured shadowing programme with Fabi was proposed.

Fabi devised a programme for our shadowing sessions to ensure they would provide insight into as wide a

variety of tasks as possible. As she was working on a fixed-term project with one particular collection - cataloguing the papers of the Movement for the Ordination of Women - it was decided that a schedule of about 4 sessions, lasting 2 hours each and spread out over several months, would be the most suitable way to do it. We agreed that there would need to be a degree of flexibility when arranging times to meet, dependent on both the progress of Fabi's project and my changing timetable as a member of a team delivering frontline customer service.

Each session focused on one particular aspect of a large cataloguing project: planning the project, surveying boxes, appraising, and using CALM. Once we had completed all of our shadowing sessions it roughly equated to one working day, but with the advantage of me having seen examples of work across the entirety of the project. During our sessions, Fabi usually started



Emma appraising material from the archive of the Movement for the Ordination of Women

by showing me what she had been doing, by talking me through her survey lists or arrangement scheme, for example explaining her step-by-step process and the rationale she follows in working a certain way and making decisions. We would then tackle some of the work itself: I would observe Fabi and ask questions first, then have a go at the tasks under her supervision.

Fabi has given me some very good tips for best practice, offering clear explanations and helpful advice, which I feel I have already been able to put into practice through my volunteering placements. I have also found that being able to shadow someone working in the Curation team has been beneficial to my role as an assistant in the reading room. The service we deliver, in providing access to the collections, can be seen as the final stage in the chain of work that begins with the processing and cataloguing carried out by the archivists. My shadowing experience has not only given me an insight into the day-to-day activities involved in Fabi's role as an archivist, but also a greater understanding of the relationship between the work of our two teams.

The shadowing experience was very positive for both of us. I felt supported and encouraged by Fabi throughout, and she enjoyed the challenge of preparing informative sessions which would best represent the different stages of her project. I'm very grateful that I've been able to benefit from Fabi's knowledge and experience of working in the archives

sector and to seek her advice about the different options available for studying. I feel my confidence has grown through this experience, and I would encourage anyone with the opportunity to take part in a job shadowing initiative to take advantage of it without hesitation.

LSE Library has revised its Job Shadowing Scheme, with brand new guidelines and a launch event to encourage all staff to consider shadowing as a positive way to gain knowledge and skills.

The archive of the Movement for the Ordination of Women (6MOW) is now fully catalogued and available for consultation at LSE Library. The archive was deposited at the Women's Library as an outright gift in a number of accessions between 1992 and 2012. Today, it forms part of The Women's Library collection at LSE Library, and the new catalogue has been greatly welcomed by The Friends of the Women's Library. The completion of this project was made possible by financial support from the Higher Education Funding for England (HEFCE).

Emma Pizarro

Fabiana Barticioti

London School of Economics



First scrapbook with invitations from the 1860's - 1870's

Funding for Acquisitions

Lorraine Murray discusses a unique funding opportunity

Having recently completed the IMP (Information Management and Preservation) programme at The University of Glasgow, I was absolutely delighted to be offered the job as Archivist for Inverclyde Council in March this year. Being new to the profession, I am keen to meet and learn from others in the field, and have attended a few conferences and training days to keep up to speed with what's going on in the Archives and Records Management world. So when the opportunity to attend the Scottish Council on Archives "Meet the funders" event at the Mitchell Library on 29th June came up, I went along to find out more about the various funding bodies who support archive services.

It was a wonderful opportunity to hear from external funders such as the National Manuscripts Conservation Trust (NMCT) and the Wellcome Trust as well as successful grant recipients such as The University of Glasgow Archive Services and Glasgow City Archives. One talk in particular - from Nell Hoare representing the Friends of National Libraries (FNL) - caught my

attention. I discovered that the FNL awarded grants to eligible institutions to help acquire books, manuscripts and archives. As a local authority archive service, funding for new acquisitions is very limited, so the possibility of obtaining funding for something relevant to the collection was an exciting prospect.

I had been contacted the week before about a pair of scrapbooks containing Greenock ephemera which had come up for sale at auction in the Isle of Man. Having spoken briefly to the auctioneer, it was clear that the contents were incredibly relevant due to the local connection, and I was very keen to acquire them for the archive. Initially, I didn't think our service would be in a position to pursue these items, but nevertheless I approached Nell to discuss the likelihood of my putting in an application for financial help. The application process was very straightforward and the decision made within a very short timeframe. I was delighted to receive the news that our service had been successfully awarded a grant, thus allowing me to acquire the scrapbooks for Inverclyde Archives.

The two scrapbooks date from between 1815 to the late 1890s and contain an assortment of handwritten letters and drawings, newspaper articles, photographs, invitations, pamphlets and even botanical specimens. The diversity of contents gives an interesting snapshot of 19th century civic life in Greenock; however, the scrapbook format presents interesting challenges when considering issues such as preservation, display and digitisation of the material.

It is not entirely clear who compiled the scrapbooks, though it seems likely that several authors contributed due to the wide scope of material contained within and the fairly large date range. The contents relate to John Black, JP and Provost of Greenock between 1899 -1901 and his family. After some rudimentary research, I managed to locate a living descendant of Provost Black, and was able to piece together the provenance of the scrapbooks. In doing so, I made contact with Cupar Heritage who are researching one branch of John Black's descendants known as the Duffus family of Dalclaverhouse. The scrapbooks have opened a couple of new avenues for research and allowed for engagement beyond our geographical location.

The contents have several threads which have potential for further research; for example, John Black was an active member of the Greenock St John's Masonic Lodge, and there are several items within one of the books that reference this connection. Another area for potential study could relate to events that are recorded by the inclusion of invitations to opening ceremonies, exhibitions and even funerals.

All in all, the experience of applying



Provost John Black



Second scrapbook containing press cuttings and botanical specimens

for - and successfully receiving - the grant has been hugely positive and a great learning experience at this early point in my career and professional development. I would absolutely encourage others to consider applying to the FNL acquisition fund as they were incredibly supportive and I am

extremely grateful for all their help.

Lorraine Murray



Students at an Officer Training Corps (OTC) camp prior to the First World War, trench-making practice. GB248 DC99/5/1

Experiences of a graduate trainee at the University of Glasgow Archives & Special Collections

In recent years the University of Glasgow Archives & Special Collections has offered two budding archivists a traineeship within their service, and in this way has contributed - and continues to contribute - to the formation of the next generation of archivists. Between August 2015 and July 2016 we, Astrid Purton and Roz Ryan-Mills, were lucky enough to secure a year-long graduate traineeship at the University of Glasgow Archive Services. Here, we would like to take the opportunity to outline what the traineeship consisted of and how it has benefitted our future professional careers. We hope that we will reach out to students interested in working in heritage but who are perhaps unsure of where to begin. After having had a marvellous year gaining much experience, both of us will return to student life for the academic year 2016-2017 to begin studying for our respective courses in archives and records management.

The University of Glasgow Archives hold a wide array of records which have been deposited by staff, alumni and associated organisations since the University's foundation

in 1451. It is also home to the Scottish Business Archive which covers almost all types of business and industrial activity in Scotland (and the UK) from the 18th century to the present. Working daily with such varied and rich resources has been an amazing opportunity and an eye-opening experience into how diverse and broad the archive sector can be.

We were mostly working within the customer care section of the service, with a search-room and document delivery role. In the search-room we assisted readers

“We hope that we will reach out to students interested in working in heritage but who are perhaps unsure of where to begin.”

No. 891. *University of Glasgow* **MATRICULATION ALBUM.** Fee, £1 1s. SESSION 1914-15

NATIO TRANSFORTHANA.

(This Schedule to be filled up by Students born within any of the Counties of Orkney and Shetland, Caithness, Sutherland, Ross, Inverness, Cromarty, Nairn, Moray, Banff, Aberdeen, Perth, Forfar, Kincardine, Clackmannan, Fife, Kinross, Argyll, Stirling, and Dumbarton.)

Name in Full, John Logie Baird
(Initials not sufficient, — add any University Degrees already obtained.)

Age at last Birthday, 26

Birthplace—(Town or Parish, and County), Helenaburgh Dumbarton

Father's Christian Name, John Baird

Father's Occupation, Minister

Is Father Alive? Yes

Faculty—Arts; Science (Pure, Engin., etc.); Medicine; Law; Theology, Eng. Science

Classes for this Session, viz.: Electricity, Pure & Appl. Eng. 1st, Higher Nat Phil

Year of attendance at this University, 1914-15

Previous Faculty or Faculties of Study, if any, _____

Present Address, The Lodge Helenaburgh

Home Address, The Lodge Helenaburgh

DECLARATION to be signed by the Student before entering his Name in the Album.
I hereby declare that I will faithfully attend the Class or Classes in which I shall enrol during the present session.

Signature, John Logie Baird

John Logie Baird's university matriculation slip, GB248 R8/5/35/1

with their research and helped them view our records, for example by explaining how to use our catalogues or read cursive scripts. At the same time we ensured the records were kept secure and handled with care (a particular challenge when it came to the unravelling and ravelling of fragile and difficult ship plans). We also logged enquiries to an IT based system, a task which allowed us to see the variety of enquiries an archive can receive. We also responded to enquiries, often delving into our collections in order to do so. Whilst it was not always possible to provide enquirers with an answer, nothing quite compared to the satisfaction of finally finding the name of someone's ancestor scribbled within an old funeral book or in a University matriculation album.

Our traineeship also gave us our first experience of records management, which involved box listing new accessions, destroying documents which had reached the end of their life-cycle

“Nothing quite compared to the satisfaction of finally finding the name of someone's ancestor scribbled within an old funeral book or in a University matriculation album”

and retrieving records that were still in use for various University departments. In addition, we were involved in a substantial amount of outreach work, and we regularly tweeted from the Archives account @UofGlasgowASC and published blog-posts about collections. Getting involved with the social media side was hugely enjoyable for us as we learnt how to promote collections through different online channels. We also contributed to



Marie-Astrid Purton, graduate trainee ordering archives for a reader in the searchroom



Roz Ryan-Mills, graduate trainee retrieving a volume from the repository for a reader



24-hour catches of mosquitoes in Zika, 1948 including the catch of mosquitoes from which the Zika Virus was first isolated from an insect host. From the papers of Alexander John Haddow GB248 DC68/35

large-scale inter-departmental projects - such as the University's Great War project which seeks to remember staff and students who fell during the First World War by creating and updating online biographies of the fallen.

However we acquired experience not just from the doing but also from the observing. We've watched management manage, cataloguers catalogue, conservationists preserve, and seen archivists promote collections in the public sphere (sometimes at national television level such as a recent news feature on ITV about the Archives' Alexander Haddow Zika papers).

All of this practical knowledge will be invaluable in future. In academia we will be able to apply theoretical concepts to daily reality and, judging from the experiences of previous trainees, certain tasks such as cataloguing, working on outreach projects, or developing awareness of copyright, freedom of information and data protection issues will be made

easier after having had such hands-on experience. The traineeship has thus been highly beneficial but above all it has assisted in the making of a most important decision:

What do we want to be in the future? Now, we can both pursue a career in archives and records management, confident that this is what we would like to do. We have made an informed decision rather than one based on abstract preconceptions or romantic notions of what this sector is like.

If anything, our desire to become archivists has increased. Therefore, would I recommend this traineeship and others like it to other students tempted by heritage? The answer has to be a resounding 'yes'.

**Marie-Astrid Purton and
Roz Ryan-Mills**

University of Glasgow Archives and
Special Collections

The Open Up! Archive Project

In August 2016, Theatres Trust ran the Open Up! Archive Project - our second annual Summer Internship. The project brought a group of five paid interns into the Trust to catalogue our collection of architectural plans of Regional theatres (theatres outside of London), and contribute to a project blog and online gallery.

Our first internship in 2015 created a catalogue of our architectural plans of London theatres. It was such an enjoyable and worthwhile project that we were keen to build on its success and complete the cataloguing of our architectural plans collection. We made an application to the Heritage Lottery Fund, and were delighted that they decided to fund us through their Sharing Heritage programme, enabling us to pay our interns the London Living Wage and purchase new archival packaging.

The aims of the project were threefold. Firstly, we were keen to make our archive more accessible. No comprehensive catalogue of our regional architectural plans existed, meaning it was time-consuming to

answer enquiries and material could easily be overlooked. Now, we have created a spreadsheet catalogue, specially designed to accommodate the information we needed to record about theatre architectural plans, but also aligned to archival cataloguing standards. Information about the archive is now widely available to theatre, heritage and architecture professionals, students and other researchers, as well as the community groups we work with who are trying to save their local theatres or bring them back to life.

Secondly, we wanted to share our archive in new ways. We already tweet and blog about our collections, but this project has allowed us to break new ground by creating our first online exhibition through the Google Cultural Institute (www.google.com/culturalinstitute/beta/partner/the-theatres-trust). Our collections have a wide appeal, they showcase the diversity of the UK's rich theatrical built heritage and its development through the ages, and include some beautiful drawings and images - many of theatres which are no longer standing.

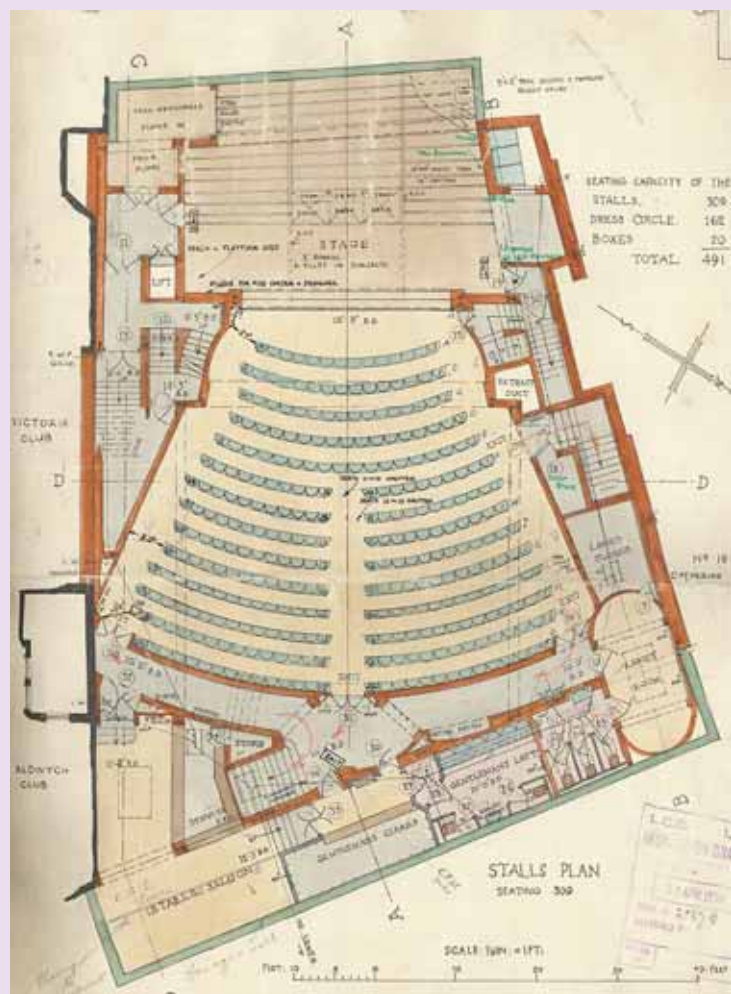
Thirdly, we wanted to work with people as passionate as we are about archives, theatre history and architecture, help them develop their knowledge of these areas and gain new skills in archival cataloguing and heritage interpretation. It was important to us that this was a group project, which is why we decided to continue using an internship model. The interns kept each other motivated, helped and supported each other, and shared the enjoyment of working together towards a common goal.

We asked two of the interns to share their experiences of the internship.

Danielle:

When I saw the internship advertised I knew immediately that I would apply. As a history graduate, I could gain new skills vital for pursuing my desired career in archives. I was also attracted to the internship because theatre and architecture are great interests of mine.

On the first day we had an induction where we could get to know one another and the team at the Trust. As interns, we undertook various tasks that built on skills vital for working in archives, most notably sorting, cataloguing, writing blog posts and creating an online exhibition. I thoroughly enjoyed each task. I learnt so much from the other interns and it was great that we could share interesting and quirky facts we discovered. By being surrounded by others with similar interests, and sharing our discoveries through the blog posts and exhibition, the internship has increased my desire to share my interests with others.



Plan of the Stalls at the Duchess Theatre, London

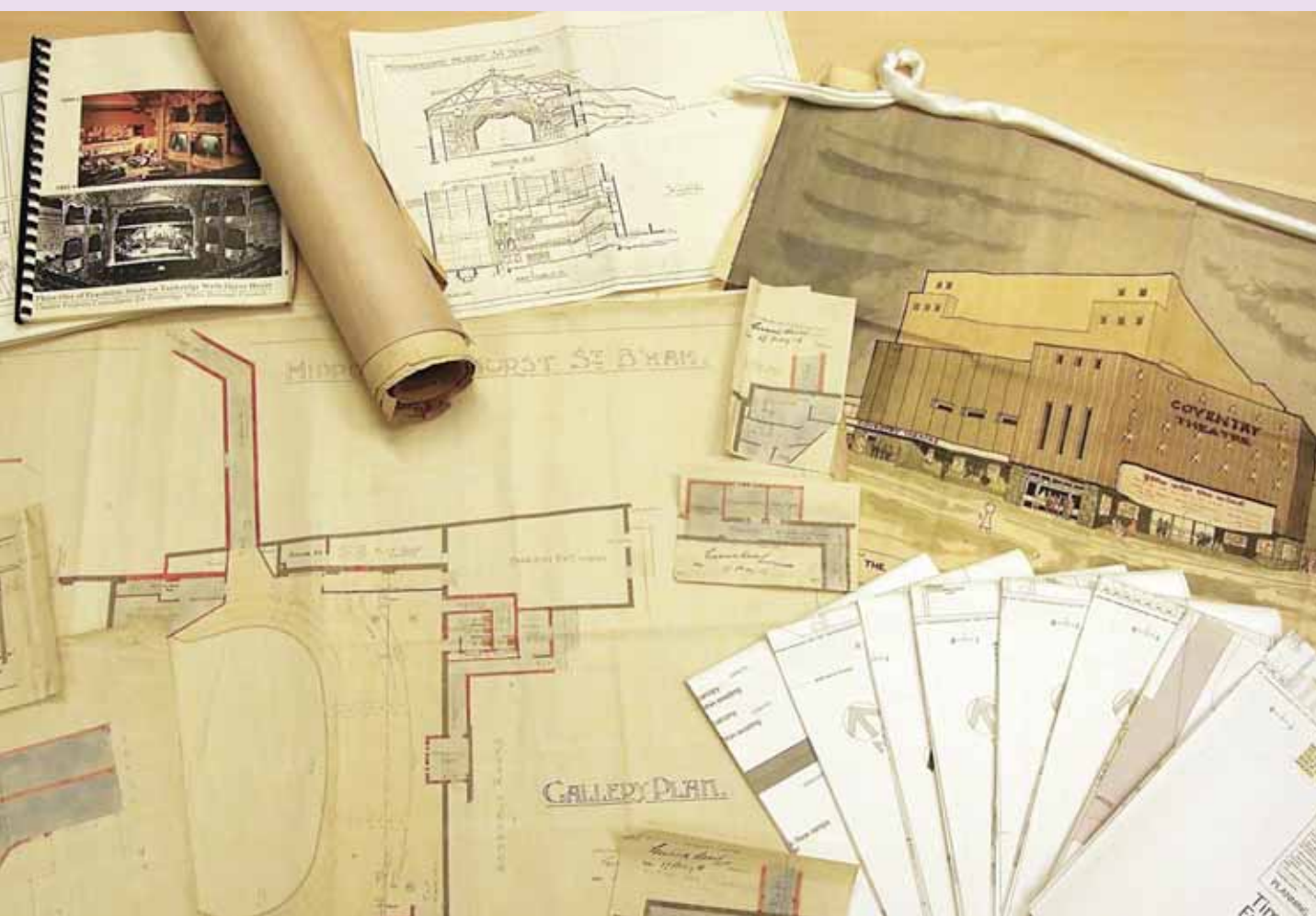


Cataloguing in Progress

Through this internship I have become even more passionate about archives and the importance of preserving theatre heritage. I now feel more prepared to launch a career in archives and am excited to use the skills I have learned.

Francesca:

My initial interest in the internship was a desire to gain experience in the archive sector. As an English



A Selection of Material Catalogued as Part of the Internship

Cataloguing in Progress

Literature graduate I have a strong interest in the theatre so this role gave me the opportunity to both learn new skills and work in an area that I love.

The team at Theatres Trust was incredibly friendly and welcoming. We were given support not only from the Records Officer but also from the Architecture Adviser and Resources Adviser who explained how to read and understand architectural plans and how to successfully market the project. We were also taken on visits to the National Theatre Archive and on a tour of the Lyceum Theatre which fuelled our interest.

I am looking forward to using my new skills within the archive sector in the future. I have also developed a deeper appreciation of theatre architecture and how important theatres can be to local communities. Now I have finished my internship I am looking forward to visiting some of the more memorable theatres I have catalogued.

Stephanie Rolt, Danielle Boldero and Francesca Mackenzie
Theatres Trust



The Brent field is now being decommissioned – a major milestone in the North Sea's history. (Image courtesy of Shell UK)



Innovate to Accumulate

An unlikely parallel between archives and the oil & gas industry

“Doing more with less.” It’s a mantra we have heard all too often in recent years as successive budget cuts at national and especially local government level have impacted on the heritage sector. Archives and museums may be relatively inexpensive operations, but they are also seen as non-essential and hence uncontroversial when it comes to reducing funding.

In Aberdeen, however, the public sector is not alone in feeling the squeeze; the oil and gas industry that dominates and even defines the city and the region is suffering its own well-documented - some would say existential - crisis.

There is a certain similarity in the way that both struggles have arisen from a combination of long-term expenditure growth and a sharp decline in income, and also in the urgent need for innovation and efficiency in order to deliver what is required in a way that is sustainable. Hence another buzzword in both energy and archive circles is collaboration, but clear examples of this are fairly rare.

The ‘Capturing the Energy’ project is one such case, however - spanning both professions and encapsulating

this theme. The project, based at the University of Aberdeen, seeks to collect and preserve a record of the UK offshore oil and gas sector, working with organisations large and small to document the industry’s achievements and impact for the benefit of current and future generations.

As the project’s Development Officer, however, my focus stretches beyond the individual collections that I am currently working on - vitally important though they are. The need for preservation will far outlast my role on the project, so the key is to work with the industry and plan for the long term.

With limited resources on both sides, however, the challenge is to find ways to do this efficiently. That’s where initiatives like the Information Management Energy Task Force are invaluable - bringing together records management professionals and others from across the industry with the aim of improving information sharing. The Task Force aims to produce a single unified taxonomy that will incorporate a common language and a shared understanding of retention needs. The goal is to achieve industry-wide efficiency in document management practices as well as the benefits



Model of the Murchison platform in Aberdeen's popular Maritime Museum. (Image courtesy of Aberdeen Art Gallery & Museums)



The Brent field – the largest in British waters – celebrates its 40th anniversary this year. (Image courtesy of Shell UK)

of reduced physical storage, with records requiring preservation being made available for transfer to the University's archive 'as standard'.

This ambitious project is only possible because a number of companies have joined forces with regulators and other industry bodies to make it happen, and that they have during such difficult economic times and in an otherwise fiercely competitive industry is recognition of the need for a change of culture and mind-set, and of the benefits that can be achieved.

But this is not the only innovative approach being adopted as part of the 'Capturing the Energy' project. Over the next 12 months, I hope to tap into the vast knowledge bank that is the people of the north-east of Scotland, crowdsourcing information such as descriptions of photos, personal recollections of life on the rigs, and content that can be added to online resources aimed at inspiring the next generation.

Some of this is already underway. Our collections include a huge array of images captured by a commercial photographer which record various aspects of the fledgling North Sea oil boom; digitising these will allow

www.archives.org.uk

“The need for preservation will far outlast my role on the project, so the key is to work with the industry and plan for the long term.”

The University of Aberdeen's award-winning Sir Duncan Rice Library – home to the Capturing the Energy project





Joe Chapman, Development Officer for the Capturing the Energy project

us to share them more widely in the hope that we can stir a few memories!

Meanwhile, there are already a number of online interactive maps with varying degrees of detail about the installations that pepper the seas between the UK and Norway; I hope that by joining forces with one of these and embracing open data, we can sustain and develop a tool that brings to life names of platforms that seem a world away to those (like myself) who have never visited them.

And finally, 'Capturing the Energy' was preceded by a significant oral history project run jointly by the University of Aberdeen and the British Library in 2005; now, we have identified a number of 'pioneers' whose experiences at the forefront of the 'black gold' revolution we are keen to record and preserve before they are lost forever.

It is through initiatives like these that the potentially daunting task of developing an archive of UK oil and gas can be made less burdensome, and by which 'Capturing the Energy' can be a catalyst for a new, collaborative approach to records management in the industry; both of which are timely responses to that often-cited need - in public and private sectors alike - to do more with less.

Joe Chapman

University of Aberdeen

"If we don't put ourselves in history no one else will": The Hall Carpenter Oral History Archive

What was it like being gay in the interwar period? Who went to Gateways club in Chelsea? How were gay activists involved in the 1984 miners' strike? And who were the sea queens? The Hall Carpenter Oral History Archive is part of the British Library Sound Archive. It is a collection of 113 oral history interviews relating to lesbian and gay experience in Britain, and, together with other gay and lesbian oral history collections held at the Library (www.bl.uk/collection-guides/Oral-histories-of-sexuality-reproductive-health-and-prostitution), provides the biggest resource for studying gay activism in the UK.

An ongoing project will extend access to this important collection. The Hall Carpenter Archives were established in 1982 and grew out of the Gay Monitoring & Archive Project, which collected evidence of discrimination and police arrests in the UK. The archives were named after lesbian author Marguerite Radclyffe Hall and writer and early gay rights activist Edward Carpenter. In 1985 the archives employed Margot Farnham to co-ordinate an oral history project documenting the life experiences of lesbians and gay men in Britain. Farnham worked with volunteers who located interviewees, carried out interviews, and produced documentation such as summaries and transcripts. In 1989, two anthologies were published based on the interviews: *Inventing Ourselves* and *Walking after Midnight*.

Principles of GLF

1. GLF's first priority is to defend the immediate interests of gay people against discrimination and social oppression.
2. However the roots of the oppression that gay people suffer run deep in our society, in particular to the structure of the family patterns of socialisation, and the Judeo-Christian culture. Legal reform and education against prejudice, though possible and necessary, cannot be a permanent solution. While existing social structures remain social prejudice and overt oppression can always re-emerge.
3. GLF therefore sees itself as part of the wider movement aiming to abolish all forms of social oppression. It will work to ally itself with other oppressed groups while preserving its organisational independence.
4. In particular we see these groups as including:
 - a) the women's liberation movement. The roots of women's oppression are in many ways close to our own (see 2).
 - b) black people and other national minorities. The racism that these people are affected by has a similar structure of prejudice to our own, but on the basis of racial instead of sexual difference. They are socially and economically the most oppressed group in our society.
 - c) the working class, i.e. all productive, manual and mental workers. Their labour is what the whole of society lives off, but their skills are misused by the profit-oriented economy, and their right to organise and defend their interests is under increasing attack.
 - d) young people who are rejecting the bourgeois family and the roles and life-styles offered them by this society, and attempting to create a non-exploitative counter-culture.
 - e) peoples oppressed by imperialism, who lack the national, political and economic independence which is a pre-condition for all other social change.

Extract From Gay Liberation Front Principles

In line with the archive's origins, many interviewees were involved in gay rights activism, and were founders or members of political groups such as the Campaign for Homosexual Law Reform, Gay Liberation Front, Manchester Black Lesbian and Gay Group, and Lesbians and Gays Support the Miners. The interviews can be used to explore the role of individuals in these organisations, the role of these organisations in people's lives, and the contribution such groups made to the wider gay rights movement. However, the original oral history project deliberately included interviews with gay men and women who had no connection to the gay rights movement, reflecting a desire to record the life experiences of a range of people, not just activists. The project also interviewed a wide age-range of people, from those born in the early twentieth century to those who came of age in the 1980s. As well as exploring issues surrounding discrimination and oppression, the life history approach means the interviews show, as one interviewee states, that "it's not all 'doom and gloom' – we can have very happy lives." These factors have resulted in a collection which demonstrates the diversity of gay life both before and after the legalisation of male homosexuality in 1967.

In 1989 the Hall Carpenter Archives were forced to close due to loss of funding. The archival material was split up, with the oral history recordings transferred to the British Library and the paper archives going to the London School of Economics. Additional interviews were commissioned by Library staff between 1990 and 1999, doubling the size of the collection. The archive is one of the Library's most

GAY AND A COUPLE?

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Flyer produced by Gay Bereavement Project



Greenham Common Flyer. Several women interviewed for the project took part in Greenham

popular oral history collections, but there are significant barriers to increasing access. When the interviews were recorded many people wished to remain anonymous, and real names were not recorded, making it difficult to establish access conditions. Additionally, transferring the collection resulted in missing interviews and documentation, cataloguing inconsistencies, and little knowledge of the accompanying material held for each interview. Aware of the collection's value, Library staff embarked on a project to broaden access – with the ultimate aim being to make as many interviews available online as possible.

The first task was to carry out a project audit. Information was taken from accompanying documentation, existing access conditions were assessed and clarified, and details of accompanying material were recorded. The audit revealed that many interviewees had donated personal material to the oral history project, including photographs, newspaper cuttings, leaflets, poetry and memoirs. The audit also identified material relating to the anthologies, including marked-up proofs showing the painstaking process involved in editing lengthy recordings down to one chapter, and correspondence between the project team and interviewees discussing how they were represented in the book. Alongside the audit, catalogue entries were standardised, existing finding aids were updated and listed centrally and investigative work was done across the collection to establish the identities of interviewees who had used pseudonyms. An unexpected recent deposit from one of the original project volunteers managed to fill several gaps in the collection, although some remain. However, the audit revealed that the Library holds transcripts for some of the missing interviews, meaning these interviews can be accessed even though the original recordings are lost.

The next stage in the project is to try and contact those interviewees for whom the Library has no clearance form, and this is a matter of some urgency. In terms of the missing interviews, it is hoped they still exist and could be deposited in the future, particularly as contact is made with those originally involved in the project over the next few years.

Jenny Marsden

British Library

Images courtesy of the British Library Board

Graduate Opportunities

The primary goal of any graduate is to secure stable employment but, unfortunately, in 2016 that prospect seems to be becoming less and less likely in Ireland. This is particularly true for graduates who choose to pursue a career as an archivist. While economic conditions seem to be improving, resulting in more employment opportunities, there are still very few long-term contracts advertised for archivists. Many students take out loans to fund their training, and the prospect of repaying such loans weighs heavily on their minds. This weighed heavily on my mind throughout my M.A. in Archives and Records Management at University College Dublin. After my graduation I was fortunate to secure a six month contract cataloguing material in the National Library of Ireland through the archival contract company Arcline. Having emailed the company the previous April I met the Managing Director for an interview and the following month received word that the company had secured the contract and that I was to be a member of the team. I consider this the best possible start to a career in archiving; not only was it a relief personally but professionally as I gained, not only further experience, but confidence in my new skills. From September 2015 until March 2016 I focused on cataloguing the material I was given, the correspondence of Alice Stopford Green and Roger Casement. This provided an excellent introduction to my career as a professional archivist, and I had the opportunity to use the skills I had learned in my M.A. From February on, however, I began to wonder and worry about whether I would be able to secure work following the completion of the project in April.

The short-term nature of contracts, and uncertain employment prospects and lack

of job security, is not unique to archivists and seems to be a common issue faced by most newly graduated professionals in my generation. In particular our sector suffers heavily due to the lack of funding and resources made available to archives and cultural institutions. This lack of resources affects archives' ability to store and catalogue material, and also makes it virtually impossible to hire necessary staff on a long-term, or even permanent basis. Many of these institutions now rely on volunteers to carry out basic conservation and cataloguing rather than pay for qualified professionals.

In the past year there seem to be more paid internships on offer such as those offered by Diageo and the National Library of Ireland. Internships like these provide valuable experience but also support students interested in a career in archiving so that they can pay for their training and associated costs. For graduates there are ample opportunities for training provided by ARA but the best training comes from working day to day in an archive. Steady employment is also necessary for archivists who wish to apply for the ARA, registration scheme, which archivists need to advance professionally. In order for an archivist to advance in their career, long-term contracts and positions are vital, and in addition the Registration Scheme requires a minimum of three years' experience in order to have sufficient material to base a portfolio on. While these can be both volunteer and paid roles clearly archivists need to be paid in order to maintain a basic standard of living.

Paul Heffernan

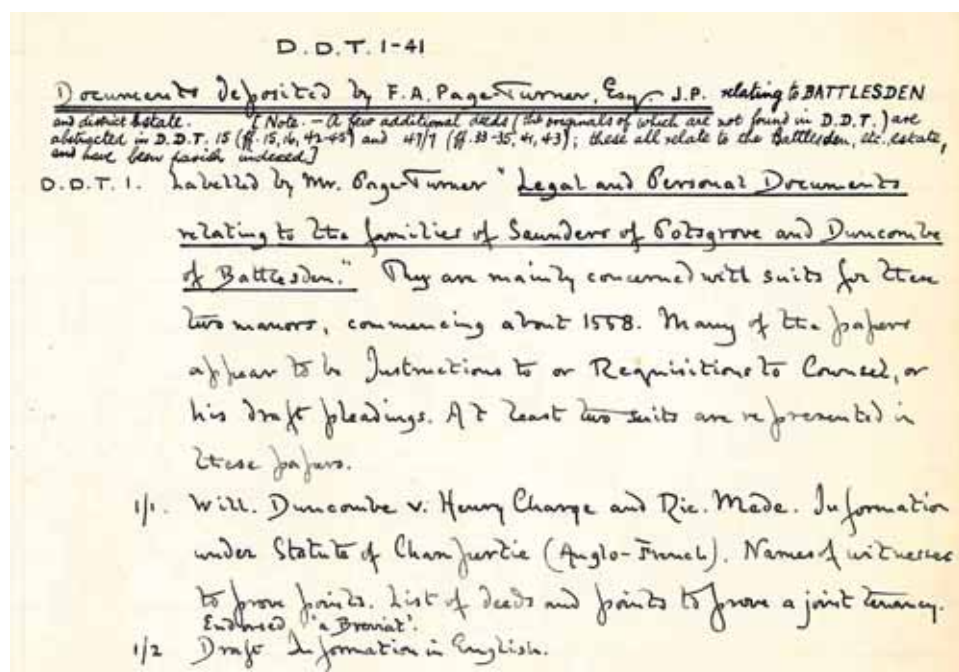
The earliest entries in the Page-Turner catalogue, listed by George Herbert Fowler circa 1923.

www.archives.org.uk

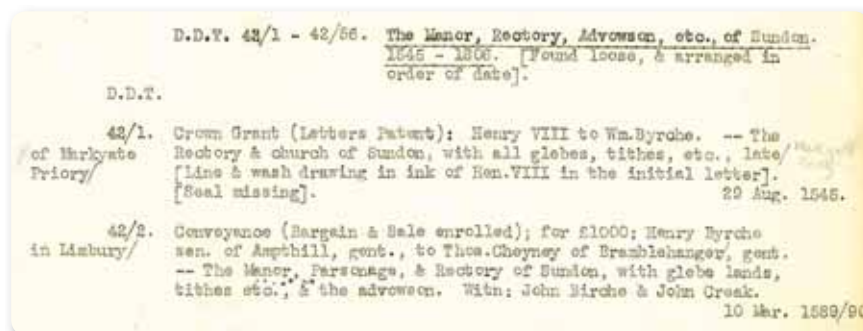
Generation Gaps

Working in archives is a constant negotiation between past and present. Acquiring the necessary skills to access and analyse information from non-current or historic records is an essential part of an archivist's training. So too is an understanding of the standards landscape which allows information professionals to ensure their cataloguing work can not only be processed by digital tools, but also easily comprehended by colleagues. However, the standards landscape in which we now operate could be considered to be a relatively recent development. The prevalent archival standards in use in the United Kingdom today have their roots in the 1980s (ISAD(G) and MAD), whereas the modern archival profession in the UK has its roots in the early 20th century (the first County Record Office being opened in Bedfordshire in 1913, and the publication of Jenkinson's *A Manual of Archive Administration* following shortly afterwards in 1922). Although earlier guidance exists, notably in Jenkinson's Manual, cataloguing decisions made by our professional forebears rarely anticipate contemporary recommendations. In many archive institutions collection catalogues reflect the arrangement and description choices of their first cataloguers. For more established institutions these may not have been updated for nearly a century. Whether locating records, contributing to the catalogue or retro-converting to a modern format, encountering such finding aids can be an unexpected and daunting experience for a newly qualified professional.

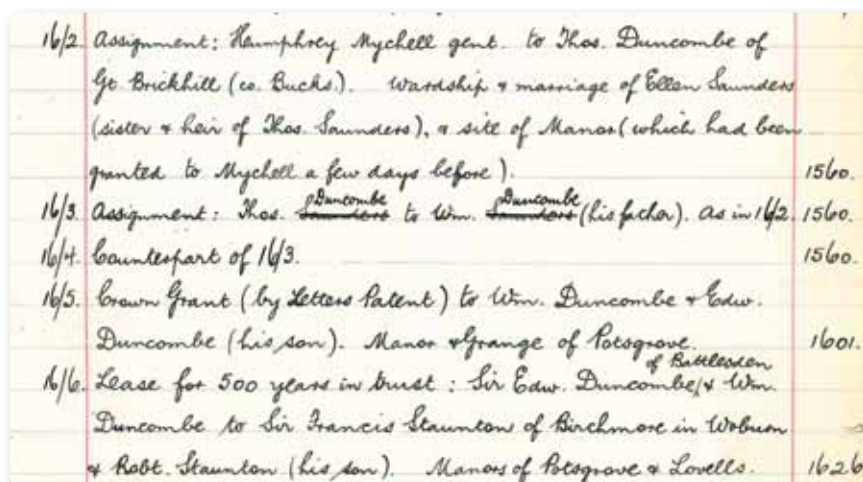
It was in one of my first weeks as an archivist at Bedfordshire Archives and Records Service that I encountered my first handwritten catalogue in the search room. Although the service has undertaken extensive retro-conversion work, with almost 90% of catalogues being available online, as the oldest local authority records service in the UK it is unsurprising that some collections



“Recording the decisions you have made will make future archivists encountering the collection very happy!”



Final entries in the Page-Turner catalogue, listed by I P Collis in 1937



Later entries in the Page-Turner catalogue, listed by F G Emmison in 1928

are still accessed using legacy finding aids. Nevertheless, as someone who entered the profession from what was arguably a non-traditional route, this was quite a surprise (one of many in the steep learning curve which defined the first few months of my new role following qualification) - a stark reminder of how different an environment our predecessors worked in.

Retro-conversion was not new to me - I had undertaken such work in various voluntary roles. However I had always been guided by an archives professional. As a result, the onus of deciphering the choices made by the original cataloguer, and determining how to refit the content into a modern cataloguing format had fallen to someone else. When it became my responsibility I felt incredibly cautious. Translating finding aids created without any concept of online delivery risked losing valuable access points and information on relationships between the records. Trying to create administrative histories for artificial collections which defy our understanding of a fonds and devoid of any information regarding their creation seemed almost impossible. So how then do we approach problems like these? What tools and skills can make this process smoother, particularly for those of us encountering such issues for the first time?

What I have learned since qualifying is that although historic catalogues can be daunting, it is important to remember that they were created to provide the same function as the ones we create today. Making use of the finding aid in the first instance, as a researcher would, provides invaluable insights into how it was designed to function, and the reasons behind the decisions

its creator made. This instantly makes it less daunting, and ensures that you understand what you are working with and can identify access points more easily. Using existing standards to inform your understanding of the catalogue elements, by undertaking mapping exercises between the two, can simplify and ensure consistency in retro-conversion exercises. In some instances, particularly in the creation of collection level descriptions or accession records, the necessary information will not have survived to catalogue to the level of detail expected today. And that's ok. Missing content should not form a barrier to discovery, although it's important to mention where and why information is missing. Recording the decisions you have made will make future archivists encountering the collection very happy!

One of the skills which would be beneficial to new professionals then, is an openness to the unexpected, and the ability to adapt. While instilling the value of standardisation is important, it is also essential for those entering their first professional role to be prepared for working with catalogues and collections which were created outside the current framework. Although adherence to professional recommendations is a valuable tool in our arsenal, so too is a flexible approach which takes context into account.

Alexandra Healey

Bedfordshire Archives & Records Service

All images courtesy of Bedfordshire Archives & Records Service



Liam Diskin

An Archives Traineeship in Florence

As someone who initially came from an historical research background, I followed what can be described as the ‘traditional’ path into the world of archives. My first visit into an archive occurred when I visited the Archives Service Center at the University of Pittsburgh. I would make subsequent visits to the Historical Collections and Labor Archives at the Pattee-Paterno Library at Pennsylvania State College, the University Archives at the Catholic University of America and the Walter P. Reuther Library, at Wayne State University, Detroit. The assistance and the guidance that I received from these places proved invaluable to me. I am even still in communication with a number of archivists, and it was this relationship which prompted me to view archives as a possible career move.

Following the completion of my PhD I decided to apply for the MA in Archives and Records Management course at University College Dublin. I got in contact with a number of archival institutions throughout Ireland with the aim of getting some hands-on experience as an archivist and was fortunate that a number of archives agreed to take me on in a voluntary capacity.

One of those archives was The Cardinal Ó Fiaich Library

and Archive in Co. Armagh which opened in 1999. As a community archive it has been involved in a number of outreach programmes. It has previously made use of the 400th anniversary of the Flight of the Earls (1607-2007) and the 125th anniversary of the establishment of the Gaelic Athletic Association.

The most recent programme by the Ó Fiaich Library and Archive has been the Irish Volunteers Centenary Project. The collection is based on materials relating to both 1916 and the 1918-1922 periods. The Project has received considerable media coverage, and has given the archive a global reach, no mean feat for a community-based archive.

On completing my MA, I managed to obtain employment as a project archivist working for the Irish Jewish Museum. Fortunate, in that it added to my professional experience, and fortunate in that I got to work with materials relating to a fascinating and relatively unknown part of Irish life.

Following on from my experience at the Irish Jewish Museum I was made aware of the traineeship offered at the Historical Archives of the European Union (HAEU). On a wing and a prayer I decided to apply for the post not thinking I had much of a chance of being successful.

Fortunately I was proved wrong! The HAEU are located on the outskirts of Florence at Villa Salviati. The location of the archive is truly breathtaking, with panoramic views of both Florence and the surrounding Tuscan hills. There is very much an international feel to the place with colleagues from Germany, Italy, France, Finland, Greece and Latvia. Trainees are assigned a tutor, an established archivist, and are given the means to develop as archivists. Day to day work is very varied. I have worked on both personal papers and on the collection of the European Free Trade Association and the Council of Ministers of the European Union.

As well as catering for the academic community the archive also creates links with the general public and the research community. The HAEU is a progressive and forward-looking archive. This is personified in how we are engaging with the topic of digital records. Over the next few years the archive will be rolling out the Digital Preservation System. The aim of this project will be the establishment of a long-term preservation plan for digital records; formal policies and procedures to be put in place; and compliance with international certification.

I cannot speak highly enough of the work being carried out at the HAEU, nor can I not speak highly enough of living in Florence itself. The traineeship offers the perfect opportunity for the early career archivist to develop professionally. The practical and theoretical knowledge which I will receive during my time here will give me the basis to develop further as an archivist. I very much look forward to what the rest of my traineeship has in store.

Liam Diskin

The Importance of Being Passionate

It has been two years since I began my career in archives, and in that time I have been a volunteer, student and now a professional in my first post as an archivist. It should come as no surprise to others in the profession that there are many aspects of my current role, of the work and responsibilities of an archivist and of the archives sector in general that are currently a mystery to me. However, looking back at my journey so far, there is one lesson I have taken from almost everybody I have encountered: from archive users to heads of service, fellow students to lecturers, from volunteers to experts in other heritage fields - the importance of being passionate.

Passions can come in all shapes and sizes. They have a tendency to ebb and flow. Regardless of how long we have been working within the archive sector it is essential that we look beyond the realm of archives to inspire, expand and diversify our passions. The CILIP Rare Books and Special Collections Conference held in Liverpool in September this year brought speakers together from a wide range of heritage backgrounds including those from museums, libraries, archives, and the Diversity Heritage Group. Focusing on three strands of diversity - of collections, of users and of the workforce - members of the wider heritage community spoke passionately of their experiences and attempts to diversify their services. One could argue that a group of people, of whom over ninety percent were white females, would not be best qualified to tackle diversity. However, when examined

more deeply it was clear that the attendees represented a diverse range of individual experiences and passions, all keen to make their collections more widely accessible and representative of more diverse user groups.

It is easy to come away from a conference feeling inspired and impassioned. It is putting this passion into action that is the key to effecting any change. Diversification has been discussed for many years now, and while individual projects may have had some success, there is still a lot of work to be done on engaging and collaborating with new user groups, making collections more representative of the communities we wish to serve, and attracting a more diverse range of people into the profession. In her talk at the CILIP Rare Books and Special Collections Conference, Tracey-Ann Smith of the Heritage Diversity Group argued passionately that diversity requires a process of empowering others. However, to be able to empower others, it is vital that staff members themselves are first empowered. What better way to move towards diversity and empower our colleagues than to embrace the passions and wider experiences of each member of staff and provide opportunities for their passions to develop and grow? We all have passions. Why not use them?

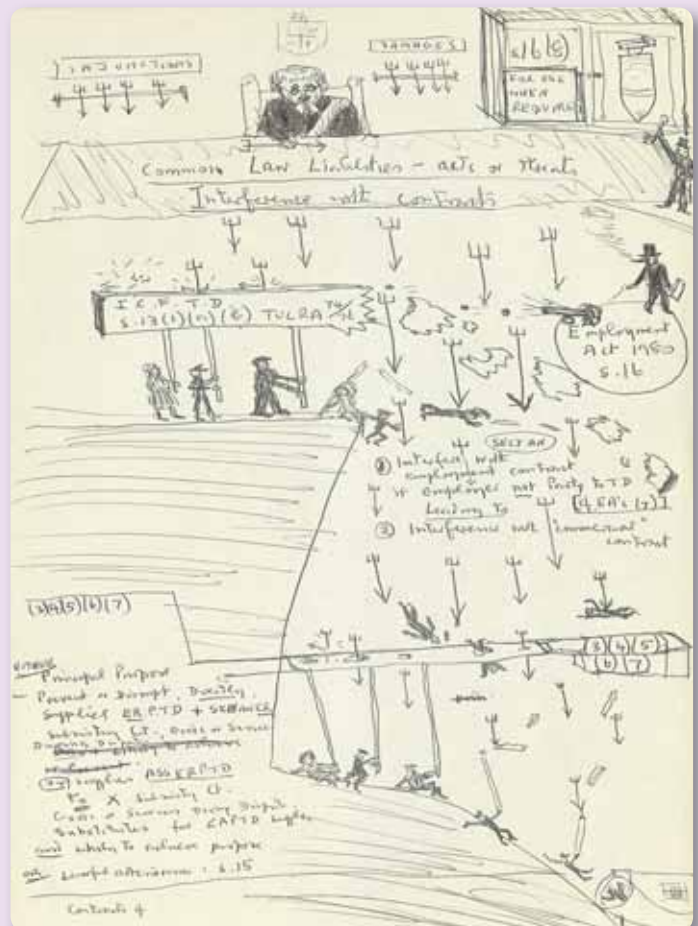
Ashleigh Hawkins

Canterbury Cathedral Archives and Library

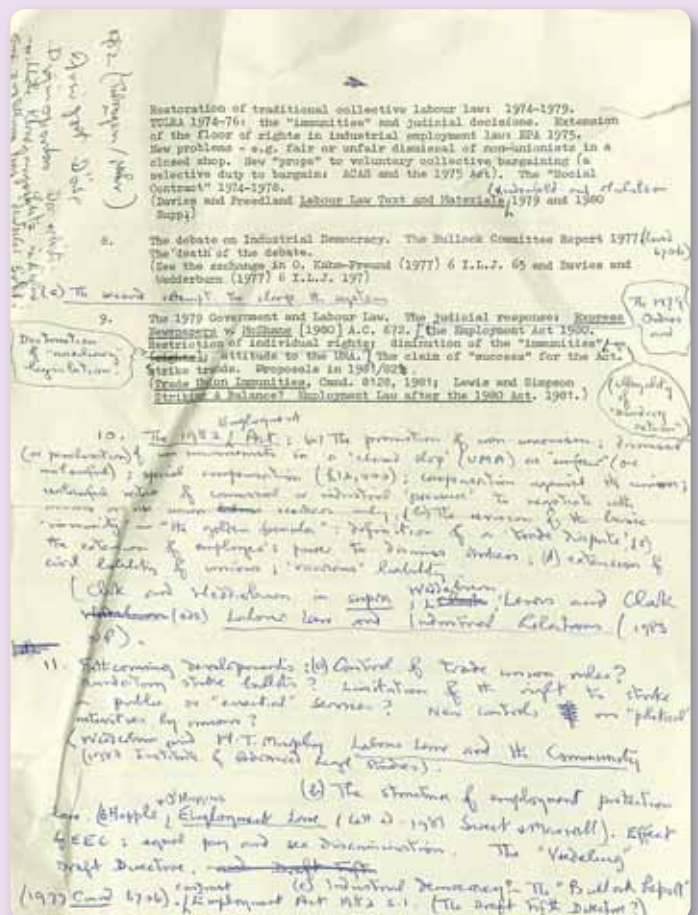
Britain's greatest labour lawyer¹: Cataloguing the papers of Baron Wedderburn of Charlton

I joined the team at the Modern Records Centre (MRC), University of Warwick in March 2016 as Assistant Archivist. I am working on a one year project to sort, arrange and catalogue the archive of Lord Kenneth William "Bill" Wedderburn. I am a newly qualified archivist with a Diploma in Archive Administration (distance learning) from the University of Aberystwyth, and am currently working on my MScEcon dissertation. I have more than 20 years' experience of working with archive collections, including local records relating to Shakespeare, Stratford-upon-Avon and South Warwickshire, the theatre performance collections of both the Royal Shakespeare Company and Michael Bogdanov, the British theatre and film director, and archives relating to British waterways.

The papers of Kenneth William Wedderburn, Baron Wedderburn of Charlton (1927-2012), QC, and Cassel Professor of Commercial Law at London School of Economics, British politician and member of the House of Lords, were deposited by his widow at MRC in 2013. In 2014 an appeal was launched to fund this post, which included a £15,000 grant from the National Cataloguing Grants Programme, administered by The National Archives UK. This significant and extensive collection (over 100 boxes) covers the period from the late 1950s to 2010, and reflects Lord Wedderburn's role as one of the most important and respected European academic lawyers in Europe, advisor to the TUC, and advocate in many legal cases and important national debates. These papers comprise detailed records on all the key issues in labour law and industrial relations since the early 1960s, during which time the first



"Common Law Liabilities acts or threats" on Employment Act 1980, Modern Records Centre, University of Warwick



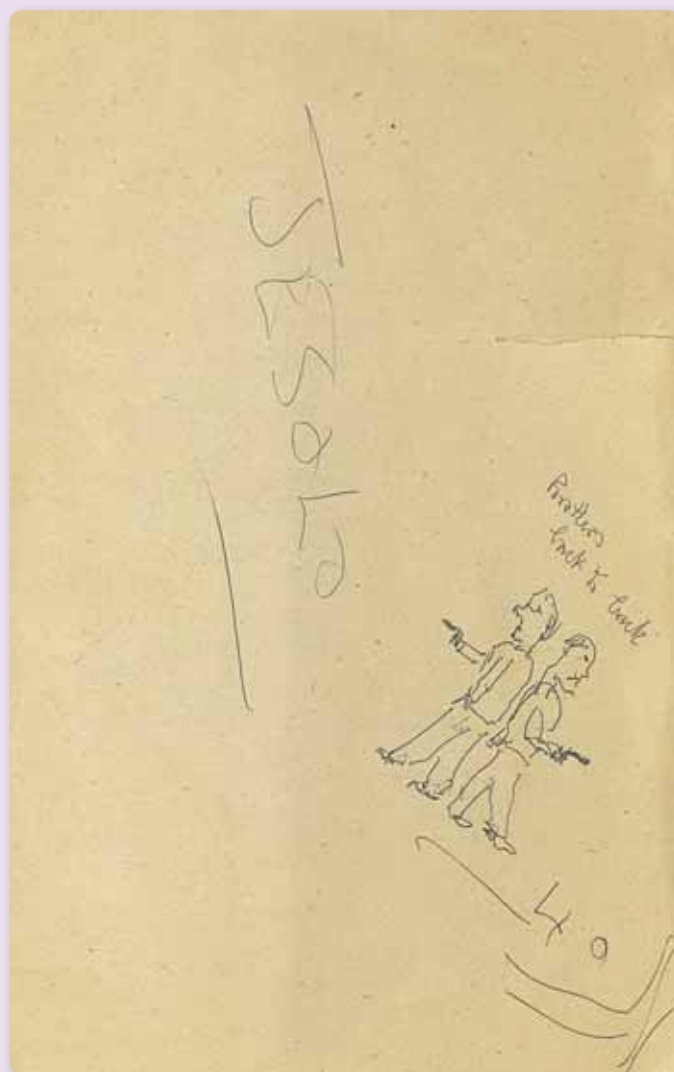
Page of notes on developments in labour law in the UK, 1980s, Modern Records Centre, University of Warwick

edition of his ground-breaking work, *The Worker and the Law*, was published (Macgibbon & Kee, 1965). They cover the Donovan Commission, the Bullock Committee on Industrial Democracy, Conservative governments' legislation (1979-1997), Labour governments' legislation (1997-2010) and the European Community, as well as teaching papers and annotated texts.

My previous experience of using Excel spreadsheets to list the contents of archive collections offered a practical approach to obtaining an overview of this large collection of papers and the functional activities represented. The Wedderburn papers had been sorted into topics and boxed by the family in London prior to transfer to MRC by Dr Paul Smith, an industrial relations academic at Keele University. However, the box listing phase also included sorting and appraising the papers, which at times has proved complex and technically demanding. Given the size of the collection, initially I concentrated on topics which I believed were the most important in terms of MRC's own collections. Using Excel spreadsheets also allowed for the relatively straightforward transfer of the lists into CALM with a little tweaking here and there. Currently, I am fine-tuning the catalogue and adding biographical and description content, as well as adding reference numbers to the papers.

The Wedderburn archive offers an invaluable resource for students of politics law and industrial relations, and complements MRC's main collections covering industrial relations, politics and labour history in the UK from the nineteenth century. These include national records of trade unions, trade associations and related organisations. Social media offers me a medium for communication and publicity in the form of Twitter updates and a project blog. My first blog entry, ahead of the EU Referendum in June 2016, looked at Bill Wedderburn's own views on the significance of the European Community and its legislation in industrial relations, both internationally and for the UK: <https://warwickmrc.wordpress.com/2016/06/09/lord-wedderburn-and-the-european-question/#more-881>

I am enjoying the challenges of sorting, arranging and cataloguing these important papers into a valuable resource, and creating order out of "relative" chaos! It has been a fascinating and sometimes confusing insight into Bill Wedderburn's thoroughness of approach, for example, multiple copies of variously annotated papers (!), in his role as advisor to the TUC or championing



Second European Regional Congress, Jesolo, September 1986, Modern Records Centre, University of Warwick

amendments to clauses in employment and industrial relations bills in the House of Lords. His charming and somewhat satirical sketches, two of which are reproduced on these pages, are an unexpected highlight. This project continues to provide me with valuable cataloguing experience of labour and political history papers, which for me is a new subject area. One of the things I love about being an archivist is the continual acquisition of "general" knowledge in the day to day application of archival procedures.

Helen Hargest

University of Warwick

¹Professor Bob Hepple, "Obituary: Lord Wedderburn of Charlton QC", *Industrial Law Journal* (ILJ) vol.41, no. 2 July 2012 (133)

All images copyright Modern Records Centre, University of Warwick.

Archivist Artist

In my first year as a professional archivist, working in partnership with Swire Group and the University of Glasgow Scottish Business Archive, I have been cataloguing the James Finlay Company Limited collection. I was given seventy banker boxes containing over 3500 records and tasked with arranging, describing and integrating the content to the existing collection. It is difficult describing how huge and complicated this collection is. In 1750 James Finlay was established as a cotton merchant, but in 1881 the company switched its focus to what it is better known as today, an international tea merchant. Vast economic activity is preserved within the Finlay records regarding the growth and selling of tea from international tea estates.

Through cataloguing the collection, I've identified over fifty Finlay subsidiary companies with entirely different business interests. These include investments in the North Sea oil and gas industry, financial services and horticulture. Early on it became clear that the cataloguing would require numerous access points, authority files, many levels of description and cross linking of related material.

A huge web of complexity was evolving as I unravelled more of the Finlay story. A large bundle of agency agreements (GB 248 UGD 091/1/1/2) showed British industries appointing James Finlay to represent and trade their products in post-colonial economies. One such agreement with British Northrop Sales Limited unravelled an unexpected story.

Based in Blackburn, Northrop was a major exporter of automatic looms. They hired James Finlay as part of the Jute Mills project and trade in broad loom spares. These looms were extremely advanced, needing minimal supervision from workers. They brought major growth to India's cotton industry while simultaneously contributing to the decline of cotton industries in Britain.

Yet, I only discovered the Northrop looms story by a curious Google search. I can only speculate as to the true impact this one agency agreement had on emerging or local economies.



Archivist in the Archive

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Archivist in the Archive

I found myself oddly amused at how adequate my eventual description of it was: *Agency agreement between James Finlay Co. Ltd. and British Northrop Sales Limited, regarding sales of broad loom spares in East Pakistan and India 1962*. The description tells the audience what the document is rather than a speculative story.

We, as archivists, always have to walk a neutrality tightrope. I have catalogued records using wholly neutral language, careful not to sway into persuasion or excitement. Thousands of catalogue entries contain words that don't commit the documents to beyond what they are.

This is entirely different from my art practice which actively engages in collaging and manipulating images. The public attend exhibitions showcasing artwork where creative licence or political opinions are on display. The same public will react with outrage when researchers publish material after deliberately manipulating archive records to support their work. Artists can visualise a truth, but researchers must uphold the truth.

Whilst arranging over 1500 Finlay photographs the artist



Dr Burke's Elephant by Peter Morphew 2016



Dr. Burke, chief medical office, Mangaldai on his rounds during monsoon 1934. (per: J.S. Barr)

University of Glasgow Archive Services, James Finlay & Co Collection; Doctor Burke, Assam 1934

viewed a century of similarities from Bangladesh tea estates. Tea pluckers' baskets filled with tea leaves, their beautiful colourful clothes, almost unchanging to present day.

I started to question whether it is possible for artists to reliably represent archived information visually. I focused on capturing the information as exactly as possible. Yet I could not stop manipulating the tea plucker drawings. Unintentionally I used the wrong shade of blue, misjudged the scale. As an archivist I am working hard to preserve the past: to fix, preserve records of activity, of informational and evidential value that shapes our future history. When implementing the same mentality on my artwork I ended up intentionally breaking the archivist's rules and adding creative embellishments. I accepted that replication was beyond my current skills, and used collage to represent this thought process.

I have the fortune of working with incredibly encouraging, supportive colleagues at the University archive and Swire Group. They have helped me gain lots of new



University of Glasgow Archive Services, James Finlay & Co Collection, Tea Pluckers Crossing bridge c.1930



Tea Pluckers Crossing the Bridge,
Peter Morpew 2016

knowledge, skills, develop as a professional archivist. But unintentionally they have triggered exciting new directions and questions within my arts practice I am only just beginning to explore.

Peter Morpew

University of Glasgow Archive Special Collections

More archives artwork available via:
www.morpew.co.uk .

Photograph citations

University of Glasgow Archive Services, James Finlay & Co collection, GB 248 UGD 91/1/12/2/9.

University of Glasgow Archive Services, James Finlay & Co collection, GB 248 UGD 91/1/12/3/7.

Archives and Records: the ARA's very own journal

37,000 downloads a year – that's one every 15 minutes around the world!

This is a pretty impressive statistic, for a journal which is collated and edited by four volunteer ARA editors. Who are they and where do the articles come from? What happens along the way through the editorial and production processes, before the journal drops on your doormat twice a year?

Jenny Bunn (Lecturer and Programme Director, MA in Archives and Records Management, UCL) heads the editorial team, and takes charge of making sure articles are complete, anonymised and ready to go. She then allocates either Sarah Higgins (Lecturer in Information Studies, Aberystwyth University), Charlotte Berry (Hereford Cathedral Archive) or herself to take the article through peer review and to completion. Two suitable peer-reviewers are selected (often an academic and a practitioner) and give detailed feedback to the allocated editor. A decision is then made on whether to accept, recommend minor or major revisions, or to reject and/or resubmit later on. The author is then notified, sent the peer-reviewers' comments (anonymously) and given time (if necessary) to revise the article, often with bouncing back and forth to the editors for further advice.

Once the final version of the article is reached, it gets transferred to the production team at Taylor & Francis. This is one of the leading global academic publishers. Eventually the proofs come back to the author and one of the ARA editors for checking, before it is added to the next available volume of the journal and ultimately printed and made available online. In addition, Susan Healy takes full responsibility for co-ordinating and editing the numerous book reviews and hopefully not so numerous obituaries. *Archives and Records* comes out twice a year: a spring issue, which is often a guest-edited special issue, and then a general autumn issue. A long lead-in time is required for peer review, revisions, production, proof reading and printing, so it can be a bit of a wait to see the content finally into print. Proposed articles can arrive out of the blue from authors around the world, both in practice and in academia, or as a result of Calls for Papers for

special themed issues. Conferences can be a good way for the editors to identify potential content of interest, and suggestions for potential article ideas are always welcomed. The editors meet annually with Taylor & Francis to discuss current issues, and also report to Sam Johnston, ARA Board member with responsibility for Promotion and Publicity.

The next special issue in spring 2017 is on 'Archives and Public History' and is being guest-edited by Victoria Hoyle of York University and shaping up to be a bumper volume. After that, the spring 2018 special issue will cover 'Archives and Museums' – please see the Call for Papers if you would like to discuss contributing an article: <http://explore.tandfonline.com/cfp/ah/archives-and-records-special-issue-archives-and-museums>.

It's an area of increasing professional interest as archivists take on responsibility for object collections and collaborate closely on heritage projects with curators and other museum professionals. The deadline for expressions of interest is 15 Jan 2017 and for completed articles 30 Jun 2017. Please do get in touch!

Please also get in touch if you would like to get more involved in other ways. Perhaps you would like to act as a peer reviewer? Or you have a brilliant idea for a special issue you would like to guest edit? Perhaps you would like to join the core Editorial Team? We look forward to hearing from you.

To get in contact with the A&R editorial team, please email Jenny Bunn: j.bunn@ucl.ac.uk

Charlotte Berry, Jenny Bunn and Sarah Higgins

Co-editors, Archives and Records



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