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**Barclays
Digital
Archives**

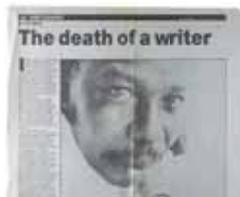
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Portable Digitisation

The Royal Armouries
First World War
Archives Digitisation
Project

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**Bringing a
legacy to life:**

The Ken Saro-
Wiwa Digital
Archive

New Professionals Special Issue

Bedford College Nursing Papers Project
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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 Chair

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** September 2015

Welcome to the September issue of *ARC*, New Professionals. I was delighted to receive so many articles that demonstrate the enthusiasm and dedication of those who are just entering the profession. The articles show the increasing awareness of the importance of digital preservation as well as continuing the development of the more traditional skills such as Latin. The articles highlight the increasing need in the sector to be able to adapt to changing environments and work with a variety of materials and stakeholders, in often uncertain and challenging circumstances. The articles in this issue cover a wide spectrum, from transcribing account roles to collecting materials from the recent Scottish Referendum.

I hope you enjoy the issue!



Sophie Stewart
Editor

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Front cover shows:
Bedford Nursing College papers project

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

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opening lines



Alex Buchanan is Chair of FARMER (the Forum for Archives and Records Management Education and Research)

As Chair of FARMER (the Forum for Archives and Records Management Education and Research) and as the incoming President of the Archives and Records Association, I was delighted to be asked to offer some opening lines to this issue co-ordinated by the Section for New Professionals on their 'Innovation' theme. As ever, ARC provides a valuable showcase for new initiatives from which we can all learn.

Both innovation and new professionals are essential to the ongoing vigour of the sector. True innovation is a creative act; it does not happen as a defensive mechanism – we should not see the current situation as 'innovate' (or income-generate), or die. Nor should innovation be undertaken for its own sake, or to promote an empty image of vitality. Innovation for innovation's sake may create more problems than it solves, if we lose the critical capacity to question what we are trying to achieve or try to innovate without a strategy. The 2015 ARA conference, devoted to the moral and legal role of the record-keeper, offered a useful forum for nurturing this critical capacity, which will also be addressed by next year's FARMER conference, focusing on user-centric definitions of records.

As a sector, the innovative spirit shown by contributors to this issue needs to be focused on a number of future challenges. In the UK of immediate concern to all who care about the power of records is the future of the Freedom of Information Act, responsibility for which was recently transferred from the Ministry of Justice to the Cabinet Office. An independent Commission on Freedom of Information has been appointed whose remit is expressed in terms which suggest limiting rather than augmenting the scope of the legislation. As information professionals, we need to discuss the implications and make our views heard to those in authority.

Many of the other challenges we face are already familiar but no less significant. Continuing to offer top class services in an age of austerity requires creative rethinking of our remit and I am encouraged by what I learn of new partnerships and new collaborations. Research partnerships between the world of records and academia are already demonstrating the value of knowledge exchange: this is an area in which both archives as resources and archival studies as a discipline have much to contribute, particularly when we reach out beyond our familiar environment.



Technology too offers us many new ways to deliver services. When considering which routes to pursue, it is tempting to be dazzled by the latest platforms, to demonstrate that we are not stuck in dust-filled obscurity. But that's about us, and our insecurities – not about trying to get the most material out there to be used by the largest and most diverse range of people, for the widest possible variety of purposes. Innovation requires us to experiment with new approaches to identify what works, fuelled by reflection on what we are doing, and research, covering both new possibilities and the results of our experiments.

Another area where experimentation, reflection and research is vital is the ongoing curation of born-digital records. The Digital Preservation Coalition's hashtag #NoDigitalDarkAge proclaims our confidence that many records will survive (despite the news that some government departments standardly delete all emails after very short periods). Faced with such a plethora of data, our challenge remains to capture the data with the most potential value in a context-rich environment, so that their origins, provenance and multiple histories across time are preserved. Only by so doing can we transform data into information which can be used and re-used, both for short-term purposes (accountability and litigation) and for the ultimate judgement of history. Clearly this challenge is not for record-keepers alone but our understanding of context and meeting varied needs of users are vital to the ongoing collaboration with technicians and future users. Here a forthcoming workshop at the National Records of Scotland in Edinburgh (date to be confirmed) will be valuable in considering the question from the perspective of businesses and business history.

As President, I look forward to telling those beyond the profession about our strengths and the unique contribution our expertise can offer. As Chair of FARMER, I hope for dialogue with the profession about how these can be passed on for the future. Looking back on my own days as a student record keeper, I know that many of my peers had received full funding (as had I for my previous postgraduate studies). This is now extremely rare, as

taught postgraduate programmes are now, if ever, funded as part of 1+3 arrangements linked to PhD funding. The UK government's 2014 announcement of a government-backed loan scheme for postgraduate education should offer an alternative funding route from 2016-17, however it may exclude students over the age of 30, those wanting to study on the programmes outside England (i.e. at Aberystwyth, Dundee and Glasgow), and those wanting to graduate with a postgraduate diploma (the professional qualification) rather than a Masters. In the UK there are also fears of fee inflation, as occurred when undergraduate loans were raised to £9,000 per year. The challenge of enhancing the diversity of the profession may increase and new professionals will be faced with paying off both undergraduate and postgraduate loans concurrently, a particular challenge for the poorly paid and those working in London.

What can we in the sector do to help? The UK National Archives' diversity bursaries provide welcome support for the equivalent of two full-time students each year. All the universities now offer part-time and/or distance learning and some employers, including the Wellcome Trust and the Bodleian Library, are offering part-time para-professional employment on an 'earn while you learn' basis. This will not be possible for all institutions but should be seriously considered as an alternative to the prevalent system of one-year paid internships. There may be other possibilities, so we need to start thinking. As ever, we cannot rest on our laurels – but at least we now have laurels. A new awards scheme already announced will be explained in more detail in the next issue of ARC. As a member of the awards panel, I am looking forward to learning what you, the Association's members, think are the most exciting and innovative initiatives. Nominations will open this autumn, so please don't be shy. If you think an individual or a service has done a great job, tell us about it!

Alex Buchanan

President, ARA

Registration Scheme **news**

As I write this, I'm looking forward to the ARA conference in Dublin. Of course, if you are reading September's issue of ARC the conference has been and gone. I'll resist the urge to stare into a crystal ball and predict some of the conference highlights – hoping that my predictions have somehow come true by the time ARC magazine arrives on doormats and desks everywhere. One thing I can write with some certainty is that the conference will be (was!) a stimulating environment to exchange ideas and experiences with colleagues. As an archivist based in England, I'm particularly looking forward to meeting those of you who work on the other side of the Irish Sea.

For some time the Registration Scheme Sub-committee has been aware of the small number of mentors in the Irish region. Hopefully in meeting Irish colleagues during the conference I will have the opportunity to discuss the possibility of becoming a mentor.

The forthcoming changes to the Registration Scheme make this a crucial time for mentoring as part of the ARA's CPD offer. Last month, Barbara, the Mentors' Representative, offered some advice for current mentors. For those of you currently mentoring, thank you! We hope you will continue to share your experience with mentees under the new Scheme. However, we are also keen to recruit new mentors. Perhaps you are looking for new challenges or maybe you are planning to submit your portfolio by 1 October 2017 (the date of final submission under the current Scheme) and are wondering what the next stage of your own CPD might be. As we get nearer to the introduction of the new Registration Scheme the Sub-committee will begin to offer guidance and training for mentors. By contributing a little of your time, you can help to ensure that the Registration Scheme continues to support CPD activities within our profession.

If I did speak with you in Dublin, thanks for listening. Whether I did or didn't speak with you, thanks for

“ *Don't forget: Existing candidates have 25 months to submit their portfolio under the existing Registration Scheme.* ”

reading. Now, how about thanks for becoming a Registration Scheme mentor?

For all enquiries about mentoring, please contact Barbara Sharp, Mentors' Representative, at regschemementors@archives.org.uk.

CONTACTS:

General Registration Scheme Enquiries:

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

Registration Scheme Events Enquiries:

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Registration Scheme Communications Officer:

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Registration Scheme Mentor Queries and Advice:

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Richard Wragg

Communications Officer, Registration
Sub-committee

Collecting matters

What sort of 'new professional' do you want to be?

At the *Chartered Institute of Library and Information Professionals (CILIP) Conference 2015* in Liverpool in July, the focus was on librarians, not libraries; and on the widest definition of what librarians do to educate and support knowledge creation, through so much more than the provision of books on shelves.

The theme of the Conference was *Bringing the information world together*, and speakers explored personal professional development within the context of a vision shared by librarians and information professionals across all sectors, supporting all communities.

There was an emphasis on librarians delivering wider social value: empowering informed citizens through community engagement; nurturing a sense of place and identity; and improving social cohesion.

And all of that is true of archivists.

More specifically, we already use similar techniques to deliver services, and will need increasingly similar skills to embrace our *Digital Futures*, one of five strands of the Conference.

This was evidenced in the findings of a year-long study of job roles and responsibilities from across the information and cultural heritage sectors, presented as a matrix of required professional competencies.

The competencies were relevant to librarian, archivist or curator; to records, information or knowledge manager and included: advocacy and funding, resource and collections development, online access and preservation.

We inhabit the same digital spaces and enjoy the same digital opportunities but we also face the same challenges of increasing demand and limited resources.

So in such difficult times, perhaps we should try to articulate that shared vision? To celebrate our basic principles and continue to develop professional practice to best deliver our services?

In her keynote, Shami Chakrabarti (Director, *Liberty*) acknowledged that access to information is a basic human right, and wherever you sit on the professional spectrum, whether you're a 'new professional' or otherwise, is supporting that right a joint mission you're willing to accept?

You can access the presentations from the Conference or find out more about CILIP on their website: <http://www.cilip.org.uk/>

Cathy Williams

Head of Collections Knowledge

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

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Welcome to the New Professionals Section issue

Welcome from Karyn Williamson

Welcome to the Section for New Professionals ARC special edition. Putting out the call for papers for this issue was a daunting task as the Section had decided, for the first time, to ask for articles based on a particular theme. Would our requested theme of 'Innovation' stop potential authors from contributing? As you can see from the bumper issue before you ARA members rose to the challenge and contributed a range of papers which truly showcase the inventive nature of the sector. From archiving the Scottish referendum to using archives in an educational context and an online repository celebrating the 325th anniversary of Barclays bank, the articles in this issue not only represent the vast majority of nations, regions and sections which make up ARA, but also the truly innovative nature of a sector which is constantly evolving. Reading through these articles makes me proud to be part of the archive sector and excited to see where the next steps will lead us. I hope you enjoy the issue.

Karyn Williamson

Publicity Officer, Section for New Professionals



Message from the Section for New Professionals Chair

Since I became Chair of SfNP in June 2014, a lot has been happening in the section – and reflecting on our achievements since then, we certainly have moved forward!

At the time of writing, our fifth Summer Seminar event was delivered nearly two weeks ago and it proved another very successful event; all attendees got something out of it and we were delighted to be joined for the day by Chair of ARA Board, David Mander. The feedback we received was overwhelmingly positive and this is testament to our professional reputation and the hard work and effort in organising the event by my fellow committee officers.

With that now delivered, we're just about to circulate our first member survey (results forthcoming shortly). I mention above that I feel like we've made huge progress in one year, bearing in mind that as a section we have existed for five years! This in

Question and Answer Panel Session: Standing out from the crowd

Rebecca Donnan
Conservator in Private Practice
Victoria Sculfor
Recruitment Consultant, Sue Hill Recruitment
Sam Collette
Archives and historic environment manager, Warwick County Record Office



itself is an important achievement and the member survey has presented an opportunity to reflect on past accomplishments, consider our current position within ARA and the future direction of SfNP. Change is imminent on the committee and with it comes renewed energy, fresh ideas and new opportunities.

Our Peer Pals Programme continues to be successful and we always need mentors and mentees to ensure we can maintain it. An equally big asset is our blog- Off the Record - which goes from strength to strength with an array of informative content provided by members and non-members alike. We've made impact further afield too; via the wonders of Skype technology I was thrilled to present a 'lightning' presentation about our work and ARA to our American equivalents last October as part of the Mid Atlantic Regional Archives Conference (MARAC). It was very well received and hopefully we can maintain the connection. Amazing opportunities have presented at numerous conferences recently for new professionals including the ARA conference in August.

We're pleased to have worked in collaboration with ARA Scotland on two occasions now, to deliver events involving 'Pecha Kucha' - a lively presentation format which aims to be informative and fun, fitting for the spirit of SfNP. This is in addition to our work pro-actively representing members across various ARA committees and working groups.

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Whenever I'm in conversation with ARA colleagues, some of the adjectives used to describe SfNP include: 'creative', 'impressive', 'energetic', 'forward thinking' and 'dynamic'. It's always wonderful to hear such encouraging comments and I've no doubt we can maintain the high standards we take pride in whilst retaining our innovative attitude. I must express my thanks to our members and ARA Board for their continued support, and of course my committee colleagues for their brilliant and tireless work.

Frances Lund

Chair, Section for New Professionals, June 2015



Looking Through Location Index Cards

There are many pressures currently facing local authority archives and you could easily be forgiven for finding all of this depressing or overwhelming. However, I have to admit that in many ways I am finding the current climate rather exciting, as it presents an opportunity to attempt new ways of doing things to move forward positively in an ever-changing world.

There are two reasons why I am optimistic about the future. One is that this is my first professional role as an archivist, after studying for six years on the Aberystwyth University distance learning course. And this was whilst working as a Senior Archive Assistant at Sheffield Archives (where I was for over eight years), so that in many ways it feels like I have done an apprenticeship! The second reason is that the new staff structure at Northamptonshire Archives and Heritage Services means that while we are a small team, we have the capacity to deliver and develop our services by using people and technology in innovative ways. In my role as Collections Officer, I am developing several projects that will allow us to evolve to meet the needs of our customers.

Converting Paper Catalogues

A huge amount of work has already gone into successfully transferring 663 paper catalogues into our Adlib catalogue, which represents over 100,000 items. Our online catalogue has now been launched, allowing people from all over the world to explore our amazing holdings. To build on this achievement, the next phase is to tackle our more challenging paper catalogues to ensure they can be made available online, given the non-standard approaches to cataloguing used in the past. One innovation over the last twelve months has been the development of the Volunteers Officer post. Northamptonshire, in common with many archives, has a long history of using loyal volunteers to help open up our collections, through transcribing, listing or indexing projects. However, managing volunteers



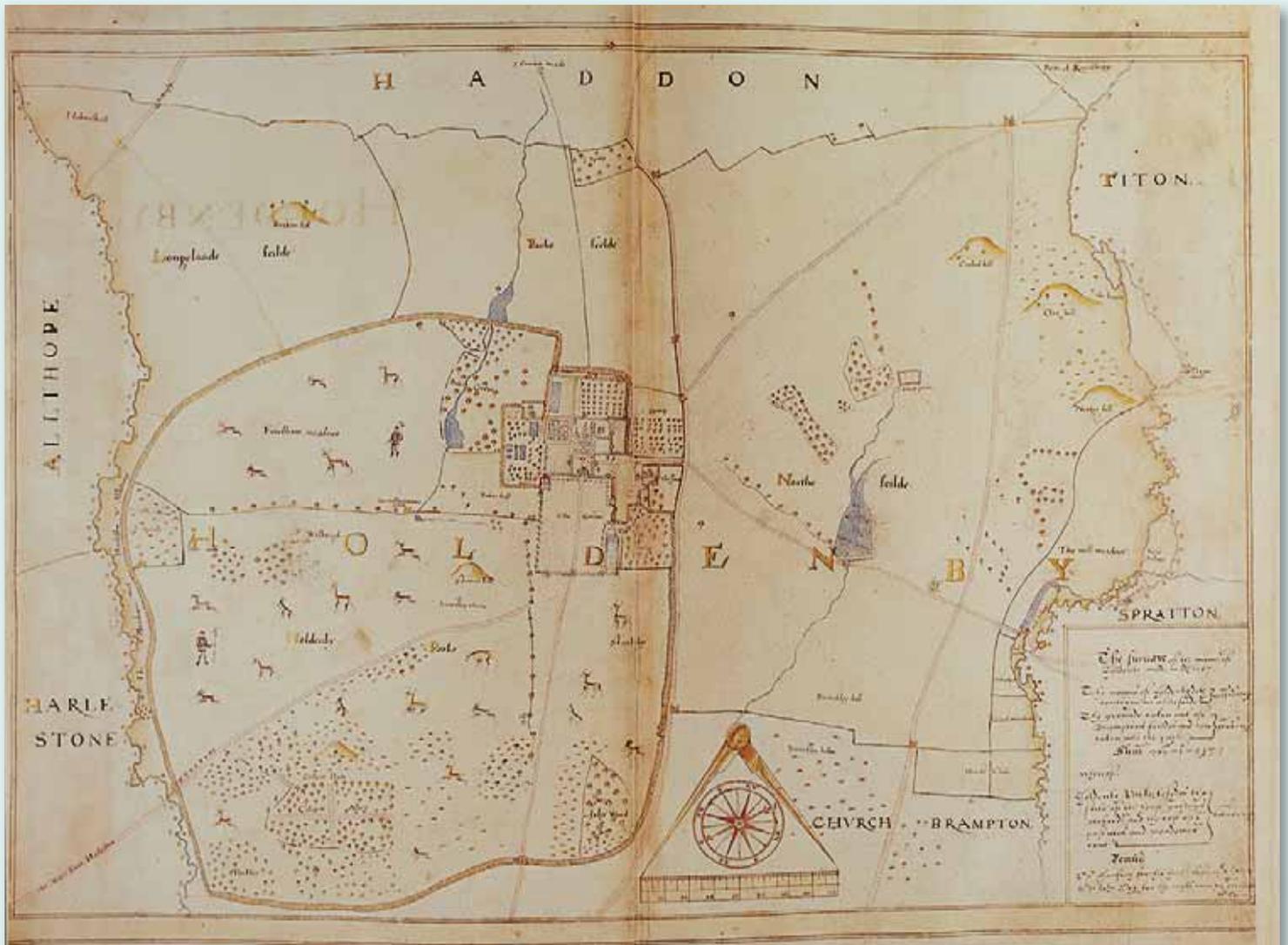
Looking through Location Index Cards. Image reproduced by kind permission by NCC Northamptonshire Archives and Heritage Services

requires a lot of resources and past projects may not have been co-ordinated fully to maximise their potential. Working with the Volunteers Officer, we now have this capacity while also taking a much more strategic approach to ensure we meet our customer needs in the selection of projects.

One project currently been developed is having volunteers type up our parish paper lists onto Excel spreadsheets which will then be imported into Adlib to create catalogues that will meet ISAD (G) standards. This project will not only open up an important part of the collection, it will allow us to engage with the wider community and also participate in the council's Wellbeing agenda.

Creating Digital Location Guide

We are currently using a card index system to locate items within our collection. While this continues to deliver, it is far from ideal in terms of the time taken to locate items (particularly on busy days) and hinders intellectual control. We already have over 140 collections located on Adlib, and this grows every month. Linked to our volunteer's project described above, we will be able to add more and more locations



Holdenby House and Park, just one of the thousands of digital images Northamptonshire Archives is planning to place on its online catalogue. Image reproduced by kind permission by NCC Northamptonshire Archives and Heritage Services

over time. For those collections not currently on Adlib we are exploring the possibility of creating Excel spreadsheets which could then be imported into Adlib once more collections are entered.

Uploading Images and Providing Income Streams

In common with archives all over the country, we are being asked to generate more income. A forthcoming innovation is the establishment of a Commercial Project Officer post in the service. He or she will develop ambition projects to generate income which will then be reinvested into developing our services. One way I can contribute to this work is by developing our use of Adlib so that it is now possible to provide images for customers to view via the online database. This will unlock the potential of the over 4000 images we have already digitised from our picture collection. These could provide a potential income stream from those wishing to have copies.

The challenges are many, and the future uncertain, but I am already finding the archive community so hugely supportive that I have hope for the future. There are so many innovative approaches out there, and the potential of technology is almost endless, that I am positive that we as a profession can meet these challenges and continue to provide and develop our services to our customers who value our special collections.

Benjamin Longden

Collections Officer, Northamptonshire Archives and Heritage Services



Coding the Archives

On the 7th and 8th of February 2015 I attended the third Code the City event held at the University of Aberdeen, on behalf of Aberdeen City and Aberdeenshire Archives. Code the City is a civic hacking event which aims to promote the use of data (particularly open data) to improve access to services. It is free to attend, not-for-profit, and open to anyone regardless of technical ability.

I had been planning to attend in a personal capacity to brush up rusty coding skills. Improving access is close to the heart of any archivist however, so inspired by speakers at the *Democratising or Privileging* conference at the Dundee Centre for Archive and Information Studies in 2013, I set about looking for practical applications to enable us to work as curators, rather than gatekeepers, of some of our collections.

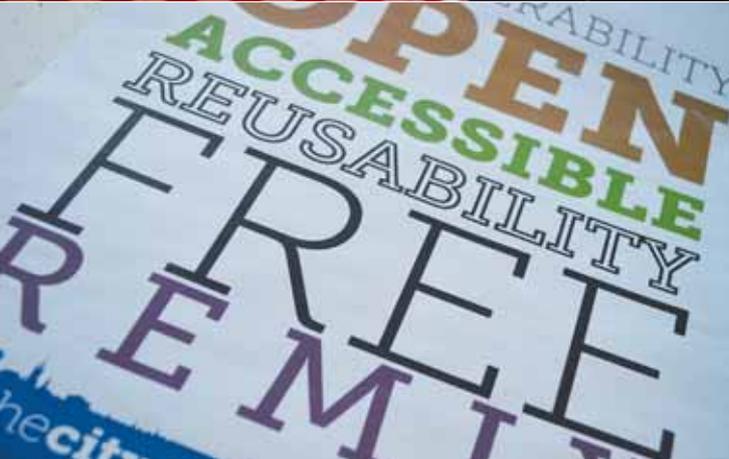
We had several existing digital offerings with potential for adaptation. Our History Pin page shows virtual tours of the city, an online exhibition and various documents of the month; digitised transcripts of records including Aberdeenshire county militia and assessed tax records; and Google maps showing locations of schools (currently operating and historic) and the location of air raid damage in WW2. I was

looking forward to seeing what skilled coders could do with our data, and how designers might be able to make it easier or more interesting to use. The prospect of instigating the kind of ‘rip and mix’ projects other archives had been involved in was pretty exciting.

A coder working for OpenStreetMap showed interest in our maps of school locations. She told me that Google maps was closing within the year, and worked on data from these and the WW2 maps created by our staff and volunteers. On returning to work I contacted our colleagues who do the Council’s mapping for help preserving the maps we had. Without attending Code the City, we could have lost months of work.

The theme of the event was community information. The remit stated that the range of services available is one of the main advantages of being in a city, but ‘Knowing that they exist, finding where they are, when they are, and who is involved can be a struggle.’ This was my light bulb moment.

A large number of people who went to school in the North East of Scotland work in the oil industry, and some oil companies have been trying to relocate



Code the City Poster

people to operations in other parts of the world. Many of the countries involved require evidence of schooling for visa purposes. For some workers who entered the industry shortly after leaving school, evidence of schooling is required because they didn't take or pass exams.

When people contact us for copies of their entries in the admissions registers we hold, some people have already been in touch with the school (if it is still open), others have spoken to colleagues, some are referred by their employers or other council departments. It is likely that some people we could help never find out that we hold registers for their school. This rigmarole does not help people who are already worrying about needing to move overseas to retain their jobs. Without evidence of schooling, they may be out of work.

My proposal was to build an application to bring together information from our catalogue with current contact details for schools, so that people could find out where to ask about their school records without having to place multiple requests. A few coders and a designer were interested, and another service provider tagged along to observe.

www.archives.org.uk

“Code the City is a civic hacking event which aims to promote the use of data to improve access to services”

We put together a plan of what the app should do:

- 1) Someone enters the name of their school.
- 2) If we hold registers, they're given the date range and our contact details.
- 3) If we have no holdings and the school was still open, the school's contact details are given.
- 4) If there were no holdings and the school was closed people were told to contact us for an official letter stating that no holdings were available. Sometimes this is enough to satisfy an employer that someone has taken all reasonable steps and they may be redeployed instead of losing their job.

After a false start we created a version which worked with a beautiful front end but without enough data behind it to make a fully functioning service.

However, the fact that we didn't get the app finished in a weekend isn't the end of the story. There is another Code the City coming up, I have extracted the data from our catalogue, and the organisers have offered help so I can finish the app. I learned a lot about keeping a team focussed. And I have started working through Code Academy to brush up those rusty coding skills.

Carol Ince

Archives Assistant, Aberdeen City and Aberdeenshire Archives

Images by permission of Steve Milne

Bedford College Nursing Papers Project

Frances Madden describes the challenges of cataloguing the papers of the Bedford College

My first professional post as an archivist presented some interesting challenges beyond the cataloguing I had expected. I was employed at Royal Holloway, University of London on a six-month Wellcome Trust funded project overseeing the cataloguing and digitisation of the Bedford College Nursing Papers. The papers date from 1896 with the majority from the inter-war period when Bedford College hosted nurses from all over the world for a one year public health or nurse administrator's course run in conjunction with the College of Nursing and the League of Red Cross Societies and latterly the Florence Nightingale International Foundation. Between 1921 and 1939 over 300 trained nurses attended the one-year courses. Graduates from the courses went on to be influential in developing schools of nursing and influencing nursing practices in their own countries.

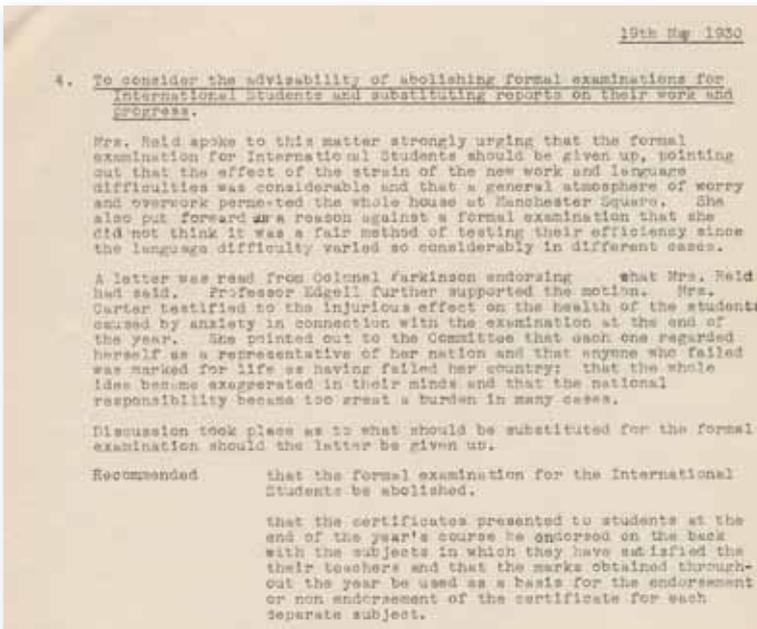
The digitised collection will provide a resource for members of the medical humanities and history of nursing community to access information about these courses. Scholars in countries such as Japan, Australia and Canada have already written about



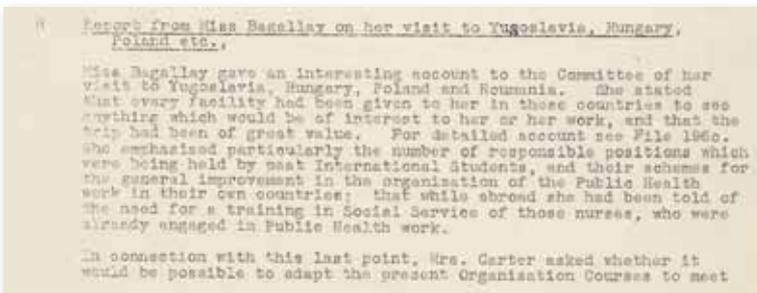
BC PH/3/1/5a Duchess of Kent with international nursing students 1936

the influence of these courses on nursing and it is hoped that further work can be done on the subject with the availability of this resource.

Cataloguing, digitisation and publication – a three pronged attack was required to complete the project. The papers were digitised in two batches by an external company and the scans were then going to be published on the College's research repository site. In order to ensure the scans were properly described I had to ensure that an ISAD(G) standard catalogue would be displayed on both the repository and the College's CALM archive catalogue. To kill two birds with one stone I set up a spreadsheet to capture all the details required for both catalogues and used this to catalogue the collection. These were then adapted to fit the needs of each of the catalogues and were imported into CALM and the College's repository system, Equella. The cataloguing was completed in good time and the digitisation was completed successfully allowing plenty of time to test Equella. As Equella is not designed to host archive collections I had to create an EAD metadata model within it, a task which made me very familiar with the EAD tag library and XML tags, something of which I had only a theoretical knowledge prior to this. I used the Archives Hub EAD Editor as a template to assist with building the model as it is ISAD(G) compliant. Next, I designed a collection within Equella and created a contribution wizard



BC AL/333/4/7 Abolition of international nursing exam 1930



BC AL/333/6/13 Miss Baggally's trip to Yugoslavia 1933



Screenshot of Royal Holloway Repository site

matching fields to the EAD metadata nodes. I was then able to use the bulk import facility to upload the files and record the unique IDs Equella created for each of the items. This was used to create a URL which could be uploaded to CALM to link between the two catalogues.

Despite not being designed to host archival collections, Equella does provide the facility to

create a hierarchy so it was possible to display the items in a traditional archival tree format by series. However, creating the tree was one of the greatest challenges faced in making the collection retrievable to users; it required a large amount of testing to arrange the items correctly. Equella has a scripting tool and can accept a free text search to sort a hierarchy but it did not have the capacity to read part of a CALM sort code or the reference numbers used at Royal Holloway. Eventually I came up with a solution by applying the series level sort code to the items in each series which allowed me to use a script to sort them.

As a collection, the papers proved to be fascinating. Minutes of meetings were speckled with references to students command of the English language, their patriotism and their range of knowledge based on their varied backgrounds. There was also a large quantity of correspondence relating to the content of the courses and ensuring their continuation through times of adversity up to the cessation of the courses with the advent of World War II in 1939. Royal Holloway has never undertaken a project like this before and it was a learning curve for the whole team. For me it was my first professional role and it was stimulating to grapple with and find solutions to the challenges encountered in a project such as this.

The collection is now available to view on the Royal Holloway repository,
<https://repository.royalholloway.ac.uk/>.

Frances Madden

Assistant Archivist (Bedford College Nursing Papers)

The National Theatre's Lyttelton Lounge

The National Theatre (NT) on London's South Bank has recently opened the Lyttelton Lounge, a comfortable area in the foyer offering audiences a window into the treasure trove of our archive collections. Visitors can explore the history of the NT from yesterday right back to 1963, when the NT was founded, through both physical exhibitions of costumes, props and other objects, and through digital resources which can be accessed on your own device or on iPads loaned from the NT Bookshop. The NT's Archive is housed a short walk away from the National so the Lyttelton Lounge is a great opportunity to showcase archive material to people coming to the NT building itself, whether they are grabbing a cup of coffee or attending a show.

The digital aspect of the Lounge includes access to all of the digital platforms to which the Archive contributes, such as the Black Plays Archive, 50 Years of the National Theatre app and several Google Cultural Institute Exhibitions. There are also exhibitions of exclusively curated archive material, which include interviews, prompt scripts, photographs and early recordings. We opened with two of these exhibitions: *Archive in 10 Objects*, which showcases objects that you might expect to find in the NT Archive and others that you might not; and *Tom Stoppard*, which focuses on the playwright's work with the National over the past six decades and uses five of his landmark plays to show how he has contributed to theatre-making at the NT. The physical exhibition wall currently

features archive material from the Tom Stoppard exhibition including costume, props and audio-visual material. The Lyttelton Lounge aims to immerse visitors in theatre and give them a sense of the whole life of a production.

The project involved many departments across the NT, from Learning and Broadcast and Digital to Production and Digital Drawing.

It is very exciting for archive material to be prioritised like this by so many departments and to be used to highlight the heritage and history of the institution in such a modern and accessible way. While working on the Lyttelton Lounge I have come to appreciate the importance of interpretation of material for audiences. In an archive, researchers mostly know what they want to look at and why, but when you have the opportunity to curate material and guide the visitor experience, very different skills are required. Another challenge has been how to exhibit some of our archive material in an accessible yet secure way. The shelving unit that we are using for the main physical exhibition is a fully adaptable set of archive shelves, which can be changed per exhibition. This means that our displays are future-proofed and should not incur major expense for each new exhibition.

There will be a rolling timetable of exhibitions, which will include purely digital offerings as well as exhibitions using both physical and digital formats. We are planning to curate some exhibitions around the repertory such as a feature on medieval plays while our current production of *Everyman* is on

“I have come to appreciate the importance of interpretation of material for audiences”

stage and others will complement activities elsewhere at the NT. An exciting challenge going forward will be to identify the subjects that audiences are interested in and find ways to explore these without impinging on material exhibited on our other platforms such as apps and Google Cultural Institute exhibitions. The summer exhibition will focus on the designer Jocelyn Herbert and her process, to tie in with NT's desire to open up the process of theatre-making, reflected elsewhere in the building with the Sherling High Level Walkway, which is open to the public and allows a bird's eye view of the backstage scenic painting, props and scenic assembly workshops.

There are many positive outcomes from this project, notably the increase in access to and awareness of the NT's Archive and also the NT's own enthusiasm to promote its heritage and history. I am looking forward to exploring this further using the Lyttelton Lounge as a platform in the months and years to come.

Erin Lee

Archivist, National Theatre

A Plan for the Future to Record the Past

Exploring the importance of archives as educational resources

The range of centenaries occurring over the next decade provides archivists with a unique opportunity to assert their important role in society and increase awareness of our work. Centenaries, and associated commemorative events, are presently occurring regarding the major battles of the First World War and in Ireland the centenary of the events leading to the establishment of the Irish Free State are to be celebrated right up to 2022. As archivists we too should be seeking to capitalise on the increased awareness of the past and the popularisation of history and heritage, as the celebrations and commemorations get underway in the coming years, by forging links with schools and other educational institutions. The importance of improving and widening access to archives to all sectors of society, particularly schoolchildren and life-long learners, has been recognised since 1999 in the UK's Government policy on Archives. Despite this I believe archivists have not yet recognised the full possibilities of conducting outreach activities with schools at primary and post-primary levels.

Many schools would welcome such links now as they are seeking ways to engage their students in these



Classroom: bringing archival material into classrooms can help engage students far more effectively

centenaries, and they are also facing many challenges in promoting history as a subject for further study. In the past decade schools in Ireland have seen huge investment in digital learning aids such as data projectors, interactive whiteboards, iPads, eBooks and other learning software. In addition many students now have access to the internet in their homes and are saturated with information from an extremely early age. Although the use of ICT resources has undeniably helped to facilitate the learning taking place in the classroom students can only really learn about the past when they are exposed to the method by which our impression of the past is created. That is by familiarising students with primary and secondary sources.

As archivists we should be available to support educational

bodies as they attempt to make the past more meaningful, relevant and comprehensible for their students. If we make ourselves available to visit schools we could make archival documents and other materials much more meaningful to students and could potentially create a life-long interest in the study of history and a greater awareness and appreciation of archives and the work of an archivist. I firmly believe that many schools would welcome our presence; we could support learning already taking place regarding a specific topic, assist students with independent research projects and co-curricular tasks and support schools as they seek to commemorate the multitude of centenaries we are commemorating over the next decade. When learning is made relevant in this way it is far more meaningful and memorable for

students and it is also practical as many students struggle to see the everyday relevance of a subject when they are encouraged to focus on assessment requirements.

These visits will demonstrate that archivists are real relatable people and will make their work more relevant to students. We may even inspire future archivists. As well as inspiring students, our presence may also pique the interest of other members of the wider school community, parents and so forth, who may become interested in visiting an archive and using its services for projects such as family research. An evening, or even a weekend afternoon could be arranged in conjunction with schools, for these people to attend a workshop with an archivist or genealogist who could explain the role and benefits of archives and conduct workshops about how to research family history or more general topics.

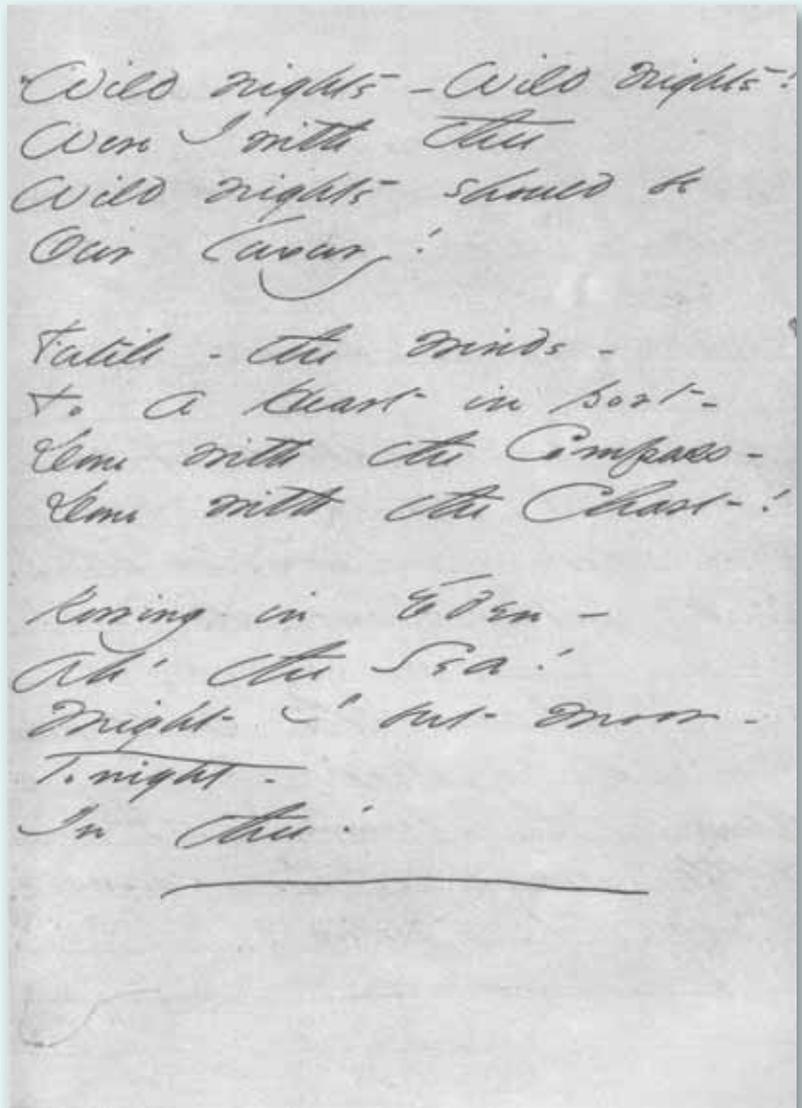
It is important, at this time in particular, that archivists take a leading role in the promotion of history in our schools. Since the economic downturn, and the increasing promotion of Higher Level Maths in Irish schools, by the addition of bonus points for studying this subject, and the sciences and ICT, the study of humanities has become increasingly unpopular amongst young people. We have a responsibility to these young people, and to future generations, to ensure that this field of study is not neglected. While archives services regularly complain about a lack of resources and manpower and may argue that visits to schools may not be possible, it must be remembered that this endeavour is not a waste of time and resources. It is an investment which will create more interest in archives and will create greater awareness of archives in society. It is important that we work more cohesively with educational providers as I believe that despite our different roles and skill sets we all ultimately have the same aim, to promote awareness and appreciation of the past, culture and the world around us.

Paul Heffernan & Claire Kerin

Graduate Archivist and History & English Teacher



Eamon De Valera speaking to a crowd in Ennis during the 1918 by-election for West Clare



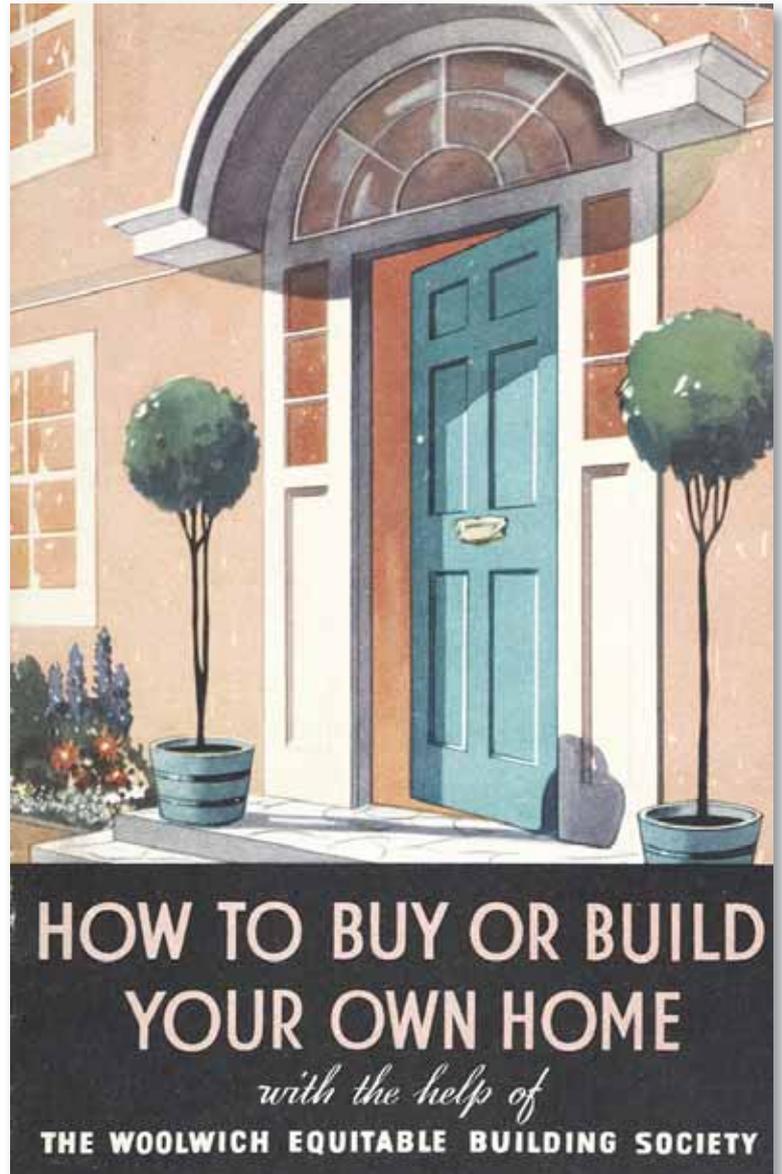
Emily Dickenson Wild Nights manuscript

Barclays Digital Archives

Meg Venter describes Barclays Group Archives' new online presence

2015 sees Barclays celebrate its 325th anniversary. As part of the Bank's celebrations, Barclays Group Archives were able to launch a new online repository, highlighting Barclays' history in the UK and around the world, showcasing thousands of branch photographs, as well as featured items from our archive. I began work on the project in January 2015, after volunteering at the archive to gain pre-course experience, with the website itself launching in early March.

One of the more frustrating things I found initially about working within a bank's archive is the inevitable response from people who assume all we have in our strong room are bank statements. Although we certainly do have some sample statements (I recently catalogued a set of statements spanning the last fifty years), we have so much more. The Barclays Group Archives website is a testament to the multiple histories that an institution such as a bank embodies. Through staff photographs, we can track the increasing employment of women and bear witness to shifting norms around expected gender roles. Through an artefact such as the Sign of the Three Squirrels we are given a view onto a past in which illiteracy was common, so much so that places were identified by the pictorial sign that hung outside. Archives are places in which multiple histories and narratives come alive, and our



'Buy or Build Your Own Home' The Woolwich 1937



Araxie Yaghlian and A Sanidhiotis, Barclays Bank D.C.O, 1956

new website is no exception to this. Where else can you find a Barclays eagle in its customary shade of blue comprised entirely out of Lego, alongside Woolwich advertisements from the 1930s extolling the virtues of home ownership? Both of these items can tell us something about the bank's history, from the strategic brand importance of that shade of blue to the acquisition of one of the UK's most important building societies.

The breadth of material we hold is truly diverse, and so, at this stage, the website only holds a fraction of what we have – but what a fraction that is! Personally, coming from an American history background, it's been thrilling that a first-hand account of the Boston Tea Party that we hold in our archive has been digitised and is available to scholars the world over.

Working on this project also highlighted the importance of advocacy to me as a new professional. Although only recently launched, this website has had a long gestation process and was in the works for a significant period of time. Given this, when funding did come through, it was always fairly obvious what items and collections would have a digital presence, but this was not always so obvious to Barclays colleagues outside of the archives. It therefore became important to assert the value of what we wanted to include, and to make a strong case for it to have a presence on the website. Although we were working within certain restrictions – for example, because of time constraints, we were only able to have one accompanying image to each factsheet, as opposed to the ten originally envisioned – overall, we were able to achieve success with many of our original goals. Since launching the website, we have put plans into place about how we would like the website to grow in the future, and what sort of new additions and alterations we can already identify. We want the website to be ever evolving, so that it may truly reflect the long and diverse history of Barclays.

There have been other challenges along the way, from balancing the requirements of a corporate website, to the very detail orientated work needed to make a success of a resource of this sort. Many of the histories for our founding banks and building societies had to be written from scratch, including the details of what we hold in our collections

relevant to them. Before going live, every detail had to be checked and then checked again, which meant many a day spent mired in spreadsheets. It also meant I spent a great deal of time retrieving items from shelves, to put them back again shortly afterwards! Branch names needed to be checked, and even then, we still received emails in which these are found to be incorrect. This feedback in itself has actually served to strengthen our collections by allowing us to remedy errors in our catalogue. In this way, and countless others, I feel that the website project has already been entirely worthwhile.

As a new professional, soon to start on the archives and records management course at the University of Liverpool, I can't think of a better project to have been involved in at this stage of my career. Already, throughout Barclays, the 'digital archives' as they are known, are a source of great pride for colleagues, and serve to demonstrate the importance of the archives, not only within the bank, but also to wider society. It is testament not only to the value of the items we hold, but also to the passion and dedication shown by the staff at Barclays Group Archives that the website has been such a success.

The Barclays Group Archives website can be viewed at barclays.com/archives

Meg Venter

Archives Assistant, Barclays Group Archives

Transforming Archives

Getting on to the archiving career ladder can be a difficult and somewhat daunting process. The majority of positions available in archive departments require either the necessary degree qualification or relevant experience or, more often, both. The National Archives' 'Transforming Archives' programme sponsored by the Heritage Lottery Fund is a unique opportunity for an introduction into the world of archiving to those with little or no previous experience. A total of twelve trainees have taken up year-long paid positions in host organisations across England to learn first-hand some of the essential skills required to work in an archive. Not only does the scheme offer its trainees the chance to learn the basics, it also provides the opportunity to take the lead in projects based upon digitisation, outreach or traditional skills of Latin and palaeography. We are three of those trainees delighted to be a part of this exciting new scheme. Our work is helping to promote the profession as well as playing a part to ensure the longevity of archives and their collections. Here are our stories:

My placement is at London Metropolitan Archives (LMA) in the development team which leads the community and outreach programme. LMA is the main archive for the Greater London area. Being part of the largest local history archive in London, housing some of the major collections which map out the social, political and economic history of the city has been an amazing opportunity. My responsibilities include managing my own projects; working closely with partner organisations; and,

In this article we learn about the National Archives' 'Transforming Archives' programme, a new scheme to provide experience of working in the archives sector to three aspiring new professionals.



Faridha Karim

most importantly, working with the team in delivering workshops and outreach events. Since I started my traineeship last October, I participated in two major conferences, several mini conferences, a literary festival week and numerous workshops/talks which run every month. I am also currently working on the No Colour Bar exhibition, celebrating Black British artists in activism which will be opening in July at Guildhall Art Gallery. The best way to describe my experience so far would be – extremely busy and positively challenging.

Having spent my formative years abroad and with an MA in the History of Middle East and South Asia, I never had the opportunity to academically explore the history of London. Therefore my traineeship at LMA is not only an opportunity to develop the skills and knowledge of the methods and approaches to make archives more accessible to a wider audience, but it is also

an opportunity to learn about the history of London, in particular, the changes in the social and political landscapes of the city in different periods. One of the most enjoyable yet daunting experiences has been to share my own interpretation of the past to history enthusiasts. For instance, I manage the LMA film club in which I engage with audiences with specialist interests who come to view archive film from various collections, most notably the Greater London Council (GLC) and Inner London Education Authority (ILEA). In the June, film club was hosted by the Royal Institute of British Architecture as part of their 'Brutalist Playground' exhibition. We screened a film on post-war housing development from the GLC collection and delivered a talk about the vision of the architects of the social housing projects. It was a memorable experience. It was my first fully booked film club and it attracted a new audience with whom I was able to share narratives that are often overlooked in historical

literature but are still preserved in the archives.

At LMA I have been encouraged to design my own project, which has been a fantastic opportunity to follow my own interest. On September 18 I will be delivering a symposium exploring the role of archives in the recollection of memories of minority communities. *The History from Elsewhere Symposium* will feature academics and heritage practitioners discussing 'history from below' approaches and methods to promote the voices from various marginalised groups.

As someone with no previous experience in archives, the traineeship is a stepping stone into the sector. It has helped to fill that missing ingredient which will be crucial in pursuing my career in heritage.

Faridha Karim

Transforming Archives Trainee

When I stepped into St George's Chapel Archives at Windsor Castle in October last year I did not know much Latin, was unsure on the correct way to pronounce 'palaeography' and had very little idea about the role of an archivist. The traineeship in traditional skills of Latin and palaeography appealed to me because it was a chance to combine learning with practical application in a project to transcribe and translate the archive's collection of fourteenth century account rolls.

An overall decline in the number of people able to read Latin, both in and outside of archives, means that to many people a wealth of information in some of our country's oldest documents remains inaccessible. My aim for this traineeship was to learn how to unlock difficult handwriting

styles and language to make such documents accessible to a wider audience.

I initially developed my Latin through a combination of self and guided study and undertaking a module with the University of Dundee. While I found this both challenging and enjoyable, putting what I learnt into practice on the account rolls themselves was quite another issue. The many abbreviations used in Medieval Latin make it a challenge to translate it into the full Latin, let alone modern English!

The account rolls themselves were written by whichever of the canons of the College of St George were assigned the office of treasurer for that year. They list the lands leased by the College and the revenue received from them through the year. Also accounted for are the various day to day expenses and wages paid to members of the College. I found them to be a fascinating insight into everyday life during this period of history. The level of detail from seeds bought for the garden to the expense of transporting herrings really brought these rolls to life. Accounting has never seemed so interesting!

Previously, learning a new language has often felt a rather dry activity. Practice text is often specifically created and sometimes there seems little connection to the language's use in the real world. I believe being able to learn and practice upon documents with real meaning and purpose makes for a more stimulating, successful and rewarding experience.

Working at such a historical site and archive has been invaluable for gaining a better understanding of archival work. In addition to my main project, I have been involved in aspects of archiving from accessioning and cataloguing through to outreach activities such as researching and designing a public exhibition.

The traineeship has shown me that archiving is not just about guardianship and preservation, it is about capturing public interest and finding ways to tell these very human stories to wider audiences.

I feel confident that I have chosen a worthwhile and interesting career and I very much look forward to continuing to learn and develop my skills. I hope to continue to work in the archiving sector and be an advocate of archives and traditional skills.

Gemma Martin

Transforming Archives Trainee





Matthew Goodwin

My traineeship has taken place at the Wiltshire and Swindon History Centre in Chippenham. I have been helping to create a community archive for the historic village of Lacock as part of a much wider Heritage Lottery Funded project called Lacock Unlocked. The community archive has been created to preserve and share the memories and stories of local villagers and their families. It provides a snapshot of village life and an insight into the social history of the area which would otherwise be untold. With the help of a team of volunteers I have been collecting oral histories, documents and photographs from the community. These are being shared on www.wshc.eu/lacock to enable everybody to discover and enjoy the stories of Lacock.

In March we launched the project with our first event called a 'Show and Tell' aimed at encouraging residents to share their memories. We 'showed' photographs of residents from World War Two, current images of the houses in the village and supplied information from business directories and census records. Most importantly we provided marker pens and paper for local residents to 'tell' and record their own memories and knowledge. The event proved to be a success with new participants to

“My traineeship has provided me with an array of new skills from project management to website development”

interview and various photographs and documents provided. Not only did we learn more about previous inhabitants and village history but we also discovered the vast array of knowledge that residents held. It was also an opportunity to engage with the community and explain the importance of documenting and recording their memories.

Meeting residents and listening to their stories has been one of the most exciting aspects of the project. Many participants originally felt they had little to contribute and that their memories were unimportant, but this has been far from the case. Memories have ranged from American soldiers hiding from the Military Police in the basement of a pub, sherbet fountains from Peggy Butler's sweet shop, Harry Potter (the village postman in 1944),

stories of childhood adventures and misdemeanours and much more. Without the recording of these oral history interviews the voices, stories and people of the village would become lost in time.

Alongside this we have been creating copies of photographs and documents that have been provided by the generous community, ensuring the preservation of these images and the stories they tell for future generations. For example, this photograph of Bethia, a relief milker who would work on a Sunday afternoon within a mile of Lacock and was paid 6d, circa 1900. Or this photograph of the V.E. Day celebrations on Lacock High Street with Matilda Talbot who was the last owner of Lacock Abbey before it became a National Trust property. These and many more photographs have now been made available on the website.

My traineeship has provided me with an array of new skills from project management to website development and has offered a wonderful insight into the world of archives which I hope to pursue a career in.

Matthew Goodwin

Transforming Archives Trainee

Portable Digitisation – The Royal Armouries First World War Archives Digitisation Project and its Challenges

In March 2014 the Royal Armouries Museum embarked on a 2-year First World War Archives Digitisation Project funded by the Esmee Fairburn Trust, and in August 2014 I joined them as Digitisation Officer. The broad scope of the project was to digitise records of the Royal Small Arms Factory at Enfield and to offer free digitisation to partner Regimental Museums. Upon completion of the project the digitised records will be hosted online by the Royal Armouries new Collections Online area (coming soon).

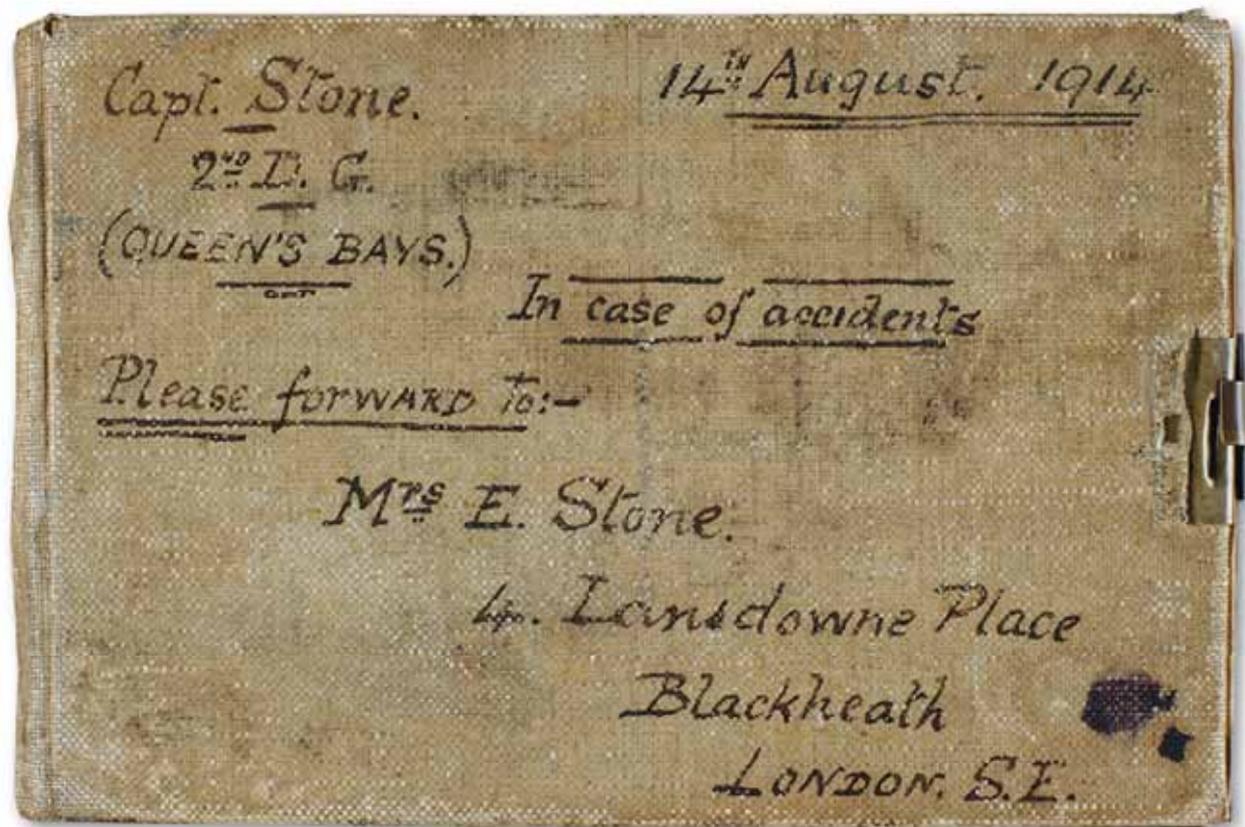
Coming into the project the museum already had digitisation equipment that could cover most eventualities, including a book scanner and a plan scanner. However, I soon came across my first problem. Taking material from other institutions to be scanned onsite at the museum was a time-consuming process. Any material entering the Armouries must first go through a quarantine and flash freezing process lasting a minimum of two weeks in order to prevent the introduction of pests



A typical off-site set up



Squeezed into the office of the Green Howards



The diary of Captain Stone

to the existing collections. While this is a prudent process it meant that, allowing for issues of freezer space, the duration of the digitisation process and arrangements for the collection/ return of items, each batch of material would on average be away from its home institution for 4 weeks. With the ongoing Centenary celebrations for the First World War our partner institutions were experiencing an increased demand for access to their First World War holdings. Having large chunks of material unavailable for public access for a month at a time was proving increasingly impractical and it became clear that the project would have to take to the road.

With portable digitisation in mind, the project team began to develop a flexible digitisation kit which two people could take out to a partner organisation in order to undertake a few days onsite digitisation. Flat material presented few problems, as an A3 scanner and laptop could easily be taken out to sites. The wide array of books, photograph albums and ephemera that we were likely to encounter was the real challenge. A flexible camera set-up was the only logical choice in order to accommodate the widest range of material that we might encounter with as little equipment as possible. With existing

museum photography equipment and a few essential purchases I was able to put together a portable photography set-up consisting, at its most basic, of a camera, tripod, 2 lights (with soft boxes), 2 lenses and a laptop to run tethered capture from. There were also the many obligatory bits of foam, rests and snake weights required to get archives into a suitable position for digitisation.

Managing to fit 2 people, their overnight bags, the camera kit, 2 laptops and an A3 scanner into the back of a car was an achievement in itself and something that the team have now become pretty slick at. Despite the planning that went into the portable kit, I have encountered additional issues at each partner institution that I have had to work around. Space has been a huge issue: very large objects often have to be photographed on a foam mat on the floor in order to get the whole object in shot. The Green Howards Museum Director was kind enough to surrender her office for a few days so that furniture could be moved around to create a large enough workspace. External light sources have also been an issue: some museums have windows in the oddest of places! Two collapsible fabric panels have been added to the kit to help cover windows,



Journey to the trenches February 1915, from the album of Francis Milne

“With portable digitisation in mind, the project team began to develop a flexible digitisation kit...in order to undertake a few days onsite digitisation”

though in desperation black bin bags have also proven extremely effective. Surprisingly the most common issue I have encountered is a lack of power sockets. To have the entire kit running at the same time requires a minimum of 5 plug sockets, far more than most museums have spare in any one room. Two wind up extension cables have therefore joined the digitisation kit and are items which we very often could not operate without.

Despite the challenges the project has digitised a wonderful array of interesting and often unique archives in a fairly short space of time and I am

now looking towards making these accessible to the public. The project has recently launched a remote volunteering scheme and we now have a small, very enthusiastic team of remote volunteers helping us to add value to the material through transcripts, indexes and interest pieces. The project team are also working to upload the digitised material to our DAMS, ready to launch in the new Collections Online area. And of course there is always more digitising to do...

You can find out more about the project at <https://www.royalarmouries.org/what-we-do/community/first-world-war-archives-project>

Caroline Walter

Archives Digitisation Officer

Cataloguing at the Mills Archive

When I joined the Mills Archive as a volunteer several years ago, it was facing several challenges and opportunities. The Archive came into being in the context of the 'mill world', a small and close knit network of dedicated individuals interested in the preservation of traditional wind and water mills. The Archive's collections come from the pioneers in mill preservation and restoration and chronicle the decline of this piece of the country's industrial past, and the rise of the movement to save it.

While the archive retained strong connections with the 'mill world', we felt there was more we could be doing both to improve access to our collections and build closer links with individuals and groups, in particular the volunteer groups that maintain and run old mills. The organisation had far fewer ties with the archives profession. As an institution established and run for the first decade of its life by volunteers and enthusiasts, concepts such as respect des fonds, ISAD(G), PD 5454 etc. were less familiar to the workforce than fantails, tentering gear, millstone dressing and so on.

But it soon became apparent that this type of knowledge, obscure and technical as it might seem to 'mill people', was no less important than the detailed mill knowledge the archive had always excelled in. In particular, improving our online service would require new software, and new software would require standards compatible data that could be easily moved from one system to another. As a would-be archivist preparing to apply for the postgraduate course I was interested in the archives angle rather than mills, and it soon became apparent that I was the right person at the right time, so I was given the job of transforming the Microsoft Access database of nearly 40,000 entries into ISAD(G) compliant data to be imported into our new online AtoM catalogue.

It turned out to be a big job. Apparently simple things soon became complicated - what to do when the Archive had been placing years in a Year created field and more specific dates in the Note field, where ISAD(G) has one Date(s) field? What about Dates covered by subject matter, with no ISAD(G) equivalent? And what about the machine readable dates required by AtoM?



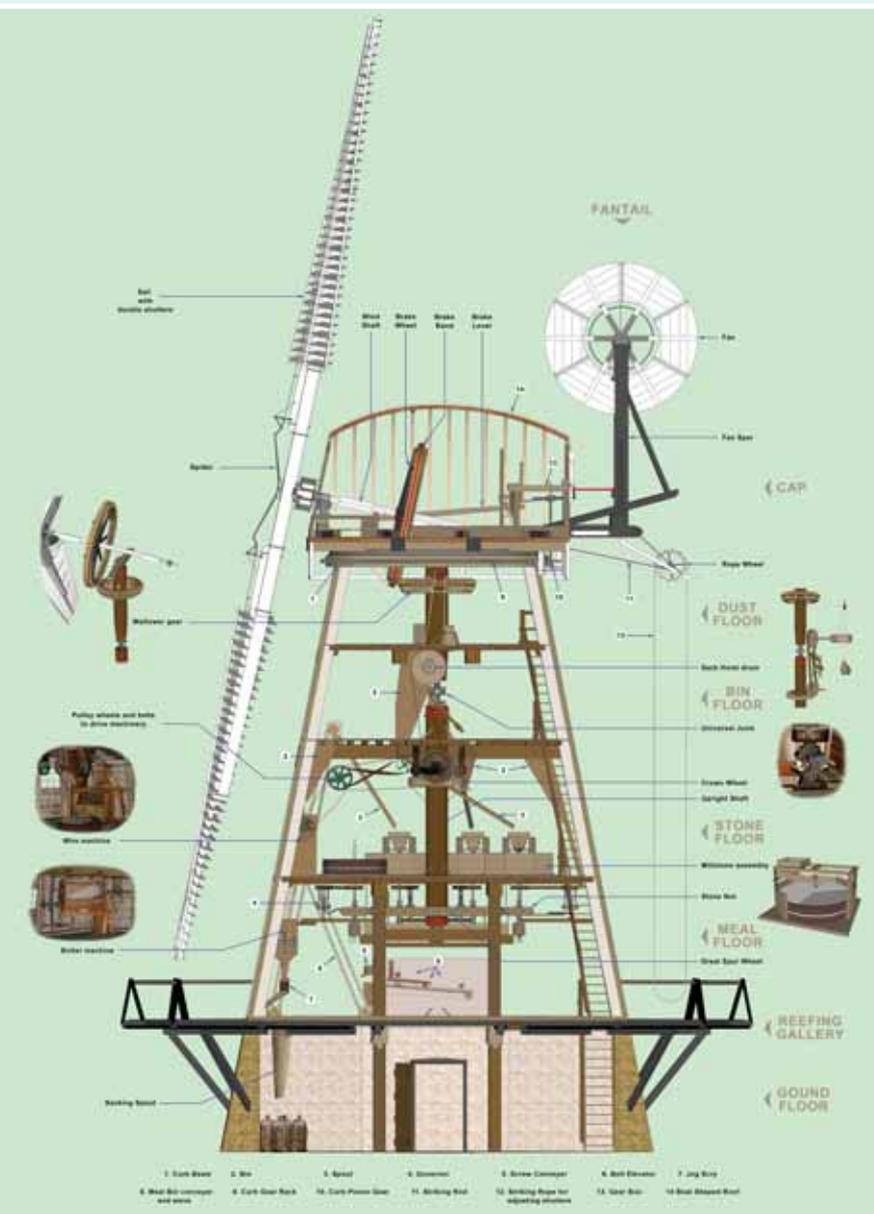
Nathanael working on the Access database. Image copyright the Mills Archive Trust



Photographs on display at our training day for Heritage Partners, 'Caring for your Collection'. Image copyright The Mills Archive Trust

Things were further complicated by the fact that there had been no real rules for filling in the old catalogue, leaving the details down to the whim of individual volunteers. Errors and inconsistencies abounded. Luckily, being faced with an enormous and complicated mess to sort out is exactly the sort of thing I enjoy, so it didn't take me long to get stuck in. The first step was to come up with a mapping of the old fields to international standards, and then some in house guidance on cataloguing. Then came the big task of revising the data to fit in with my new guidelines.

Meanwhile things were moving in the other area for development which we had identified - building stronger partnerships with organisations. With the help of a Heritage Lottery Fund grant, my colleague Liz Bartram expanded our existing friends scheme to include packages for organisations such as traditional mills run as heritage attractions to join. The take up exceeded our expectations, and led to some



CGI scale cross section of Upminster Windmill. Image copyright Friends of Upminster Windmill



Watlington House, home of the Mills Archive. Image copyright the Mills Archive Trust

unexpected results. It turned out that guidance on archival standards and best practice was one of the benefits we could offer our partners. Each mill, it seems, was amassing its own archive, from old deeds and ledgers dating back to the mill's working days to up to date CGI models built by keen volunteers with computer graphics skills - and advice on how best to care for all of this was one of the things these mills were looking for. We took the opportunity to run a training course for Heritage Partners on caring for their collections, which received very positive feedback.

Our catalogue, when it was finally ready, gave us an additional benefit to offer these mills. The software includes the capacity for one AtoM site to be used in a multi-repository scenario, with each archival institution having its own space on the site complete with custom theming and logo etc., but sharing authority files, index terms etc. With a bit of tweaking, we have used this facility to enable us to host catalogues of our partners' archives, so that as one of the benefits of their membership they have the opportunity to provide online access to their own collections.

Our two goals - to improve access to our material and build better relationships with our community - have had fruitful results, as well as combining together in an unexpected way.

The Mills Archive's AtoM catalogue can be viewed online at <http://catalogue.millsarchive.org/>, and you can read more about the development of the new catalogue on The National Archives website: www.nationalarchives.gov.uk/archives-sector/mills-archive.htm



Millstone dressing at Wormingford Watermill, Essex, 1926. Image copyright The Mills Archive Trust

Bringing a legacy to life: The Ken Saro-Wiwa Digital Archive

A project currently underway to present online the archival legacy and aspirational spirit of Ken Saro-Wiwa (1941-1995), the Nigerian writer, environmentalist and human rights activist.

Collaboration between the Ken Saro-Wiwa Foundation, the environmental and human rights research organisation Stakeholder Democracy Network, and students from UCL's archives and digital humanities programmes has this year seen archive material of Ken and his family arranged, catalogued and re-housed. In order to bring this material alive for a new generation, the archive has been digitised and the construction of a pilot site is well underway, in which various timelines depicting Ken's life, work, death and posthumous impact, alongside digitised material, serve to map Ken's legacy of creative expression, advocacy and peaceful activism.

The pilot paves the way for development into a more comprehensive and interactive online space in the future. The Ken Saro-Wiwa Foundation envisions a dynamic, multimedia platform for education, inspiration and international

awareness-raising of the cause for which Ken gave his life.

A story of personal sacrifice and hope

Born into the Ogoni community, a Niger Delta ethnic minority, Ken Saro-Wiwa devoted years of his life to tireless and peaceful protesting against the actions of the oil industry and government. He principally objected to the unfair oil extraction activities in the Niger Delta region, which were numerous, unsolicited, and highly damaging to local communities and traditional rural livelihoods. Rural communities like the Ogoni also received little to no advantage from the resultant oil wealth of their own lands, on which Nigeria was, and still is, heavily dependent. Also a prolific and successful creative talent, Ken has over 20 works of different genres to his name. He deliberately made his use of the written word 'combative' to oppose the injustices that he saw affecting his native community - which,

UK obituary to Ken Saro-Wiwa

30 | OBITUARIES

The Guardian Saturday November 11 1995

Ken Saro-Wiwa

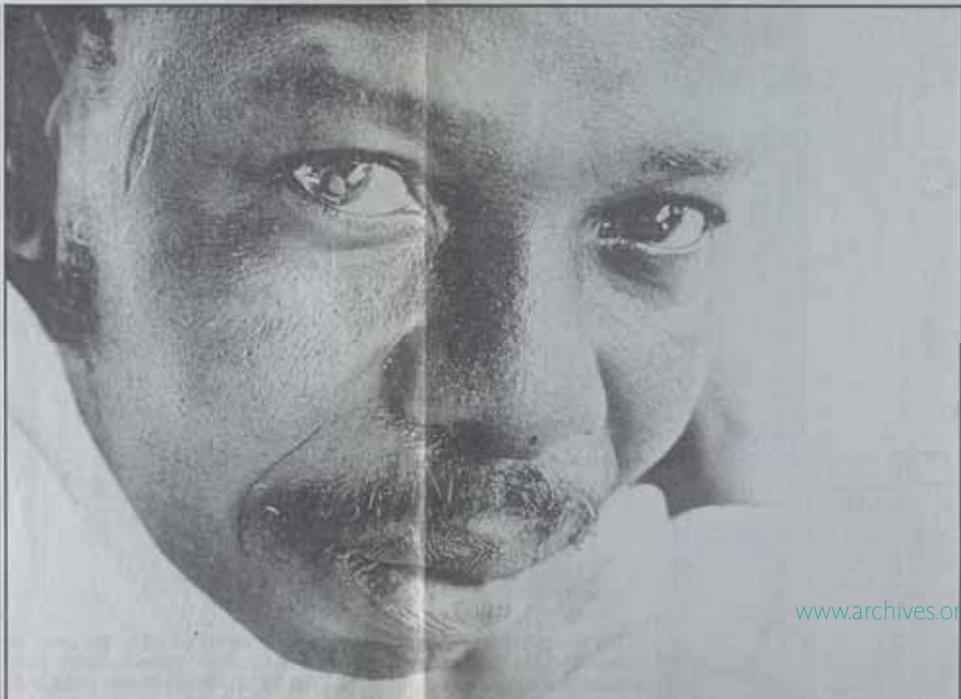
The death of a writer

IT IS a supreme irony that the death of Ken Saro-Wiwa, the Nigerian environmental activist, businessman and writer at the age of 54, should have come in such a grotesque manner: tried and condemned by a tribunal instead of an ordinary court of law, denied the right of appeal, and hanged. Nothing about his origins nor, indeed, the course of most of his life, indicated even remotely that things would come to this terrible pass.

Saro-Wiwa was born in Bori, near Port Harcourt, capital of Rivers State in Nigeria. He was a brilliant student and government scholarships saw him through Government College, Umuahia, and the University of Ibadan — two famous institutions which some other notable Nigerian writers, including Chinua Achebe, had also attended.

He taught briefly at the Universities of Ibadan and Nigeria (at Nsukka) before the outbreak of the Nigerian civil war in 1967. Stridently anti-Biafran (until his death he wrote the name with a lower case "b"), Saro-Wiwa pitched his camp with the Federal authorities. He was appointed the administrator of the oil port of Bonny, and in 1988 became one of the first cabinet members in the newly created Rivers State, where he alternately held the powerful portfolios of education and information. However, when he left the cabinet of Commander Alfred Dikeo-Spife, the military governor of Rivers State, in 1973, it was in acrimonious circumstances.

Out of government, Saro-Wiwa turned to business, which he ran



he argued, amounted to a form of state-sanctioned genocide. He was candidly aware of the personal risk he faced.

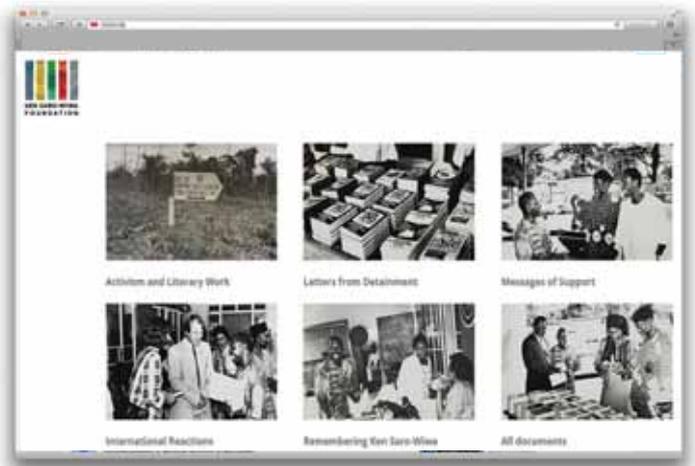
In May 1994, Ken was detained by the Nigerian authorities - for the third time since 1992. After being held in shackles, and for a year without trial, a special tribunal sentenced him to death on spurious charges. Ken was executed, along with eight other activists, on 10 November 1995, despite international outcry. In the aftermath, UK Prime Minister John Major called the executions 'judicial murder', while Nelson Mandela recommended Nigeria's suspension from the Commonwealth, which was in effect for over three years.

A tool for change in the Niger Delta

A very exciting element of the project is the great potential there is for the digital space - in the hands of the Ken Saro-Wiwa Foundation - to effect real positive change in a damaged community. Echoing Ken's belief in the transformative power of creative expression, this project lays the foundations for the overall objectives of the Foundation's work: 'to support the next generation of critical thinkers, storytellers and activists in the Niger Delta' and to map the region's rich and varied resources. The online space will be grounded and reflected in the Ken Saro-Wiwa Centre in Port Harcourt, which provides a 'A Space for Storytellers': a cultural hub dedicated to art, politics, and the environment, which celebrates Ken's life.

As digital technology becomes widespread throughout Africa, the archive will provide a portal for young people of local heritage to learn about their region, its history, and its unique and multi-faceted value and resources, as well as the inspirational story of one of their own, who acted assertively but peacefully against the state-corporate injustices he saw.

The Delta region continues to pay a high human, environmental and economic cost for decades of crude oil extraction, in protest against which there is violence from militant groups today: the success of various amnesties over



Digital archive landing page

the recent months and years, and the promise of more to come from President Buhari, really remains to be seen. The potential positive influence of the initiative on the region as a locally-based, technologically-powered and grassroots project could be profound.

An inspirational collection accessible online to all

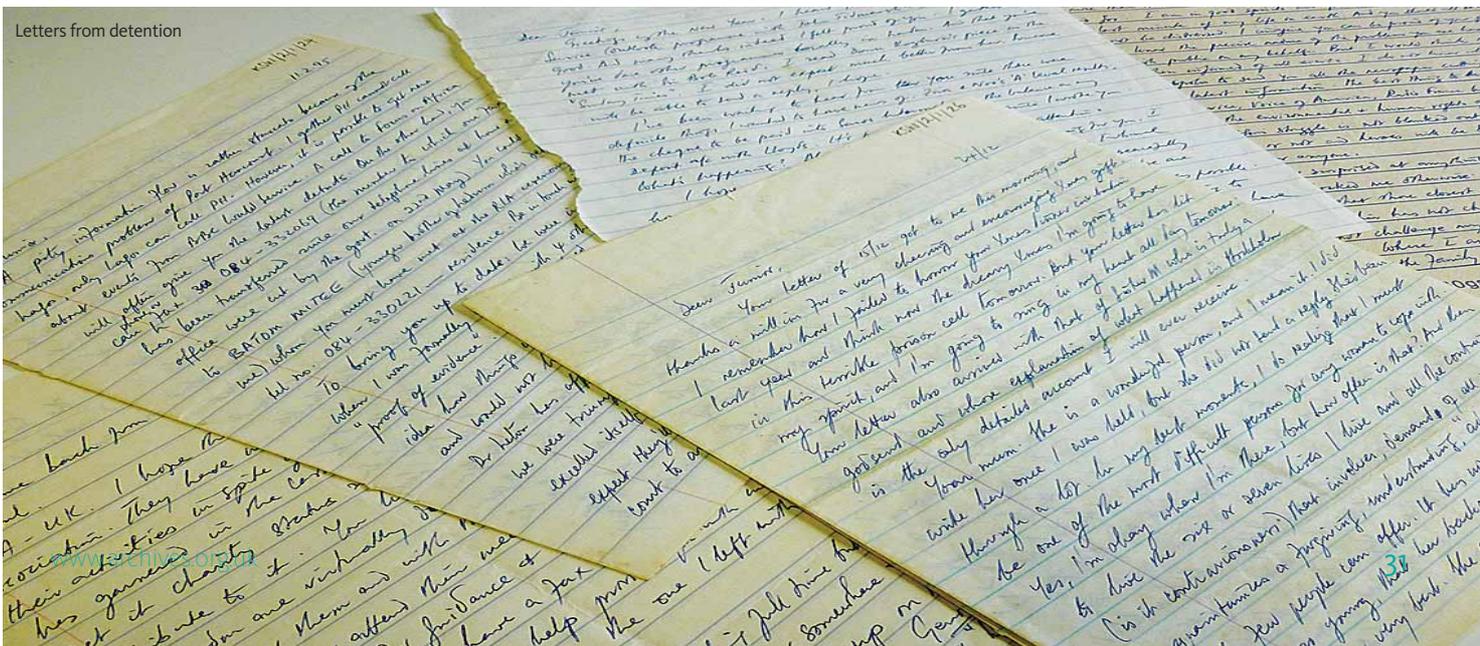
Arguably the richest element of the archive are Ken's prison letters, written primarily to his son in the weeks and months preceding his execution. They are an incredibly moving testament to one man's undying courage and hope for the future, and it has been a rare privilege of mine to catalogue and preserve them. The letters function as one highlight of the digital archive, alongside kindly contributed material from PEN International, and art and campaigning collective Platform.

There is much more work still to do and funds to raise - but exciting steps have been taken. November 2015 sees the 20th anniversary of Ken's death, and the launch of the site will commemorate this.

Vanessa Platt

Archivist, Ken Saro-Wiwa Digital Archive Project

Letters from detention



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“Collecting the Referendum” at the National Library of Scotland

Collecting the Referendum at the National Library of Scotland (NLS) is an ambitious project to collect, preserve and make available a documentary record of the recent Scottish Independence Referendum.¹ Uniquely, and in response to the way that the campaign unfolded, the Referendum collection cuts across the National Library of Scotland’s collecting areas, drawing together published and unpublished material in print and digital format, websites and social media, moving image and sound. This short article will examine several recent additions to the Referendum collection, “All Back to Bowie’s” a Referendum-themed Edinburgh Festival Fringe event (Fig. 1), and “Independence Live”, a group of ‘citizen livestream journalists’ who have filmed over 200 events since November 2013, many of these related to the recent Referendum (Fig. 2), in order to explore challenges posed by such a diverse contemporary collection. Taking web and moving image content as a focus, this article will consider the value of cross-format collecting, such as that prompted by the Scottish Independence Referendum, an event populated by a diverse range of voices speaking from various, often overlapping, platforms both on - and off-line, in preserving significant contextual information which might otherwise be lost.

As well as being a stand-alone resource for researchers, the Referendum web and social media collection provides vital context for other areas of “Collecting the Referendum”, complementing analogue and digital material by showing how Referendum events were publicised and engaged with online. It also provides a useful challenge for the library, asking important questions of the future management of such web-based material, increasingly incorporating large amounts of embedded video, often produced for dissemination on the internet. Websites and social media have been widely acknowledged to be integral to the Referendum campaign, a context coinciding with recent Legal Deposit Libraries (Non-Print Works) Regulations 2013, allowing this type of material to be collected more comprehensively as part of other legal deposit collecting.² Social media collecting in particular, increasingly significant for a wide range of groups and

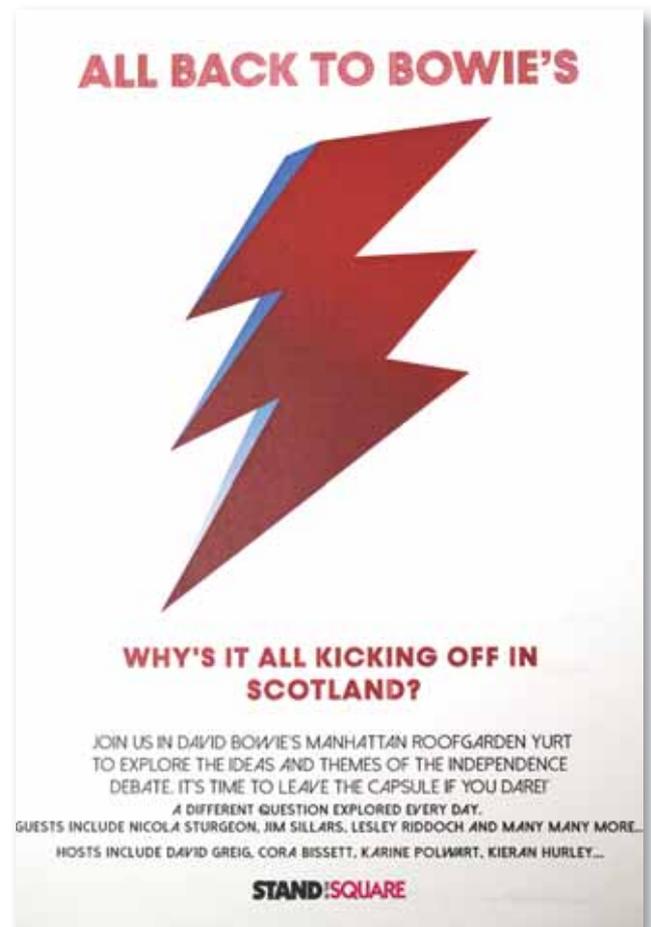


Fig 1. 'All Back to Bowie's' promotional postcard. Image National Library of Scotland, with kind permission of Front Step Ltd



Fig 2. 'Independence Live' website home page, <http://independencelive.net/about.uk> with kind permission of Derek MacLean, Gerry Mulvenna and Kevin Gibney

organisations, provides new and complex collecting challenges. In collaboration with colleagues at The British Library and The Bodleian Library, around 1100 websites, Twitter profiles and Facebook pages as well as a number of hashtags have been collected as part of ‘Collecting the Referendum’. These are now available to registered readers in the General Reading Room. A much smaller selection of sites for which wider access permissions have been granted is available to the public via the UK Web Archive (Fig. 3).

A recent example of the practicalities of collecting such diverse material is found in a donation from ‘All Back to Bowie’s’, a daily event taking place in the centre of Edinburgh during August 2014 and including a large range of figures involved in the Scottish Independence Referendum campaign. ‘All Back to Bowies’s’ donation to NLS includes hand-written notes, a visitor book signed by all participants, podcasts of each show, as well as leaflets and flyers used to publicise the event (Fig. 4). The event website, containing the running order and podcasts from each show, was also collected, along with their Twitter profile. While the ‘All Back to Bowie’s’ podcasts were made public via the event website, high quality preservation copies of this material have also been collected directly from the producers. The original context of the podcasts will therefore be preserved in the archived website, while individual files provide the best quality copy for future preservation and access.

Another illustration of the challenges of cross-format collecting is the work of citizen media group, ‘Independence Live’ who recorded a large number of public events during the Referendum campaign. This group also have an active Twitter presence with a large amount of embedded video. Technological limitations mean that there is not yet the capability to collect a great deal of video content via the web archive. Like the ‘All Back to Bowie’s’ podcasts, ‘Independence Live’ moving image material has been donated to the National Library of Scotland as high quality preservation copies in discussion with approximately fifteen film makers and in collaboration with colleagues at the Scottish Screen Archive. The group’s web and social media material has also been collected via the web collection. In this case the end result is website and Twitter capture without video content, high quality copies of which are held, preserved and made accessible

separately. Combined, this material provides valuable information about the way ‘Independence Live’ operated during the Referendum campaign. Collecting such a wide range of formats from diverse, often short-lived groups and individuals requires a sensitive, flexible and pro-active approach to collecting. Challenges encountered in ‘Collecting the Referendum’ are increasingly relevant to contemporary collecting, prompting greater awareness and discussion of the implications of changes to the creation, dissemination and management of material produced by a wide range of individuals and groups, and how such material is collected, preserved and made accessible to the wider public.

Amy Todman

¹ For more information about the project see: <http://www.nls.uk/collections/topics/referendum>.

Fig 4. Selection of material donated by ‘All Back to Bowie’s’ Image National Library of Scotland, with kind permission of Front Step Ltd



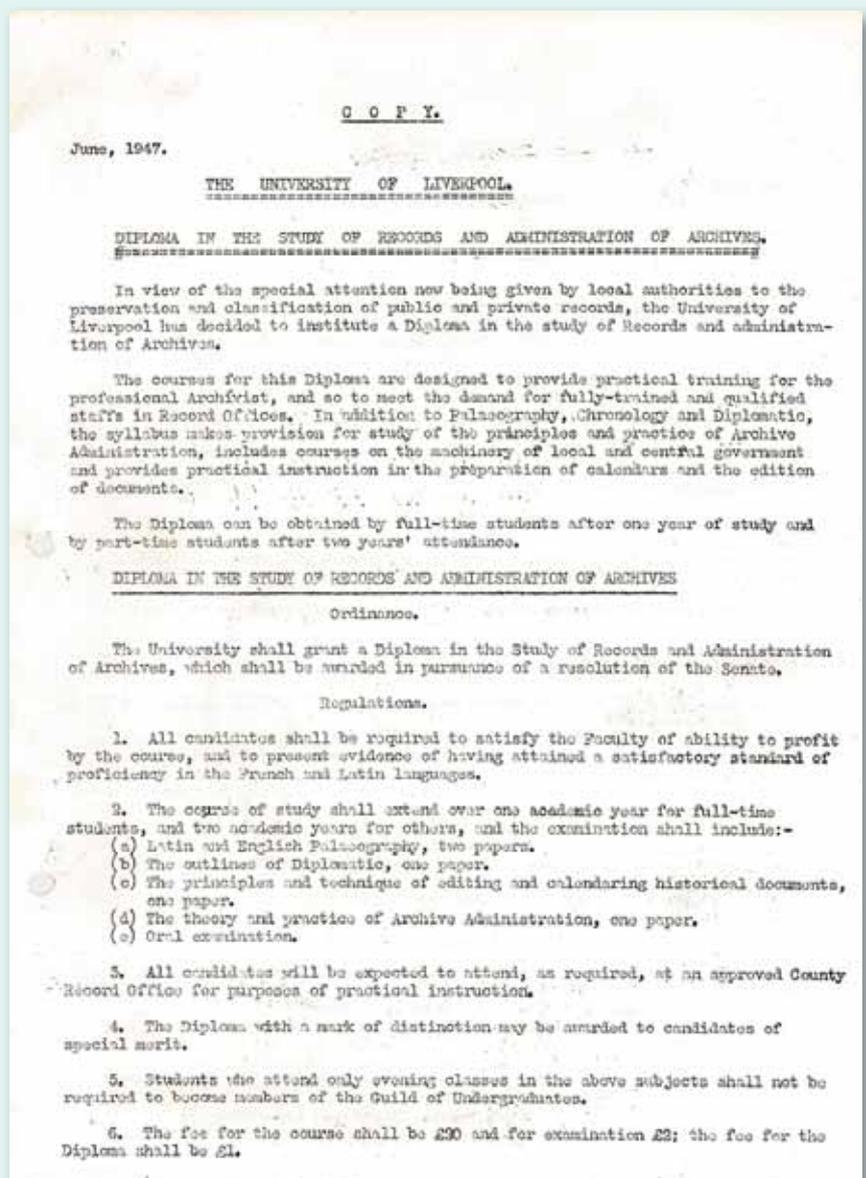
Fig 3. UK Web Archive home page, www.webarchive.org.uk copyright British Library

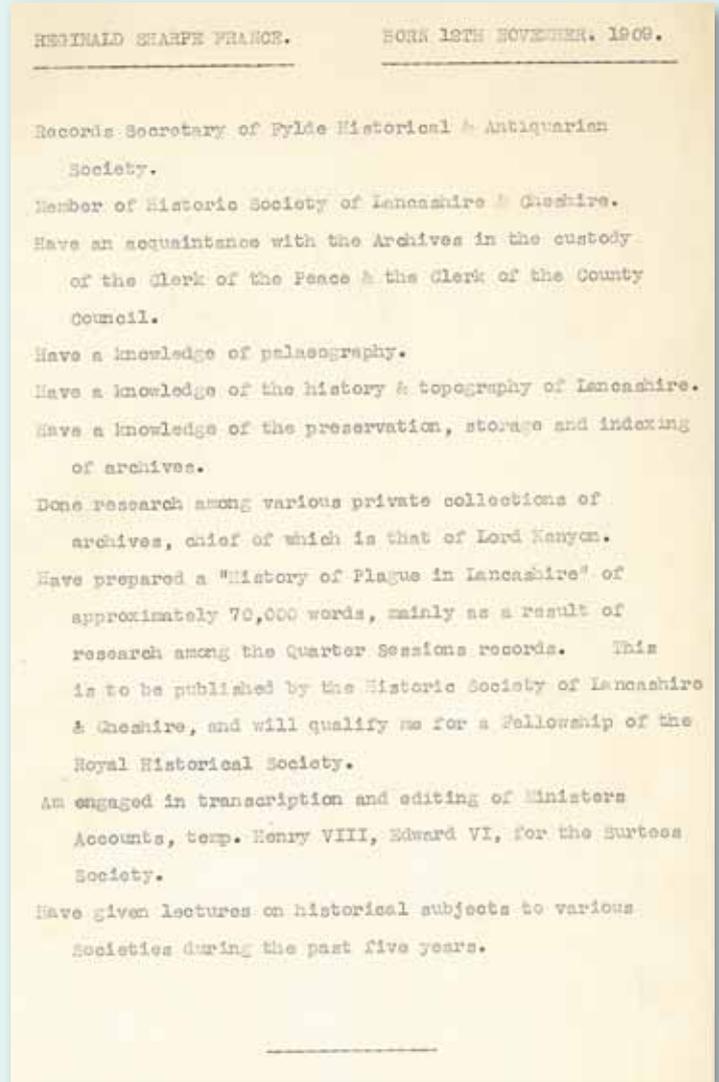
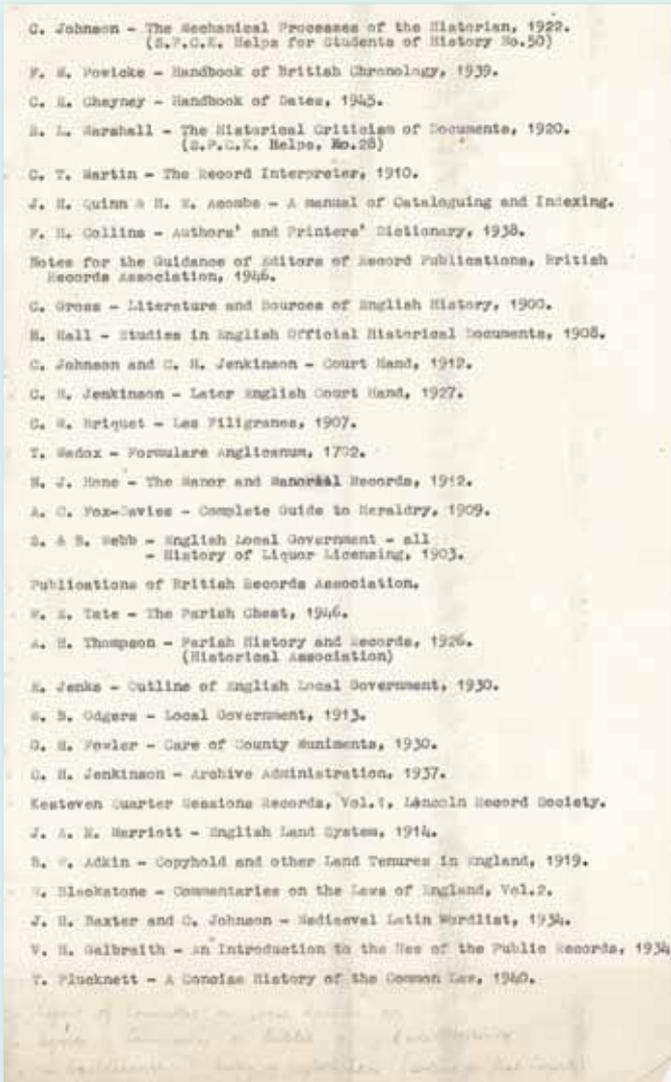
Archive Innovation in the North West in the Mid-20th Century

Keri Nicholson on the emergence of the study of archives management

Reginald Sharpe France was appointed Clerk of Records for Lancashire County Council in 1940, marking the official start of the Lancashire Record Office. The archive service was only one of many which flourished after the formation of the Bedford Record Office in 1913, raising the question of what training was available for staff members at those offices before the introduction of the first professional archive courses.

Reginald Sharpe France had originally trained as a chemist, but eventually found himself working as a clerk within the medical department of Lancashire County Council. Yet it seems that his real interest always lay in local history. He was a founding member of the Fylde Historical and Antiquarian Society, and according to his CV undertook “intensive study... of local, social, and economic history, and palaeography.” In 1937 petitions were made to Lancashire County Council to make provision for local records, but it wasn’t until 1939 that Sharpe France was approached about taking on their care.





At this time there was still no formal training course available for archivists, but many of the earliest archivists in this country received their training from Dr George Herbert Fowler at Bedfordshire Records Office. Correspondence from Fowler within our collections describes the training that would be made available to Sharpe France as “3 or 4 lectures on archives and early conveyancing, instruction in repair of documents, and the routine work of a County office” while his own outgoing letter book indicates his anxiety to “promote in every way archive work in England, and the recognition of ‘archivism’ as a profession.”

The Lancashire Record Office would open to the public in March of 1940, and while visitor numbers were obviously limited by the impact of the ongoing war it would in fact give impetus for more deposits as Sharpe France encouraged local estate owners to place their records in his care for safekeeping. Within a year Sylvia Tollitt had been added to the

staff, largely in case Sharpe France was conscripted. In fact it was Tollitt who was called away to work at a lab in Cambridge, while Sharpe France was rejected from military service on medical grounds. In October of 1946 George Barraclough of Liverpool University contacted Sharpe France to gauge his interest in teaching archive administration on a new Diploma in Archives that he was trying to develop. As quickly as the following summer the course had been advertised, with exams to be taken by students in Latin and English palaeography, diplomatic, editing and calendaring historic documents, archive administration and an oral exam. The course would have around half a dozen students for its first year, two of whom were Lancashire Record Office employees.

It is worth noting here that the Liverpool Diploma was not the only professional training course launched in 1947, as the University College of London course would also begin teaching that year.

The inaugural lecture, given by Hilary Jenkinson, perhaps reflects the mood at the time which had led to the provision of two such courses. “The later stages of our awakening to the value of Archives have been marked by the gradual emergence of a new point of view – that of the person interested not so much in the contents of Archives and their exploitation as in the earlier and more instant problem of their preservation and in the technical processes of arrangement, care and conservation which follow.”

Interestingly, it seems that the concerns of students at that time were similar to those facing new professionals today. A letter from Barraclough dating from 1947 reports that “Miss Hall and Miss Larter have been asking me about the prospect of jobs” while 2 years later he states that “my real worry, even at this early stage, is whether there will be jobs to go round. I do hope so; otherwise we will begin to feel despondent.”

So it may seem that despite the passage of almost 70 years little has changed. Much of the training described above would still seem familiar and relevant to many archive students today, as will the concerns about future employment. Yet there is also reason to be positive. Our professional activities and qualifications have inevitably had to be adapted to remain relevant in a world of Freedom of Information, electronic records and audio-visual archives, and they, and we, have done so admirably, perhaps echoing Jenkinson’s own attitude to continuing professional development. “Like all good professionals they themselves will add continually to their knowledge and abilities so long as they remain in practice.”

Keri Nicholson

Archivist, Lancashire Archives

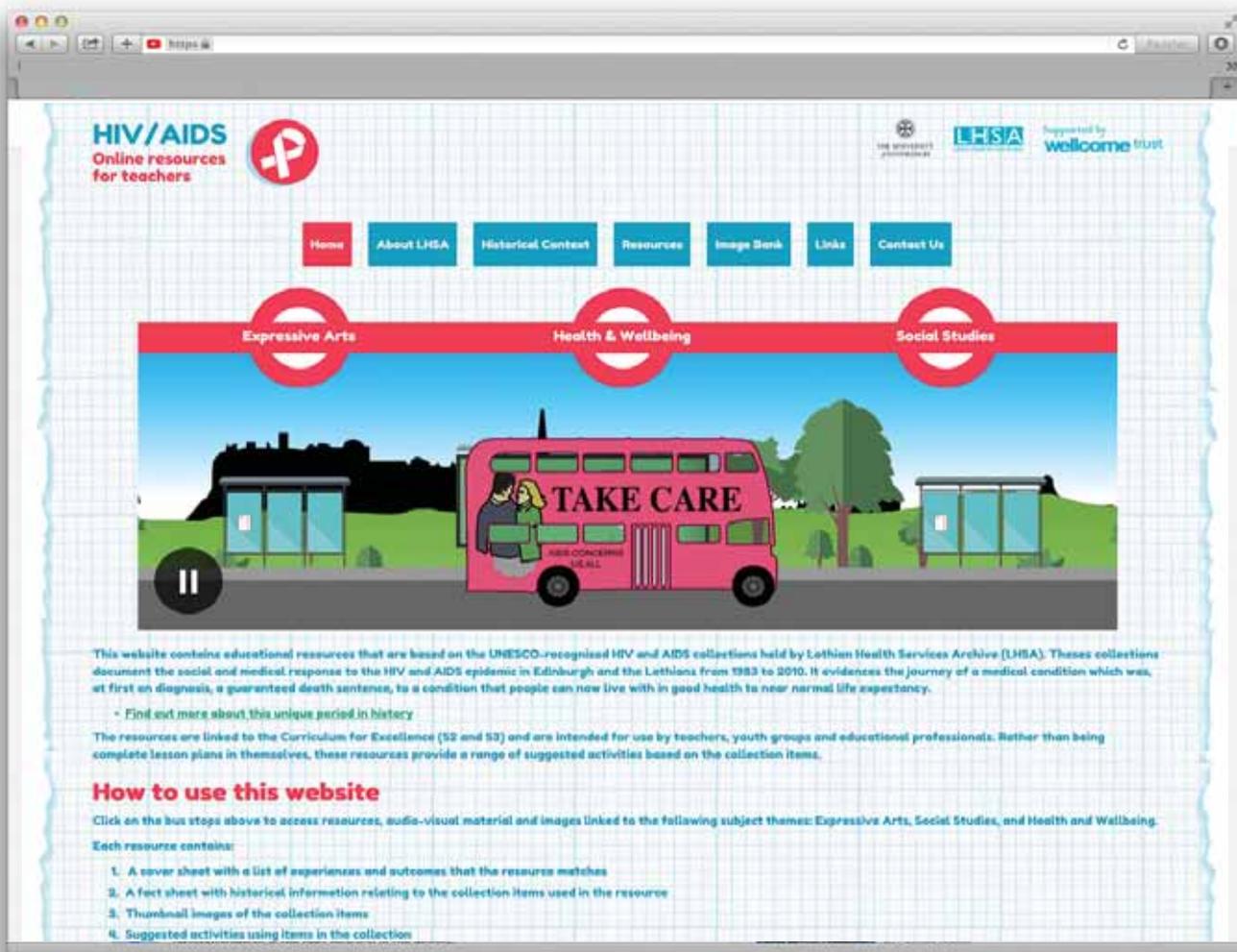
With thanks to Pamela Birch at Bedfordshire and Luton Archives and Records Service for additional material.

Engaging Education: Creating Online Resources using LHSA’s HIV/AIDS collections

On 15 May 2015, Lothian Health Services Archive (LHSA) launched a website with resources for teachers and educators. The resources are based on LHSA’s UNESCO-recognised HIV/AIDS collections, linked to the Scottish Curriculum for Excellence (CfE), and are for use with students between the ages of 12 and 15. Three CfE themes are covered on the website: Expressive Arts, Health and Wellbeing, and Social Studies. The project is funded by the Wellcome Trust’s ‘Provision for Public Engagement’.

During a 12-month project also funded by the Wellcome Trust to catalogue and conserve the HIV/AIDS collections, the educational potential of the material became evident. This led Karyn Williamson, the then Project Cataloguing Archivist, to the idea of creating resources based on collection items to support teachers in discussions about HIV/AIDS in Edinburgh and the Lothians. We wanted to showcase our historical collections to a wider and more diverse audience and inspire educational professionals to use archives in the classroom.





The collections held by LHSA document the social and medical response to the HIV/AIDS epidemic in Edinburgh and the Lothians from 1983 to 2010. By the mid-1980s, the HIV infection rate in Edinburgh was seven times higher than the national average, which led to the city being dubbed the “AIDS capital of Europe” in the national press. The ‘Take Care’ Campaign, which is comprehensively documented in the collections, launched a visually appealing health promotion campaign in 1989, with the message “take care of the one you love”.

Before seeking funding, a representative from Education Scotland was consulted. At this point, we decided to target the resources at 12 – 15 year olds, as older students would be focusing on exam content. Advice was also sought from Quality Improvement Officers, who provide training opportunities for Edinburgh Council Schools. They gave feedback on the draft resources and helped to promote the website to teachers. Local charities who would potentially use the resources were also contacted for guidance. Project Conservator, Emily Hick, who led the project, also attended a one-day workshop provided by the Scottish Council on Archives, which gave a basic overview of the education system in Scotland, and advice on how to create educational resources.

The Learning, Teaching and Web team at Edinburgh University designed and created the website. The home page is themed with bus stops and features the pink bus that travelled Edinburgh as part of the ‘Take Care’ campaign, with the message ‘Take care AIDS concerns us all’.

The bus stops feature the three subject themes of Expressive Arts, Health and Wellbeing, and Social Studies. Clicking on one takes you to a page with five resources and all the images and audio files that relate to those resources. The resources and associated images and audio-visual material are available to download either separately or as a zip file.

Each resource is structured into four sections. Firstly, an introductory page describing what the resource covers and the specific experiences and outcomes that the resource matches. Next, there is a fact sheet giving background information on the items featured in that resource. This is followed by an image sheet for quick reference of the downloadable items. Finally, there is a page with suggested activities that teachers can integrate into their lesson plans. On the website, there is also a section detailing the history of HIV/AIDS in Edinburgh and the Lothians, as well as an



image bank that enables users to get a general overview of the items in the collection.

We launched the website at an afternoon event at Edinburgh University Main Library. Attendees included teachers, archivists, volunteers of youth groups and educational professionals. The launch began with an exhibition of some of the items in the collections followed by an introduction by Ruth Honeybone, LHSA Manager, and a brief presentation from Emily about the website. After this, attendees moved to a computer training room to explore the website themselves. The attendees left with packs which included an example resource, literature about LHSA and four different postcards which were specially created to promote the resources website.

Please visit the website at www.hiv-aids-resources.is.ed.ac.uk and let us know what you think!

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Cunard 175 – Celebration through Collaboration

Exploring the history of the Cunard Shipping Line on its 175th Anniversary

Now in its 175th year, Cunard is one of the longest-serving names in shipping history. This anniversary presented a fantastic opportunity for the University of Liverpool Library, Special Collections & Archives (SCA) to showcase the Cunard Archive.

Occupying over 400 linear meters, the archive contains most of the surviving business records produced by Cunard since it became a limited company in 1878. As a dynamic corporate memory the archive gives rich insight into the Company's history and is a unique resource for researching Cunard's growth and development as a business. Throughout its history, Cunard has held a particularly strong affinity with the people of Great Britain – but nowhere more so than in its spiritual home of Liverpool, “where everyone knew somebody who worked for Cunard”. Cunard's long and proud association with Liverpool continues today as the city became a focal point for the Company's 175th anniversary celebrations.

In view of this, SCA worked closely with Culture Liverpool (Liverpool City Council's cultural service) on the ‘One Magnificent City’ seven-week programme of events. These events were built around the arrival of Cunard's Three Queens (Queen Mary 2, Queen Elizabeth and Queen Victoria) on the 25th May. Such was the public's enthusiasm that over one million people lined the River Mersey to witness this historic event.

Culture Liverpool acted as an umbrella organisation that enabled a network of institutions across Liverpool to work in partnership. Together the work focused on celebrating Cunard's 175th anniversary by engaging with the public and opening up new opportunities and experiences to a wide audience.

Some examples of the collaborative work that utilised the Cunard Archive included:

- *Light Night* - Liverpool's one-night arts and culture festival which takes place annually in May;
- *Learning Culture* Liverpool's OMC - an online learning resource for school children, produced in partnership with Liverpool School Improvement Services;
- *The Crossing* installation within Liverpool ONE shopping complex, which used 3D sound techniques and images to explore the relationship between Liverpool and New York;
- Community writing workshops.

These partnerships allowed SCA to present the Cunard Archive imaginatively in different institutions across Liverpool. The partnerships have been crucial in providing an innovative network that has facilitated the promotion of the Cunard Archive at large and prestigious events.

A new exhibition was also launched by SCA to co-inside with Cunard's anniversary celebrations. The exhibition *Cunard 175 – a voyage through history* was the first to occupy the full extent of SCA's newly-expanded exhibition area. It attracted many visitors, particularly those from outside of the University. Its aim was to represent Cunard's rich heritage through the presentation and interpretation of original documents and photographs.

Visitors were introduced to the history of the Cunard company through themes

such as ‘life on board’ and ‘serving the country’. Some of the highlights included the passenger list which records Charles Dickens travelling on board the Britannia in 1842 and photographs depicting Cunard's service during the Second World War.

There has been a great media interest in Cunard's anniversary celebrations. Articles featuring the Cunard Archive have been published in both local and national newspapers. TV coverage has included news reports and a BBC *Inside Out* Cunard special. The media interest has helped to raise the profile of SCA and the University Library and enabled the Cunard Archive to reach a large popular audience. Enthusiastic feedback from members of the public and University staff has also been very positive.

Cunard's anniversary year has been an enthralling and exciting one for SCA. Both the exhibition and the partnership work have allowed SCA to create stronger links within the University - particularly with the Victoria Gallery and Museum and the University's Corporate Communications department. Externally SCA has improved networking with other academic institutions and cultural organisations more widely across the city. It is anticipated that this dynamic and forward-looking network will be highly beneficial to future projects.

Further information about the Cunard Archive can be found on the SC&A website: <http://www.liv.ac.uk/library/sca/collDESCS/cunard.html>

Siân Wilks

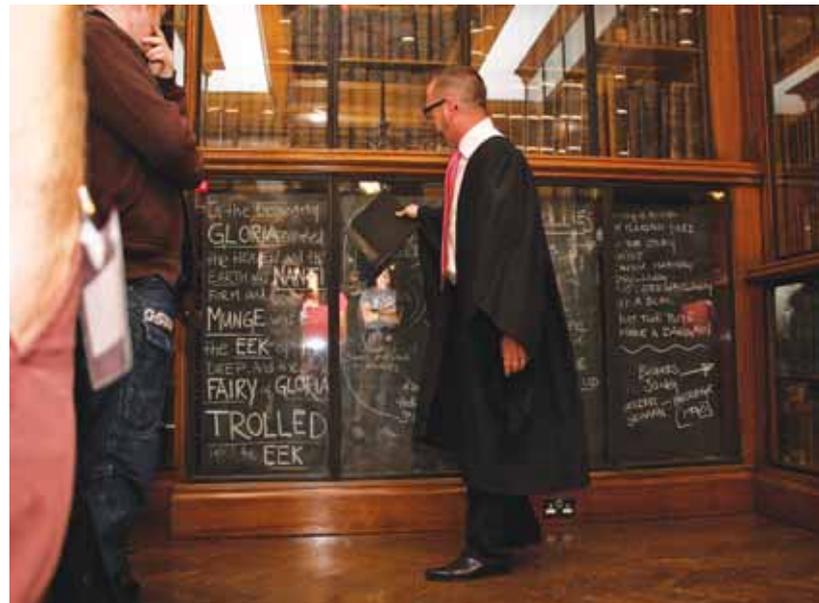
Archivist (Cunard) University of Liverpool Library

The Polari Mission

The Polari Mission was an innovative arts project organised by local artists, Jez Dolan and Joseph Richardson in collaboration with the John Rylands Library, University of Manchester. Lottery funded, it ran between 2012-2014 and was heavily informed by archival material. I acted as the consultant archivist for the project. The stated aims of the project were to promote knowledge of Polari, its historical significance and influence on the contemporary gay community; to promote knowledge of Lesbian, Gay, Bisexual and Trans (hereafter LGBT) archive material, and to raise appreciation of personal records of members of the local LGBT community and to use in an exhibition/artwork to look at the difference between ‘official’ and ‘unofficial’ archives and to look at the memories and emotional attachments that are tied to particular personal records.

I accompanied Jez and Joseph to the Hall-Carpenter Archives at the London School of Economics (LSE) and the Lesbian and Gay Newsmedia Archive at the Bishopsgate Institute (both in London) to select archive material for use in the planned exhibition/artwork. This was challenging for myself because whilst I am used to selecting material for exhibitions to demonstrate a historical narrative, representing an organisation or individual within an archive, Jez and Joseph were interested in selecting material which inspired them, as a starting point to creating artwork.

The John Rylands Library is a late Victorian gothic library, which became part of the University of Manchester in 1972. Throughout their residency, Jez and Joseph subverted the use of space and hierarchies of space within the Library by utilising exhibition cases and empty glazed bookcases to display archive material and artworks inspired by this material. Artworks and displays were dispersed throughout the publically accessible parts of this historic building in both prominent and more hidden locations. Jez Dolan also gave tours of the exhibition, including ‘lessons’ on the history of



Polari. An interesting element was the ‘Polari Bibliothon’, where a Bible ‘translated’ into Polari, by Tim Greening-Jackson was read out in succession by a number of speakers. A copy was gifted to the Library. A significant element of the project was the production of the *Wunderkammer* cases. This involved organising ‘personal archiving’ workshops for members of the local LGBT community, where they would bring in personal records that had sentimental value or some significance to them, for use as an exhibition/artwork displaying together records that were significant to them and their personal stories. This helped participants understand the arbitrary nature of archives and the reasons why some records survive, whilst others are discarded and the different interpretations/significance people can give to records. What I found most interesting was the artist’s use of visual material from the Homosexual Law Reform Society (LSE), where flyers, artwork originally designed to be placed in shop windows- showing shops ‘closed’ due to imprisonment, blackmail and suicide of gay men- showing the prejudices of the 1960s were placed beside large and colourful screen prints, bringing the archive material alive.

Where the artists' vision was most at odds with the professional standards of the Library was when Jez and Joseph wished to display the 'official' borrowed archive material together with 'unofficial' records loaned by participants of the workshops, to question the nature of archives. This was not possible because the 'official' archive material had to be displayed in in-house cabinets. This was to meet exhibition standards, with correct attributions and archival catalogue references, as part of the agreement of their loan from other archive institutions. There was not room in these cases to display the 'unofficial' material as well and this was displayed separately in more informal cases, provided by the artists.

What I learned from my involvement in the Polari Project was the artists' questioning of what makes an archive and how we as archive professionals act as gatekeepers deciding what is 'official' archive material and making decisions on the historical significance of individuals and organisations. As a university archive, an additional and increasingly overarching consideration is the research value of a particular archive and how it ties-in to internal research interests and teaching as well as external research potential. On the other hand, Jez Dolan has said that this collaborative project has made archives and historical material 'the backbone of where my work is going' and he continues to produce exhibitions and artwork heavily influenced by the LGBT content of archives.

Matthew Schofield
University of Manchester

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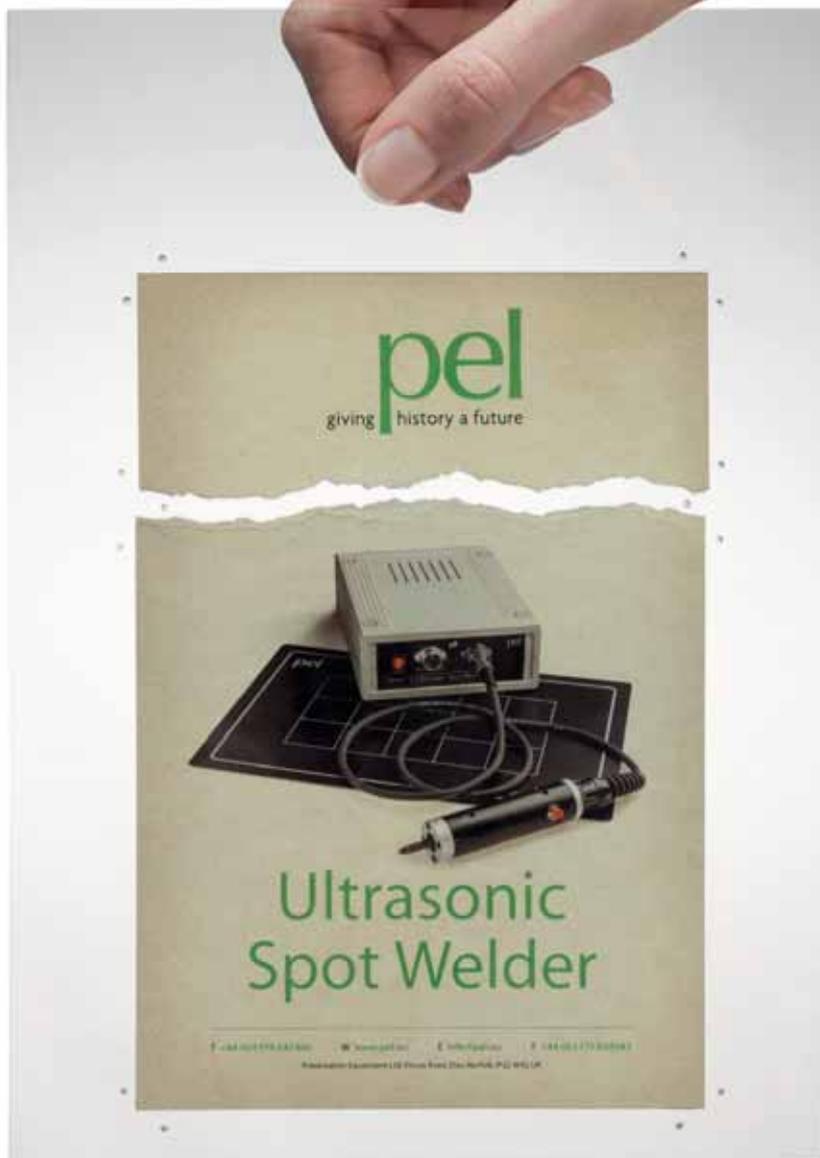
Rob's Top Tips

It is good to have excellent light and air circulation when storing archive material...
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