



arc magazine

May & June '21

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More than 200 archival terms get official Irish language designation





ARA2021

VIRTUAL CONFERENCE

we♥records

1st to 3rd September

conference.archives.org.uk

Welcome

arc magazine

May & June 2021 edition



Welcome to the newly relaunched *ARC Magazine*, which comes to you with a fresh design and a new approach to its production which we hope will better reflect ongoing developments and changes in the sector.

And, of course, developments and changes over the past year there most certainly have been. This, the first of six bi-monthly editions annually, includes new analytical features which exemplify some of the most important issues that are having such a deep effect on our professional and personal lives, namely the COVID-19 pandemic, the UK's departure from the European Union and the growth in significance of online learning and interaction. Catherine Scotcher and Sharon Hedges of SH Communications were instrumental in organising these features and in working with Maria Castrillo, ARA Board member responsible for Publications and Promotion, to implement the other positive changes to the magazine, so thanks are due to them for all their hard work.

These themes recur in several of the magazine's news items and other articles, and I am grateful to all the authors for their contributions. Although the

intention is for those working on ARC to be proactive in seeking out future articles, the magazine will continue to rely on ARA members and others providing content, as outlined in Maria Castrillo's 'Opening Lines', so I hope the new format will stimulate more contributions.

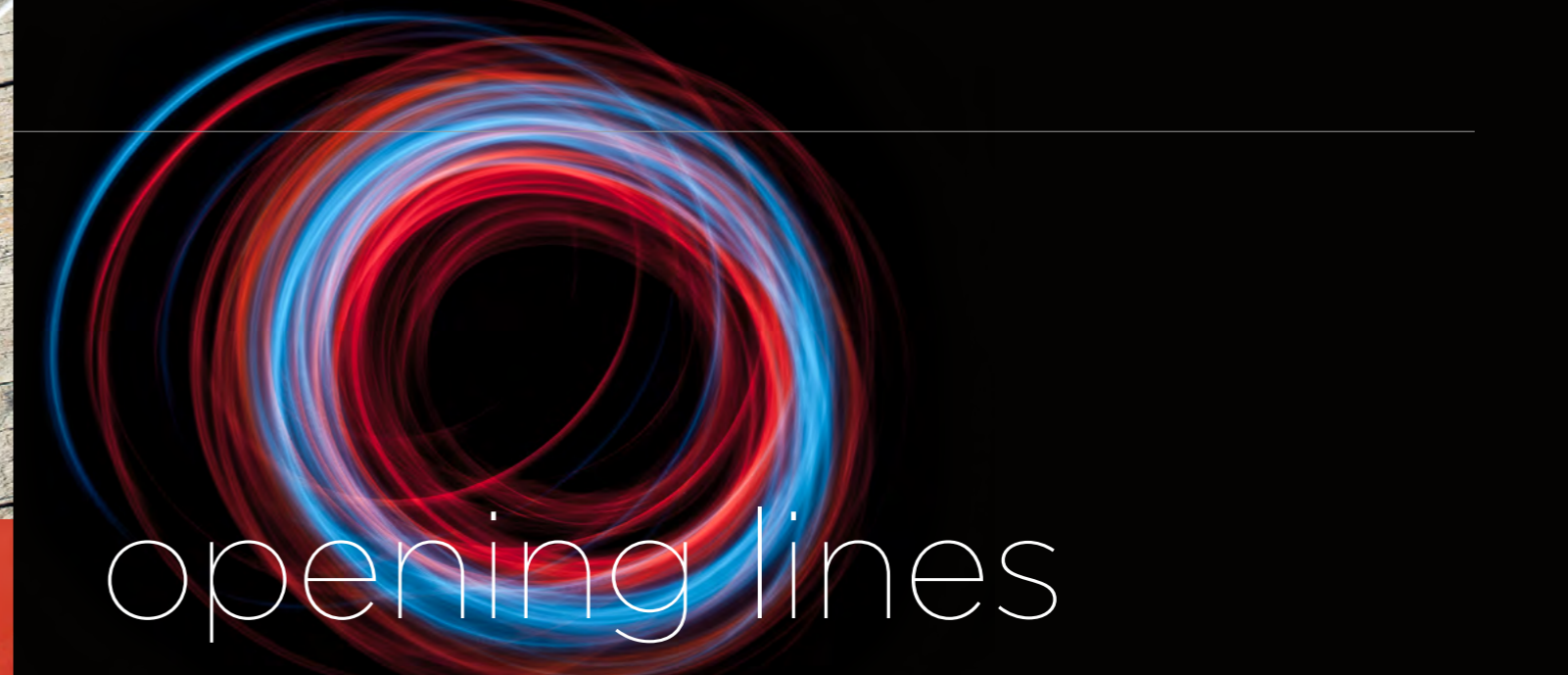
I had decided before the relaunch that this would be my last issue as an editor. It has been fascinating to see how *ARC* is put together and to play a small role in making that happen. I have had a rewarding four years or so working on ten issues, and my thanks are due to Maria for her guidance, to the other joint editors for their support, and to all of the content co-ordinators who put up with me badgering them about how they were getting on securing articles. I shall particularly miss working with Tim, our designer, given his flexibility in the production process and our mutual love of cricket.

I very much hope that *ARC* will remain an important benefit appreciated by ARA members, and I wish everyone involved well.

Matti

Matti Watton
ARC Editor





Maria Castrillo, ARA Board Publications and Promotion Portfolio holder, introduces the new changes to *ARC Magazine* and invites members to submit content for future issues



in this issue

COVER STORY 33 Archiving the First World War

Based at the Imperial War Museum (IWM), 14-18 NOW was a five year programme of extraordinary arts experiences connecting people with the First World War

Cover image:
14-18 NOW 'Make Art Not War'
project with contemporary artists
Bob and Roberta Smith. A project
created to encourage young people
to develop and nurture creative
skills, copyright Imperial War
Museum
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2 021 is proving to be another year packed with changes for the ARA. Last year, we undertook a comprehensive review of the content and delivery of *ARC Magazine*, one of ARA's main publications, in collaboration with Sharon Hedges and Cath Scotcher of SH Communications. This exercise was part of our efforts to improve our communication channels with the membership and build the ARA brand.

We know ARA members value the magazine as a trusted source of sector news and best practice, as well as one of the benefits of being an ARA member. However, the review enabled us to identify ways in which we could improve the magazine and bring it in line with other leading heritage sector and industry publications. In addition, it gave us the opportunity to explore ways in which we could provide greater support and guidance to the excellent team of volunteer editors on which the magazine relies.

The changes we are bringing in will influence content creation, editorial direction, design concept and frequency of publication. These changes will offer an opportunity to deliver a better product for our membership, with added value. Workflows will also be made much more efficient and easier to manage, particularly at a time when we all have fewer resources and larger workloads.

What is changing?

- We are changing the frequency from monthly to bi-monthly, starting with this May/June 2021 edition. You will have noticed that the last special issue on business records was delivered to your inbox in March and that there was no *ARC Magazine* published in April. This was to allow for a smooth transition and proper communication of these changes to the current editorial team, special issue co-ordinators and the ARA membership.

“These changes will offer an opportunity to deliver a better product for our membership, with added value.”

- We are moving to a contemporary and fresh content strategy which reflects current issues affecting the profession, such as funding, legislation, new technological developments, inclusion and diversity, workforce development and other themes and subjects which are relevant to our sector and reflect current concerns and interests.

- We are introducing a streamlined editorial process to facilitate content sourcing.
- We are implementing these changes from May 2021 and are currently working with the *ARC Magazine* editorial team on ensuring a smooth and practical transition to this new model.

How can you be involved with *ARC Magazine*?

Whilst we will not be contacting special groups and sections to arrange a call for content for special issues, we would very much like to hear from you to ensure that we can source the best content that continues to enrich *ARC Magazine*. We value members' input and dedication immensely, and while we are moving to a new model, we hope to continue to work with you in new and more engaging ways.

For every issue we will be seeking content for these sections:

- ARA news such as appointments, industry partnerships, changes to legislation, conference news, apprenticeships, updates from regions, special interest groups, successful events, social media campaigns and best practice. These should be short pieces of between 100 and 250 words and ideally need to be accompanied by an image.
- Industry news including funding opportunities, job climate, industry events, online resources, legislation, workforce-relevant news, surveys results and feedback, as well as other news relevant to the wider sector. These should be short pieces of between 100 and 250 words and should be accompanied by an image where available.



- In-depth features which are topical and relevant reflective pieces on topics such as best practice, the impact of COVID-19 on services, digital developments, conservation and preservation, collections management and development. The suggested word count for these articles is between 700 and 1,000 words, plus two or three images.
- Community and feel-good news and success stories from across the membership and wider sector. These should be short pieces of between 100 and 250 words and again, these should be accompanied by an image where available.

If you are interested in contributing to any of these sections or have an idea but are not sure how to take it forward, please get in touch with arceditors@archives.org.uk. We ask you to indicate in the subject of your email which section you would like to contribute to: ARA News, Industry News, Features or Community. Contributions should be accompanied by images and you will still need to complete a copyright acknowledgement form and a disclaimer for photographs form which are available here www.archives.org.uk/publications/arc-magazine.html.

When can you submit content?

For future editions in 2021 we would welcome submissions across the outlined categories and the deadlines for sending content are as follows:

- * July/August 2021 – 15th May
- * September/October 2021 – 16th July
- * November/December 2021 – 17th September

We will aim to publish dates for 2022 before the end of the year so you can send your contributions in time.

Finally, we hope you like the new look and feel of *ARC Magazine* and we look forward to receiving your feedback, content ideas and contributions.

“We value members' input and dedication immensely.”

From the Chair and the Chief Executive Officer



Lisa Snook, ARA Chair, and **John Chambers**, ARA CEO, outline recent developments within the Association

Welcome to the first edition of our new-look *ARC Magazine*! We hope you enjoy the new design, the content and the news from across the sector. This section of the magazine is a regular opportunity to share the work of the staff and the Board, our priorities and future plans and – importantly – to reflect. As always we welcome your feedback, so if there is an aspect of our work that you would like to hear more about, please let us know.

The review and relaunch of *ARC Magazine* comes at a time when we are reflecting on and reviewing a number of our priorities, activities and plans. In this first edition we thought it would be helpful to share these with you. They have all been identified through feedback from members, our regular strategic planning cycle and our recent governance review.

A key thread running through all our work is our commitment to improving diversity in our sector. We are committed to ensuring that our membership, the holdings that our services acquire and manage, and the users we serve reflect the diversity of our society. But we accept that progress has not been as fast or as deep as we would have liked, and we will learn from this. We are developing a new

plan, which will be shared with members, to progress our work. This will include working across the sector with as many partner organisations as are willing. We acknowledge that we cannot do this on our own, and we will be actively looking for partners to support our work. As a matter of routine we will be challenging our own policies, procedures and ways of working.

Within our strategic planning we recognise that our organisation is changing and so too is our sector. Our commitment to inclusion and equality is a thread that runs throughout our entire organisation and our activities. We will ensure equality and inclusion are at the forefront of everything we do and encourage everyone to commit to an inclusive and equal profession and sector.

We believe that it is essential for the public, decision makers and other stakeholders to understand the value of our work and the importance of record-keeping. Working with partners, we want to raise our profile through advocacy, engagement and through celebration of archives and records and the benefits they bring to our communities. For our members and stakeholders, we will provide inclusive education, skills and development, working in partnership with other education

“A key thread running through all our work is our commitment to improving diversity in our sector.”

providers as necessary to achieve this. Digital will be at the heart of our workforce development, enabling members to meet the wider digital challenge through creating spaces for discussion, learning and innovation. We will support our members and ensure continued understanding of member requirements. As a result, our member services will provide inclusive, innovative and valuable benefits.

Through all this we will meet challenges directly, with inclusive, open, up to date and transparent governance. The report of our recent External Governance Review indicated that there is a lot of good practice, and that we are



Digital training
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comparable with other charities and membership organisations. But, as always, there are improvements that can be made, and the report highlighted areas where we will be focusing our attention to ensure that we are inclusive, efficient and effective. As a result, there will be a greater focus on strategy, as well as regular monitoring and reporting of progress against targets and objectives. We will also review the mix of skills, knowledge and diversity on the Board against what we need in order to deliver our purpose, and will review our communication channels for members and our groups, nations and regions.

The last year has forced us to change the way we deliver member services and some changes will be permanent. Our immediate response to the pandemic was to set up the ARA Together Online Community and Web Hub. The aim of these was to offer the chance to connect and talk about the issues at the

time and to be directed to where support and guidance were available. We now have more than 1,200 people on the Online Community and thousands have used the Web Hub so these resources will continue thanks to ongoing funding from The National Archives (UK). We have also delivered all our training online for nearly a year which has dramatically increased the number of members we reach. In the future, our training will be a mix of face-to-face, because we all

now appreciate the opportunity to meet, and online. Internally, we are moving all our systems to the digital environment which will save resources we can then re-invest in services.

Your ARA is a member-led organisation. It is continually evolving and adapting, and your input and feedback are very welcome. Please feel free to contact us at ara@archives.org.uk. We look forward to hearing from you.

“
We recognise
that our
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sector.”



ARA Annual Conference 2021: WE LOVE RECORDS Sustainability, Diversity, Advocacy

One conference; three themed days; five parallel streams; 100 speakers; 20 hours of content; 30 days to catch up on demand from the comfort of your own home!

We are very pleased to open registration for the ARA Annual Conference 2021.

Our first virtual conference has been carefully designed to provide you with access to many more hours of live and recorded content and commentary, with all sessions available to view for up to 30 days after the conference closes.

The online format means that there are more ways to join the conference than ever before. A flat fee of £95 for members and £150 for non-members will give you access to the live conference sessions and to the recorded content which means that, for the first time, you can join all the parallel sessions in your own time. A new institutional pass will allow up to six colleagues to attend together and allows you to extend the invitation to members of your team who would not ordinarily be

able to attend. We hope that our virtual conference will allow many more members, non-members and colleagues from overseas to join us, and we look forward to extending a warm welcome to first-time attendees.

When we last met at our 2019 conference, we agreed to examine our profession and our beliefs. Who are ‘we’ and why should we ‘love records’? This year, through our key themes of sustainability, diversity and advocacy, we will explore those questions and look at how record-keepers and records can make a difference in turbulent times.

Registration is now open: conference.archives.org.uk/conference-registration/. Speaker and programme updates will also be posted at this link and we’ll share news of bursaries when they become available.



ARA2021
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we records



ARA SAM making a digital footprint

As an emerging ARA group, the Section for Archives and Museums (SAM) has used its Twitter presence (@ARAArchMus) to develop membership and establish its digital footprint within the profession.

Social media is pivotal to how SAM interacts with members and attracts new followers, given its wide remit across the archive, museum and wider heritage sector. In just 18 months, SAM has proactively engaged online, developing a targeted social media plan which links with key anniversaries and social campaigns. SAM's Social Media Officers (SMOs) have developed a community of interest across relevant groups and forums, generating varied and interesting content and ensuring that SAM remains current in professional discussions.

The SMOs, supported by the committee, have engaged with online discussions and events to raise SAM's profile, including:

- Hosting #ArchiveHour in October 2020
- Supporting major campaigns: International Archives Week,

- #ArchiveZ,
- #ExploreYourArchive,
- #HeritageChat & #Museum30
- Launching the new SAM logo via Twitter
- Hosting 'Meet the SAM Committee' via Twitter
- Joining @NEEACN 'Shout About It' event
- Preparing for #Archive30 2021

We have developed an engaged following of almost 1,600, averaging a monthly increase of 150 since the strategy was adopted in spring 2020. This provides SAM with an effective platform to promote our core activities, including 'Same but Different' training sessions, our new podcast, extensive resources list and upcoming news and events. Content created for members provides social media output, simultaneously supporting these initiatives and encouraging people to follow online.

We are delighted that growth in our Twitter following has translated into increased formal SAM membership, which now stands at 777. This ensures that SAM and wider ARA services are shared effectively across the profession and related sectors.

Who are we and what do we do?



The primary function of our ARA Section is to be a focal point for those professionals with interests in archives and museums from across the whole of the UK and Ireland. We aim to:

- Provide opportunities to discuss shared concerns and issues
- Provide training and development opportunities
- Collaborate with the ARA and other groups

We are open for all archive and museum professionals, students, volunteers and full time staff



Membership is at 777 (as of March 2021)



Twitter followers increased from approx. 30 to 1,350 between May 2020-Jan 2021



Latest SAM Podcast listened to 124 times in first week!

Highlights since our formation in 2019:

- Hosted first Archive Hour (Oct 2020) on subject of 'Overlap of Archival and Museum skills.' The results have pinpointed ways that we can help the museum and archive communities going forward to tackle some of the shared challenges
- Launched our new ARA SAM podcast in August 2020, which is an interview-based podcast featuring guests who are working in the heritage sector
- Taken part in major initiatives and campaigns (including International Archives Week, Explore Your Archives, #Museum30, #ArchiveA-Z) to join in interdisciplinary discussions and advocate for collaboration between our two great sectors
- Undertaken several training sessions e.g. museums collections management; how to safely pack and move small objects. More training planned for 2021!

To join our Section, email us: sam@archives.org.uk

To access our podcast, resources and info on upcoming events, please visit our website at: www.archives.org.uk/about/sections-interest-groups/archives-museums.html.

Don't forget to follow the conversation and receive news/updates via Twitter: @ARAArchMus

Archive Hour goes international!

On 25th February 2021, the Archive Hour Twitter account: @archivehour ran its first ever international Archive Hour event, teaming up with five international colleagues (the International Council on Archives, the Latin American Archives Association, Wellington City Archives, the Association of Records Managers & Administrators (ARMA) Vancouver and Chloe Anderson-Wheatley from the Falkland Islands) to create a global conversation about archives and records.

The discussion looked at how we can better connect across the globe, how we can make collections accessible to other nations and the benefits of being connected internationally. We finished the evening off asking what everyone's favourite archive or museum outside their home country is – which has resulted in us creating an extensive list of places to visit post-COVID!



The event was tweeted in both English and Spanish to maximise audience participation and drew in hundreds of responses from archivists and records managers across the globe! Being able to connect with the international community and share ideas is always important, possibly even more so now, and it was lovely to see such an exchange of thoughts across the global community during the event.

Don't forget that if you missed the conversation, you can catch up with it on the Archive Hour wakelet: www.wakelet.com/@ArchiveHour.

Realising a Linked Data future

In February 2021, ARA's Section for Archives and Technology held a webinar with Athanasios Velios, Reader in Documentation at Ligatus, University of Arts London, who spoke about his work with the Linked Conservation Data project www.ligatus.org.uk/lcd/ an Arts and Humanities Council-funded project to enable integration of conservation records.

The motivation behind holding this webinar was to help us to get to grips with what realising the Linked Data vision might look like and how it might be brought about. The Linked Conservation Data project and network is an attempt to realise this vision within the field of conservation, and Athanasios' presentation led into an interesting discussion about a Linked Archival Data vision - what it is and how it might be realised.

A video of the presentation is available for ARA members only (login required) from the Section's 'Videos' page: www.archives.org.uk/about/sections-interest-groups/archives-a-technology/videos.html. It is anticipated that the section will return to the subject of Linked Data later in the year, when the next iteration of the Records in Contexts Conceptual Model is released.

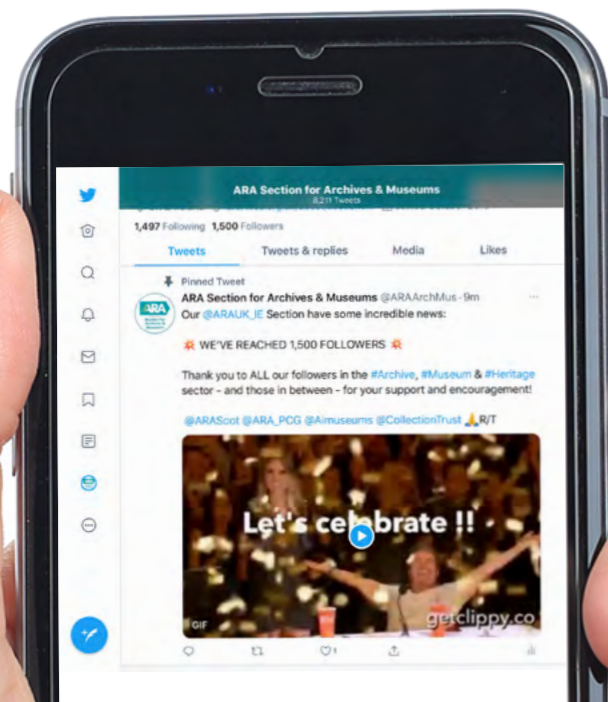
Episode two of the SAM Podcast is live

In the second episode of the SAM Podcast, Louise McAward-White from Fair Museum Jobs talks about the good, the bad and the ugly of recruitment practices in the heritage sector. Louise outlines the principles of the Fair Museum Jobs Manifesto and how recruiters in archives, museums and galleries can use it to help bring fairness, transparency and inclusiveness to the heritage sector. This podcast is an essential listen for anyone navigating the job market in the heritage sector, whether you are a recruiter or a job seeker.

We discuss how our sector's workforce might recover from COVID-19. You will learn why certain commonly used criteria in job descriptions can discriminate against potential applicants. You will hear about how to advocate for yourself at work by building a case for a higher starting salary or better workplace benefits. You will receive concrete and actionable advice for crafting better, fairer and more effective personal specifications and advertisements for heritage jobs and other roles.

Listen today on your preferred podcast platform: link.chtbl.com/samod. A full transcript is available: www.archives.org.uk/images/Archives_Museums/SAM-Pod-Ep2-Transcription.pdf. Fair Museum Jobs has also published an excellent blog post to accompany the podcast episode: www.fairmuseumjobs.org/2020/10/12/ara-podcast-bonus-content.

ARA SAM Twitter post, Feb 2021, courtesy of Chloe Anderson-Wheatley, ARA SAM



The second episode of the SAM Podcast focuses on recruitment practices in the heritage sector.

Highlights from March's ARA Together Online Community's first Professional Registration Surgery

In early March, we launched our new series of Professional Registration Surgeries through the ARA Together Online Community. The aim of the surgeries is to provide additional support to members who are working towards Foundation, Registered and Fellow status.

The surgery was hosted by ARA's Chris Sheridan who was joined by Dr Charlotte Berry FARA and Elizabeth Oxborrow-Cowan FARA, both members of ARA's assessor team. The call started with an overview of the core elements of the application – the competency form.

Here are some of the guidance points arising from the surgery:

- Make sure your professional activity demonstrates how you meet one or more of the examples given in your chosen competency levels. Remember, this is about you and your experience, so focus on 'I' not 'we' and, when telling us about shared work experience, be clear on your contribution and what you achieved.
- The progression and learning heading is where you tell us what you have learned and how you have progressed during the activity you have described. A bullet point list of training courses is not sufficient! You must reflect on your activity and learning and share with us what you might do differently next time or how you might improve.
- Stick to the word count. The process to qualify promotes clear and concise writing! Read the assessor guidance available on the programme's blog and the examples of assessed competency forms published on the programme's website.
- Be creative when thinking about the competencies you want to demonstrate. Choose competencies that showcase your own personality and your approach to your work. You can also create your own competencies by using the Developing Specialist Knowledge and Skills options (competencies A11, B18 and C10). Some examples here

are teaching, managing change, systems analysis and editing academic texts.

Further information on professional registration and how to apply is available: archivesandrecords.smapply.io/. Alternatively, please contact chris.sheridan@archives.org.uk.

Virtual roundtable for the special issue of *Archives and Records* on 'Archiving Popular Culture'

On 10th March 2021, Kadir Has University hosted a virtual roundtable to mark the launch of 'Archiving Popular Culture,' a special issue of *Archives and Records* (41:3). Edited by Rüstem Ertuğ Altınay (Kadir Has University, Istanbul) and Olivera Jokić (City University of New York), the issue examines how changing notions of the popular affect the ways archives are built and used. New articulations of the popular result from changing information technologies, globalisation of industrial production, social media, and digitisation, creating opportunities and challenges for archivists, institutions and researchers.

Altınay and Jokić convened the contributors Katie Lanning (Wichita State University), Saygun Gökırsel (Boğaziçi University), Christine A. Lutz (Rutgers University), Tara Maharjan (Rutgers University), Stephanie Crawford (Mattatuck Museum), Anne Peirson-Smith (Nottingham Trent University) and Ben Peirson-Smith (Manchester Metropolitan University). Sarah-Joy Maddeaux represented the Archives and Records editorial team.

Looking at materials and institutional conditions in North America, Europe and Asia, the presentations covered the ways digitisation has hindered accessibility of popular print materials, afterlives of Polish secret police archives, significance of local collections of materials such as craft beer held at public educational institutions, fashion archives in postcolonial settings

and the pedagogical possibilities these collections create.

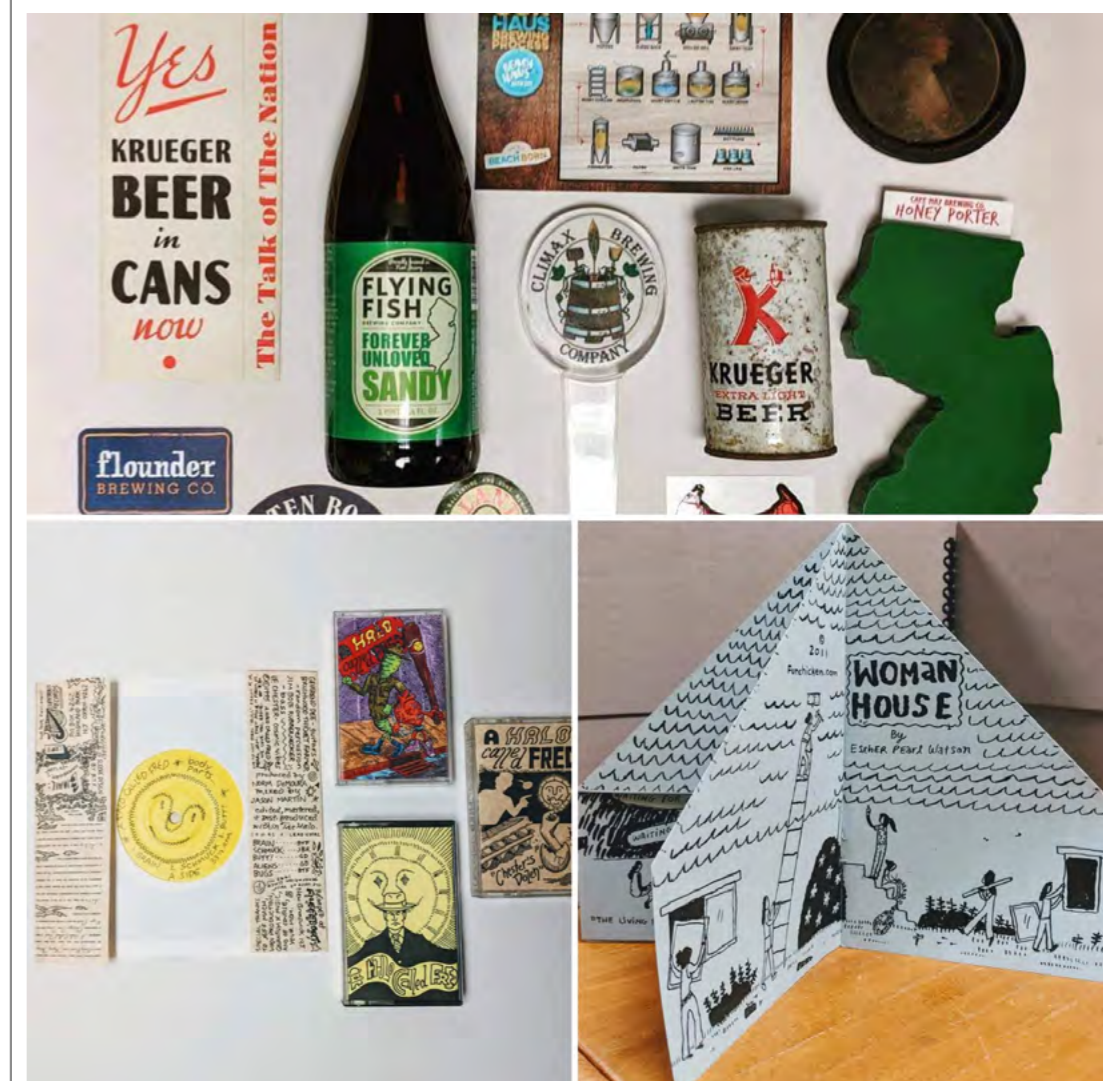
The virtual roundtable attracted more than fifty participants from around the globe and can be watched again: www.youtube.be/FRwU1GKIlaY.

ARA members can access the special issue for free by logging into the ARA website, then

following the links from: www.archives.org.uk/publications/archives-and-records-ara-journal.html.

Rüstem Ertuğ Altınay, Visiting Scholar (Visual Communication Design), Kadir Has University, Istanbul
Olivera Jokić, Associate Professor (English and Gender Studies), City University of New York, USA

Popular culture being archived. Items from the New Jersey Beer Collection (top), New Brunswick Music Scene Archive (bottom left), New Jersey Regional Zine Collection (bottom right), from Special Collections and University Archives, Rutgers University Libraries.





The National Archives (UK) announces COVID-19 Archives Fund award recipients

The National Archives (UK) has announced the successful applicants who have received funding from the COVID-19 Archives Fund. 25 archives from across England, Scotland, Wales and Northern Ireland have each received up to £50,000 from the fund. The total of over £500,000 from HM Treasury will allow archives to secure physical and born-digital records that are at risk of being dispersed or lost.

Culture Secretary Oliver Dowden said: "It is so important to protect our nation's history for future generations to learn from and enjoy. I am pleased that this funding will help preserve collections across the length and breadth of the Union for years to come and I thank The National Archives (UK) for their work on this project."

Jeff James, Historical Manuscripts Commissioner and Chief Executive and Keeper at The National

Archives (UK), added: "We cannot underestimate the importance of this funding and the support it gives to the successful archives. Records which were under threat will now be saved and preserved, allowing future generations to research and learn from them. This is a very practical demonstration of our support to the wider archive sector."

The fund was open to both recognised collecting institutions and other archival custodians, and will help them safeguard their vital records or re-home other vulnerable collections. The government grants will offset some of the practical costs of the planned interventions, such as storage, conservation, transport and expertise.

A full list of the recipients of this funding can be found here: www.nationalarchives.gov.uk/archives-sector/finding-funding/covid-19-archives-fund/awarded-grants/

Announcing the 2021 Business Archives Council cataloguing grant

The Business Archives Council (BAC) is excited to announce that this year's cataloguing grant for business archives is a one-off bumper grant! This year, a single award of £7,000 is available. Funding has been provided by BAC and the former Archives and Artefacts Studies Network (A2SN).

The aim of this grant is to fund the cataloguing of a business collection in either the private or public sector, and to:

- provide financial support for institutions/businesses that manage business archives
- reach collections that have not yet been prioritised but have academic, socio-historical and wider value
- create opportunities for archivists, paraprofessionals and volunteers to gain experience in cataloguing business collections
- make more business collections accessible

For 2021, additional funding is available to cover project individuals' time to deliver an exciting educational outreach programme relating to the collection(s) which are in scope to be catalogued. The outreach activities can take any form. For example, they could include podcasts, speakers for webinar events, the creation of an online resource, etc. They should aim to maximise impact to the

widest range of people within the limitation of the funds available.



Find out more about the criteria for the grants and how to apply on the BAC website. Previous applicants are welcome to re-apply. Please note that the BAC will not award a grant to the same institution within a three year period. BAC is delighted to have the support this year of the Community Archives and Heritage Group (CAHG). The decision on the award of the grant will be made by a Cataloguing Grant Panel established by BAC which consists of two executive committee members, one non-executive member and a member of the Community Archives and Heritage Group. Panel members will not judge applications where they have a research or employment affiliation.

The Cataloguing Grant for Business Archives (2021) opened on 12th April 2021. The deadline for applications is 25th June 2021. Further information including guidance notes can be found on BAC's website: businessarchivescouncil.org.uk/activities/objectives/catgrant/.

Any questions should be addressed to Natalie Attwood, Grant Administrator, natalie.attwood@rothschildandco.com.



British Records Association launches webinar series

On 18th March, the British Records Association (BRA) in conjunction with the Institute of Historical Research (IHR) held the first in a series of six planned webinars discussing the vital role of records as a source of evidence, entitled 'The Shock of the Record: Archives and Truth.'

The first webinar, 'Why Archives Matter,' saw historian Professor Sir Richard Evans, the 10th Archivist of the United States David Ferriero, and journalist and politician Daniel Finkelstein, discuss the vital role of archives as a trusted source of evidence.

Alice Prochaska of the Marshall Aid Commemoration Commission and Oxford University, and Jean Seaton, Professor of Media History at the University of Westminster and author of an Official History of the BBC, co-chaired the session, which was moderated by Professor Jane Winters of the School of Advanced Study, University of London.

The second webinar, 'Evidence Under Attack', is scheduled for 17th June, and will examine just who creates records and why. Dr Andrew Flinn, Reader in Archival Studies at University College London, will be joined by Laura Millar, independent consultant and scholar in records, archives

and information management, and Anthea Seles, Secretary General of the International Council on Archives. The Bodleian Library's Richard Ovenden will chair and Professor Jo Fox, Dean of the School of Advanced Study, will moderate.

On 11th November, the third webinar, 'Truth and Trust', will look at untruth, particularly in oppressive regimes. Susan Stuart, formerly of the University of Glasgow, will address the distinction between both. Stanley Griffin of the University of the West Indies will talk about truth in colonial archives and in oral cultures, such as Rastafari. Iyra Buenrostro-Cabbab from the University of the Philippines will discuss issues of truth in oppressive regimes and the use of photographs and listening to illuminate the experiences of political prisoners.

Three more insightful webinars are planned for 2022. All the webinars are being delivered on Zoom and are free to attend but must be booked via the Institute of Historical Research's website: www.history.ac.uk/events/who-creates-record-and-why-evidence-under-attack.

Twitter: @ShockOfRecord



Townsweb Archiving release free funding resource pack

Townsweb Archiving (TWA) has released a free funding resource pack: www.blog.townswebarchiving.com/2021/03/digitisation-funding-resource-pack-download.

If you are the holder of an archive collection then you have no doubt embarked upon, or considered embarking upon, a digitisation project. You will also be aware that this comes at a cost. Securing funding is often where most projects fail to get off the ground and it is the primary reason for our annual TWA Digitisation Grant.

When you sign up for Townsweb Archiving's free funding-focused resources you will be directed to Debbie Cooper's (Manager for The Photographic Collections Network, Producer for FORMAT Festival, previously Fundraising Manager for Museums Sheffield and artist and photographer) successfully tried and tested advice on 'How to Write When You've Got a Need'. You will also receive Townsweb Archiving's funding pack which consists of three downloadable resources that have been informed and developed by industry experts. You will then continue to receive free focused resources over the coming weeks to make the whole process that bit easier.

Grants are a really prudent and practical way of overcoming what has become one of the most significant barriers to digitisation. However, applying for funding can often feel a bit 'hit and miss', and can take an awful lot of time and focus. Townsweb Archiving wanted to open up the process to make it more accessible, securing guidance from those who have themselves achieved success.



UNESCO Memory of the World Programme news

The UNESCO Documentary Heritage Unit is pleased to share two pieces of news on the Memory of the World (MoW) Programme: www.en.unesco.org/programme/mow.

MoW Global Policy Forum: 21st – 22nd September 2021 in Paris

The second MoW Global Policy Forum will take place from 21st – 22nd September 2021 in Paris. Subject to host country rules governing COVID-19, the event is scheduled to be hybrid, incorporating physical and virtual participation. It focuses on disaster risk reduction and management for sustainable preservation of documentary heritage. For details and to register, please visit the UNESCO website: www.events.unesco.org.

'Documentary Heritage at Risk - A Pilot Survey' report is now available

This pilot survey by UNESCO aimed to assess the extent of disaster risk to which memory institutions had been exposed, and how they had addressed them as a matter of emergency preparedness. The report includes various key findings and recommendations not only for memory institutions but to all stakeholders, including the policymakers and the international community. UNESCO hopes that the survey report will inspire your activities and policy-making: en.unesco.org/news/emergency-preparedness-plans-are-needed-memory-institutions-unesco-pilot-survey-confirms.



Lazar Berson: Ben Uri Album national yidish dekorativer kunst-ferayin, noch yidishe motivn fun fargangene tsaytn, acknowledgement Ben Uri Gallery and Museum, copyright Lazar Berson estate

Mapping Jewish London

'Mapping Jewish London' is the AIM25 element of the wider Yerusha programme: www.yerusha.eu/ funded by the Rothschild Foundation Hanadiv Europe, to create a hub for catalogues of Jewish archival heritage held in archives, libraries and museums across Europe. As many readers will know, AIM25 is an educational charity supporting the development of and public access to historical archives held in the London area: www.aim25.com/.

The collections concern people who were coincidentally Jewish and others for whom being Jewish was central to their lives or careers. The collections will support the study of religion, culture, identity, ritual, science, medicine, family, neighbourhood and nationalism, and will serve as a rich source for reflection, remembrance and research, public engagement, insight and education.

Working from home, the project team used a short taxonomy of terms to identify potential collections already in AIM25 for inclusion and these institutions were invited to participate, a process which frequently led to additional collections being included. Collection level

descriptions, including authority entries for the creator, were then collated in a project instance of AtoM, a web-based, open source application for standards-based archival description and access, to allow the data to be harvested by the central technical team. This methodology was then extended to institutions across London beyond those in AIM25.

The team was extremely grateful to colleagues, often working at a distance from their collections, for their support and encouragement. In total, more than 700 collections from 44 contributing partners from across London were included from the full spectrum of services, including local authority, universities, specialist libraries, national organisations, museums and galleries. The collections and contributors are divided 50/50 between existing AIM25 partner organisations and new partners, such as the Ben Uri Gallery and Museum.

The site at <http://yerusha.eu> is due to go live in the summer of 2021.

'Mapping Jewish London' project team: Rachel Binnington, Geoff Browell (project sponsor), Leonie James, Edward Nunn, Pete Vox (technical lead) and Simon Wilson.

New cleaning and disinfecting guide

Online Computer Library Center (OCLC) is a global library cooperative that provides shared technology services, original research and community programmes for its membership and the library community at large. As part of its Reopening Archives, Libraries and Museums project (REALM), OCLC has published a cleaning and disinfecting guide containing advice for when services reopen to the public: www.oclc.org/content/dam/realms/documents/cleaning-considerations.pdf.

The National Archives (UK): fundraising training videos now online

The National Archives (UK) has made the recordings from two online training courses called 'Advanced Bidwriting' and 'Crowdfunding and Digital Fundraising' available to watch for free on its YouTube channel: www.youtube.com/c/TheNationalArchivesUK



Each course is divided into four modules of an hour or less so they can be viewed at a time and place that suits you. All of these videos also have captions, which you can turn on in YouTube using the subtitles button.

Scottish Council on Archives (SCA) guidance on creating online exhibitions

The SCA has produced some new resources about creating online exhibitions. There is an introductory ten-minute video and two recorded webinar sessions on this subject: www.scottisharchives.org.uk/education/archivists/10-20-30.

Digital Preservation Coalition releases new Technology Watch Guidance Note – 'Which checksum algorithm should I use?'

The Digital Preservation Coalition (DPC) has launched the next in its series of Technology Watch Guidance Notes entitled 'Which checksum algorithm should I use?' by Matthew Addis: doi.org/10.7207/twgn20-12

As the title suggests, it is intended to help answer one of the perennial questions in digital preservation. Starting by defining key terms, the report goes on to identify the reasons for using checksums and the algorithms which could be applied, before providing practical advice on where to store checksums as well as outlining some of the tools available to create checksums and perform fixity checks.

This new Technology Watch Guidance Note and the rest of the series complement the DPC's popular Technology Watch Reports and are designed to be 'bite-sized' papers that might contain information about a problem, a solution or a particular implementation of digital preservation, and provide short briefings on advanced digital preservation topics.

eArchiving in Action: workshop recordings now available

In January 2021, the Connecting Europe Facility (CEF) eArchiving Building Block held a three-day workshop to showcase how eArchiving is tackling the issues of long-term accessibility of information: ec.europa.eu/cefdigital/wiki/display/CEFDIGITAL/eArchiving+in+action+webinars



Aimed at data producers, archives and solution providers, eArchiving in Action included a range of presentations, interviews, user cases and panel discussions. The Open Preservation Foundation (OPF) helped to coordinate and host the event, presented work on validation and conducted an interview with The National Archives' (UK) John Sheridan on managing digital preservation risks.

The aim of eArchiving is to provide the core specifications, software, training and knowledge to help data creators, software developers and digital archives tackle the challenge of short, medium and long-term data management and reuse in a sustainable, authentic, cost-efficient, manageable and interoperable way.

Connecting education, research and practice



Dr Elizabeth Lomas, Chair of FARMER, the Forum for Archives and Records Management Education Research, explores the impact of COVID-19 on this academic year's students and highlights the steps being taken by FARMER to address accessibility and inclusion in education.

FARMER is the representative body for educators in record-keeping in the UK and the Republic of Ireland. It exists to promote professional education in record-keeping and to advocate for archival and records management research as an essential part of a professional discipline. Currently eight universities collaborate to deliver high-quality education and research through FARMER, with The National Archives (UK) supporting as a research member.

In 2019, I wrote in *ARC Magazine* about the work of FARMER and the importance of professional bodies linking high-quality educational programmes to research and professional practice. This remains equally important in 2021. COVID-19 has caused a seismic shift in workplaces, with dramatic ramifications for the cultural sector and, more widely, for the way archives and records and information managers work and deliver information. This past year has drawn into even sharper focus the need to foster the abilities of new professionals to deal with challenges and change. In such challenging circumstances, the significance employers place on recruiting staff with professionally-recognised skillsets will be vital for survival and regeneration post COVID-19.

On all FARMER archives and records management programmes, we prepare our students for a world of work where they will have to navigate new challenges and seize opportunities when they present themselves. By connecting our teaching to our research across all eight universities, we are better equipped to navigate and discuss complex and shifting organisational, physical, digital, cultural and societal spaces and needs, as well as possible futures for workplace and record-keeping delivery. This includes familiarisation with new technologies, digital ethics and emerging laws – considering how these can be applied within the record-keeping space. For example, we have considered the application of artificial intelligence, new digital curation challenges, misinformation and trust, as well as new ways of mediating content and identifying silence to encourage inclusive collection and access. As such, we continually need to challenge the professional values and perspectives of our teaching.

Adapting to the impact of lockdown restrictions

Over the past year, FARMER's members' modes of education delivery have had to shift to take account of the pandemic. We

have all worked hard to deliver quality content – whether online or in person – and to retain the distinct deliverables of each of our programmes. Lockdown has been a great opportunity to work with new data management software and to link to guest speakers and practitioners in new ways.

The opportunity for international exchange has broadened considerably. Personally, I have been able to share my research across three continents without even leaving my house! And I know that all FARMER members are very grateful for the many practitioners – both close to home and overseas – who have taken the time to provide opportunities for our students to learn in new and innovative ways. As educators, we will certainly be reflecting on what we have learnt throughout this period.

As well as the challenges faced, there have, of course, also been huge positives for the students in the current cohort. Whilst it has been difficult to provide students with access to archives and other institutions in the same ways as in previous years, they have benefitted from first-hand experience of many exciting new ways of working. They will leave their programmes with an unparalleled insight into the ways

Dr Elizabeth Lomas,
University
College
London.



We prepare our students for a world of work where they will have to navigate new challenges and seize opportunities.

technology will be used to enable virtual access in the search rooms of the future. As such, they will be at the forefront of a wider sector movement to open up collections, better serve different communities and offer access to users who simply wouldn't have been able to use our services in the past.

The students now have vast experience of a wide range of software and of virtual working, having conducted classes, tutorials and group work online. They have adapted and have demonstrated huge resilience in a difficult year. We are hugely proud of their achievements and are excited to see how they bring their new skills to the profession.

Addressing accessibility and inclusion in education

In terms of our programme content and our student community, an important subject to address as an educator is how we can contribute to the broader sector challenge of becoming truly inclusive, diverse, and

representative of the communities we serve.

Work is ongoing across FARMER to recognise the issues of marginalisation and to foster change. Kirsty Fife and Hannah Henthorn's research 'Brick Walls and Tick Boxes', published as open access research in a special issue on 'Diversity, Recordkeeping and Archivry' within the International Journal of Information Diversity and Inclusion, encapsulates why change is so necessary. Our programmes are being evaluated internally and, in some instances, with external assistance, to decolonise our curriculums. These changes are being implemented from north to south and east to west and have included events such as 'Dismantling White Privilege in Archives' and hosting the international Archival Education and Research Institute (AERI) conference.

In addition, FARMER is working on issues around ableism in terms of how our archives and records management programmes are designed. Accessibility and inclusion are vitally important issues within our profession. This work is ongoing and, within FARMER as a whole, we are very conscious of the long road ahead to truly achieve equality, diversity and inclusion on our programmes. We make no claims of getting everything right, but we are striving to improve,

make a difference, discuss different perspectives and, most importantly, not to dodge the difficult questions.

We hope that our work is making a difference to those of you working alongside us in practice. We very much welcome feedback on our programmes and on the research needs of our community. We look forward to the future and to working together on the challenges ahead.

Dr Elizabeth Lomas is the Chair of FARMER, the Forum for Archives and Records Management Education Research, and is currently the Programme Director for the Archives and Records Management Programme at University College London. She is an experienced academic and practitioner working in information management and rights policy and practice across private and public sector contexts. She is a co-editor of the international Records Management Journal and a member of the ISO standards records management and privacy technologies committees.



Professional Development News

We talk to **Rachael Jones** who recently qualified as a Registered Member of the ARA (RMARA).

Please outline your career so far.

I wasn't really aware of the existence of archives until my voluntary student placement at the Royal College of Physicians and Surgeons, Glasgow, during my undergraduate degree in classics. Until then, it was ancient history that fascinated me, but during this project I came across a letter from Sir Arthur Conan Doyle in the collections. As an avid Sherlock Holmes fan, I was hooked on archives from then on. After graduating, I undertook a one year internship at the University of Glasgow Archives and Special Collections, and this cemented my desire to work in the sector. After my degree in information management, I held various temporary roles in areas including engagement and cataloguing at other Glasgow higher education archives until finally gaining a longer-term role as Assistant Archivist at the University of Strathclyde in 2019. The variety of temporary roles helped me gain the diverse experience I needed for this role.

Why did you apply for Registered Membership?

I knew about ARA professional registration as many of my



Rachael Jones
courtesy of
University of
Strathclyde
Archives
and Special
Collections

“
Booking in meetings with your mentor is a useful way of setting yourself deadlines.”

colleagues were Registered Members (I saw some certificates proudly displayed in offices!). I always considered it an important opportunity for further professional development after completing my academic qualifications and it seemed like a logical step. I was also aware that, although it felt like an uphill struggle at times, the many temporary posts that many newly qualified archivists need to undertake before something permanent comes up were furnishing me with a varied range of experiences that were perfect for my professional portfolio.

Why do you think continuing professional development is important?

I think that continuing professional development happens naturally when you are interested in your profession and helps maintain job satisfaction. If you enjoy what you are doing then you'll find yourself wanting to keep your skills up and looking out for training and projects that further your understanding. I think the trick is to get used to documenting this, as it can be difficult to remember exactly what your day-to-day development has been. Reviewing your development can help identify other areas to focus on in the future. Also, most jobs include an annual review of some kind, so keeping your professional development up to date is a great way of killing two birds with one stone.

Attending training, sectoral events or committees and finding out what sector colleagues are up to is also great for keeping in contact with other professionals, and maybe even bumping into old colleagues!



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

An instant benefit for me of the process to become a Registered Member of the ARA was the way it provided me with fantastic interview preparation. Having reflected upon my experiences in a wide range of archival skills for my application meant that I had some well-developed and considered answers ready for job applications and interviews.

Having submitted a successful application is a great feeling, and it does give you a sense of validation for all the hard work you put in. It also acts as a professional seal of approval that you can show to your institution to ensure they recognise your worth. Similarly, it provides great evidence of your professionalism for job applications.

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

Completing your application might seem daunting to begin with, but you can give yourself plenty of time to work through each competency at a steady pace. I found it useful to set aside a regular time to put in a couple of hours each week which helped me maintain progress as it's easy to let it lie for weeks at a time. Booking in meetings with your mentor is also a useful way of setting yourself deadlines.

In terms of the content, really concentrating on reflecting upon your experiences, how they went and what you might do differently next time, rather than describing them, will make for the strongest application. After all, the most useful part of the whole exercise is reviewing your experiences and learning from them.

Good luck with your application!

The impact of Brexit on the copyright of orphan works



Naomi Korn, copyright specialist and Managing Director of Naomi Korn Associates, takes a closer look at changes in legislation relating to the copyright of orphan works now that the UK has left the EU

Naomi Korn, Managing Director of Naomi Korn Associates, acknowledges Naomi Korn Associates

Imagine you find a letter in your library, archive or museum. It is old, really old; an important historic document that has never before seen the light of day. You would assume that you could freely publish your find with the rest of the world. Well, your assumption would be incorrect.

Whereas in the UK and Europe the copyright of text-based works, such as books, plays or films, lasts until 70 years after the author's death, the copyright duration of certain unpublished works can extend until the end of December 2039, regardless of how old the work is.

This extended copyright duration has significant resource implications for UK archives at a time when the UK's cultural heritage sector is facing an unimaginable funding crisis as a result of the COVID-19 pandemic. Furthermore, the likelihood of trying to trace rights holders who may prove extremely hard to find means that archives face a double whammy of extra costs when resources are already so stretched. This is because many of these items are likely to be orphan works.

Orphan works are defined as works in copyright where the rights holders are either unknown

or cannot be traced. Across UK heritage organisations, there are millions of orphan works, sometimes representing up to 40-50% of a collection's items. These include photographs, letters, prints, films, sound recordings, plays, broadcasts, drawings and other collection items. Orphan works therefore represent a huge barrier to the digitisation and online publication of cultural heritage.

Until the UK left the EU, apart from risk managing the reproduction of orphan works and/or using the exceptions to copyright, UK heritage organisations could use an Orphan Works Exception, as well as the UK Government's Orphan Works Licensing Scheme.

“
Before choosing which option or options to take, archives will have to take into account their resources, capacity, appetite for risk, benefits and any funder's policies.”

	Orphan Works Exception	Orphan Works Licensing Scheme
Who?	Museums, libraries, archives, educational establishments.	Anyone.
How?	Non-commercial online use.	All commercial and non-commercial uses.
What?	Text based works and audio-visual works. Embedded artistic works.	All works.
Obligations?	Due diligence and recording the name of the work etc. and how it will be used on EUIPO database.	Due diligence as part of licence application.
Duration	Until copyright expires or until rights holder turns up, whichever is the sooner.	For maximum of seven years or until rights holder turns up, whichever is stipulated in the licence.
Cost	Free.	Licence fee and admin charge.
Coverage	Effectively global.	UK only.

Collection of
library folders
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When the UK left the EU, the cross-border copyright arrangements unique to EU member states, including the Orphan Works Exception, ended. As a result, UK heritage organisations who had previously used the Orphan Works Exception could no longer use it as a basis for their online reproduction of orphan works. Until the UK left the EU, 14 UK cultural heritage organisations, including the British Library, the British Film Institute (BFI), the Imperial War Museums and the National Library of Scotland used the Orphan Works Exception. The British Library has subsequently removed its digitised Spare Rib resource, which was previously made available using the EU Orphan Works Exception.

However, UK archives still have several options available to them regarding their digitisation and use of orphan works. These are: risk managing the use of orphan works, providing access to orphan works by utilising copyright exceptions, using the UK Government's Orphan Works Licensing Scheme, or simply not reproducing orphan works.

Before choosing which option or options to take, archives will



have to take into account their resources, capacity, appetite for risk, benefits and any funder's policies. An example of the latter is the National Lottery Heritage Fund's policy which requires heritage organisations to make their digitised outputs available under a Creative Commons Attribution Licence.

Let's look at these four options in more detail.

1. Risk managing the use of orphan works

Risk management is an organisational choice. It should always be carefully considered against any likely risks and costs, as well as documented. If your organisation either has no appetite for legal or reputational risk and/or is unable to take any risks because of its governance, constitution etc, then this guidance may not be applicable. However, if it does, it is useful to think about the following points in relation to the level of risk you are taking:

1. Is the item in copyright?
2. Is the item published and more than 120 years old and therefore likely to be out of copyright?
3. Was the item produced for commercial purposes?

4. If it is, what is the likelihood of the copyright owner finding out?
5. If they do find out, are they likely to object?
6. If they do object, how much is it likely to cost?
7. How will your organisation respond to such objections? For example, does it have a takedown policy whereby it can quickly and efficiently review and take down any items for which a complaint is received?

If your organisation decides to reproduce its orphan works, then the following risk assessment checklist might be useful:

- Carrying out reasonable searches and keeping records of all attempts made to contact the rights holders
- Disclaimers
- Credit lines
- Notice and takedown policies and procedures
- Reproducing images in low resolution
- Limiting use to low-risk orphan works
- Restricting any use to 'non-commercial research or private study'
- Putting money aside in case rights holders come forward and/or take out insurance

2. Providing access to orphan works by utilising copyright exceptions

Within copyright law there are a number of fair dealing exceptions to copyright that specifically benefit archives. These exceptions to copyright enable archives to use third party copyright works in certain situations without the need to seek permission. Changes to the copyright legislation in 2014 have resulted in a more progressive regime for users, cultural heritage and educational organisations. This means that archives are more likely to consider and use the exceptions to copyright to support their activities. Of specific relevance to archives is the dedicated terminal exception. Whilst the dedicated terminal exception will not include online publication, it will be applicable to walk-in users of archive services.

The dedicated terminal exception enables a digital copy of a work to be made available by archives and other heritage organisations to individual members of the public via a dedicated terminal on their premises. This is possible as long as the work has been lawfully acquired by the organisation, is for the public's research or private

study, and there are no licensing/purchase terms which prevent this. Whilst "terminal" is not defined, it is likely to include fixed computer screens, possible turn-the-pages terminals and other interfaces that can be accessed by no more than one person at one time. More information about copyright exceptions can be found here: www.copyrightuser.org.

3. Using the UK Government's Orphan Works Licensing Scheme

The aim of this scheme is to provide a means for all types of orphan works to be used for any purpose by a wide variety of users, by issuing a UK-based licence for up to seven years. Please refer to www.gov.uk/guidance/copyright-orphan-works for more information.

Take up of the licence by UK archives has, to date, been extremely low due to the high administrative costs of the scheme, its limited coverage (it only covers the UK so anything published online would not be covered), and the relative lack of benefit in relation to costs and proportionate risks. The cost/risk/benefit of this solution does not necessarily balance out and so this solution is probably only viable in a small number of situations.

4. Not reproducing orphan works

Not using the orphan work is always an option. The basis of this decision would be the level of risk deemed acceptable and factors such as the age of the item, the use and the possible costs associated with the other options.

Until such time as decent solutions to accessing the vast quantities of orphan works held by archives are found, archive staff who are considering their online publication of orphan works, will need to seriously take into account the role of risk management in reducing the black hole of digital cultural heritage.

Naomi Korn is a copyright specialist and Managing Director of Naomi Korn Associates, one of the UK's leading providers of copyright, data protection and licensing support to the UK's public sector. Naomi has just started a part-time PhD at the University of Edinburgh, analysing the impact of Brexit on the management of orphan works by UK cultural heritage organisations, including the take down of the British Library's digitised Spare Rib resource.

Collection of
library books
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Orphan works are defined as works in copyright where the rights holders are either unknown or cannot be traced.

The copyright duration of certain unpublished works can extend until the end of December 2039, regardless of how old the work is.

Backchat

Daniella Gonzalez, Communications Officer for the Section for New Professionals, talks to ARC Editor, **Matti Watton**, about the section's work



Tell us about your role with the Section for New Professionals (SfNP).

As the Communications Officer, I am responsible for managing the section's social media platforms, which include Facebook and Twitter. I am also responsible for updating our pages on the ARA website: www.archives.org.uk/about/sections-interest-groups/new-professionals.html.

What have been the main successes of the section since it was formed?

One of our greatest successes is our Peer Pals programme, which was launched in September 2013. The programme helps to bridge the divide between those who are interested in pursuing a career in the archives and records management sector and those who are already enrolled on the course or starting out in the workplace. Readers who are interested in finding out more can visit our page on the ARA's website.

Are there particular ways that the perspectives of new professionals might differ from those of the more experienced?

As a new professional myself, I know that one of the things which can differ is the understanding of what the job market is like in this particular sector, especially now in light of the COVID-19 pandemic.

I was lucky to have a good friend who had already been working in the archives sector for a while and who gave me lots of advice on what it would be like applying for jobs in an archive, how to keep myself motivated when doing so and about extra things that I could do to help me pursue this career path, such as volunteering and training opportunities.

I am a big advocate of talking to those who have been in the sector for a while, and asking them to share their experiences with you. People are always really happy to impart what they have learnt and to support you through this process. Moreover, I've learnt about the benefits of networking in this sector, something that I perhaps didn't think about as



Daniella Gonzalez, SfNP Communications Officer

much as I should have when deciding that being an archivist was the career path for me.

How does the section go about communicating with its members and others?

This is where social media really comes into its own. We share details of events and items of interest on the Archives-NRA listserv, but social media is a really good tool to communicate with both members and non-members. It's not just about sending and replying to direct messages (although this is, of course, a very useful function), it's also about using the platform effectively to share content that is of interest and that people will find helpful. This includes not just the latest updates from our own e-magazine - Off the Record - or events that we have organised, but also what the ARA is doing more broadly, as well as the different sections and partners that are on social media, too.

Do you have any tips for using social media effectively?

That is a great question but where to start? I suppose one of the most effective ways of using social media is to know exactly who your audience is and, based on this, to make sure that everything you share is going to be informative and useful for your audience. Our main audience is new professionals in the archives and records management sector, so a lot of content that I tend to share will include interesting training opportunities, the latest research in these fields and ARA's events more generally.

Social media is also about creating dialogues with people. This doesn't just mean liking and sharing people's posts, but being proactive and reactive in the way you use your social media platforms - go out and follow people and start conversations with them, and, of course, make sure you reply to them! This will really help your community grow and give you extra visibility.

There is a lot that I can say on this subject (including the etiquette around using social media and the benefits of live tweeting on Twitter), but one final thing I'd like to point out is how incredibly useful social media is for promoting all the amazing initiatives that you are doing, especially events that you have planned. Write a strategy or plan in the run up to your events and make sure you post frequently about these to encourage your audience to attend and give them weekly or bi-weekly reminders about any upcoming talks, training or workshops. There are lots of social media management tools that you can use, but my personal favourite is Hootsuite - it's free and provides you with multiple streams for your social media platforms to make scheduling your posts more manageable.

How has the pandemic affected the SfNP's activities?

Across the board, one of the biggest impacts of the COVID-19

© Unsplash



“Social media is a really good tool to communicate with both members and non-members.”

pandemic has been the limitations imposed by social distancing. This has meant that we haven't been able to hold events in person. Instead, we have adapted to an online format, most recently for our four Dissertation Showcases on 25th March, 7th April, 13th April and 22nd April. Hosting events online has meant that colleagues have had to learn how to utilise new technologies and video conferencing tools, notably Microsoft Teams, to set up a platform for the event. This also involves making sure that speakers are familiar with the technology and assisting them with using this to avoid any technical difficulties.

Make sure to check our social media platforms and website for more news of our upcoming plans!

Are there any lessons you have learnt in your role?

One of the things that I've realised from this role is the importance of consistently communicating and collaborating with colleagues in the section. Communicating with colleagues allows me to have a better planned social media schedule and to be aware of when events or material from Off the Record are ready to be launched. Talking with them regularly to exchange ideas has also been a really good way to see what works and what doesn't.

How can people get involved?

I mentioned the Peer Pals programme and one of the great things about this is that you can become a mentor. This is a highly rewarding experience and the support is all conducted online. By becoming a mentor you can demystify the process of getting into the archives and records management sector, and help someone learn more about how the sector works through sharing your experience.

You can also contribute to our e-magazine Off the Record, which is a fantastic place to share your experiences in the sector. We are always looking for contributors so do please get in contact with us: newprofessionals@archives.org.uk.

Why access provision is fundamental in digital preservation



With digital now being the default format for record creation, **Sharon McMeekin**, Head of Workforce Development at the Digital Preservation Coalition, discusses the importance of providing access to digital collections and highlights the progress being made in making access provision a key component of digital preservation

In my fifteen years working in digital preservation, I have been amazed by the advances made in the field. What started out as a niche topic, with limited guidance and solutions, has become a vibrant community of practice, with a growing marketplace of systems and tools. There is, however, much work still to be done, particularly with regard to providing access to our preserved digital materials.

The serious need to address the issue of access becomes even more important given that we find ourselves at a tipping point; many organisations are seeing the rate of growth of their digital collections far outstripping the growth of their analogue materials. Digital is now the default format for record creation.

How to provide access is certainly a key concern of the members of the Digital Preservation Coalition (DPC). We are an international non-profit organisation working to help 'secure our digital legacy' through activities under the strategic objectives of advocacy,

community engagement, workforce development, capacity building and good practice and standards. In early 2020, a survey of our members identified 'access' as a top priority for training.

Unfortunately, one of the most significant barriers to developing access services is that the majority of literature, training and solutions for digital preservation focus on the acquisition, transfer, ingest and preservation of digital content, with little or no coverage of access. But surely providing access to preserved digital content should be our primary goal and the ultimate test of the success of our preservation actions? To paraphrase Jane Austen: for what do we preserve, but to provide access for our users, and access others' data in our turn...

There have been some successes, though. We can look to web archives, in particular, to offer us great examples of meaningful access to preserved digital content. 'Playback' of preserved websites is a core part of web archiving workflows, and we should follow

their lead to make access part of 'business as usual' for all digital preservation programmes.

Helpfully, in early 2020, two initiatives took the first steps towards breaking down the barriers to access provision. The first was the publication of the 'Born-Digital Levels of Access' by the Digital Library Foundation. The Levels offer a model for access provision, highlighting five key areas of activity and three levels of maturity for each. Through this model, the Levels are a clear roadmap to developing access systems and capabilities, and to setting realistic and achievable goals.

The second initiative of note is The National Archives' (UK)

Digital Preservation Workflows, commissioned as part of its 'Plugged In, Powered Up' strategy to expand digital capacity in the UK archive sector. The workflows cover four stages of digital preservation activity: 'select and transfer', 'ingest', 'preservation', and 'access'. Each describes practical steps to take to implement digital preservation workflows within your organisation.

At the same time as the workflows were being developed, I was leading another 'Plugged In, Powered Up' project at the DPC on behalf of The National Archives (UK): the creation of the 'Novice to Know-How' (N2KH) online learning pathway. Officially launched in May 2020, N2KH

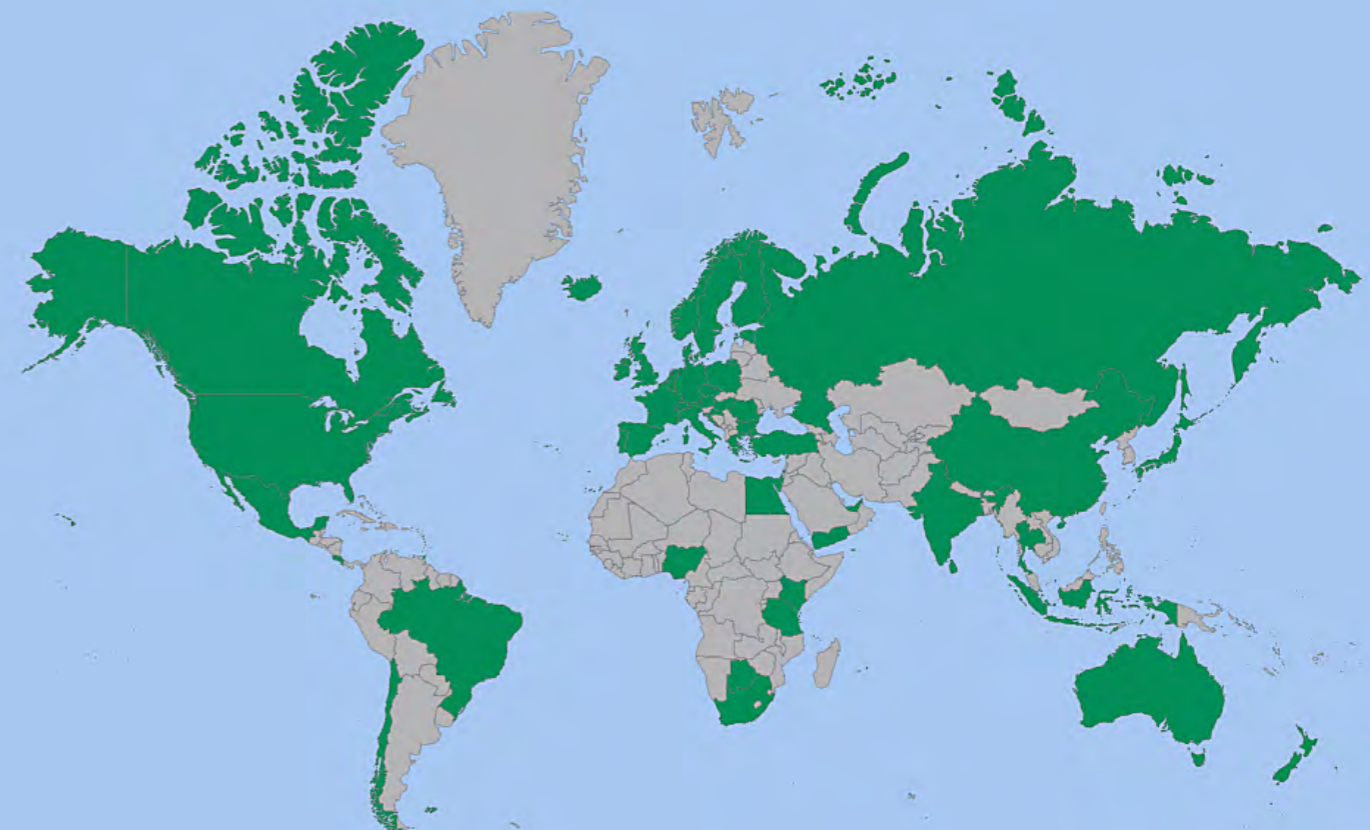
aims to provide learners with the skills to take the first practical steps towards developing digital preservation capacity within their organisation.

N2KH has been a success well beyond the hopes of those of



The learning pathway has now been completed by over 1,500 learners from 56 countries, and demand remains high.

A map showing the countries of origin of N2KH learners.



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Sharon McMeekin,
Head of
Workforce
Development,
DPC.
Copyright
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SA Digital
Preservation
Coalition

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Tom Woolley



“Surely providing access to preserved digital content should be our primary goal and the ultimate test of the success of our preservation actions?”

us involved in the project. The learning pathway has now been completed by over 1,500 learners from 56 countries, and demand remains high. Our one disappointment was that we, like so many before, failed to address access as part of the learning pathway. A course on access was originally part of the scope of N2KH, but tight time constraints led us to focus on the issues covered by the first three of the workflows.

This shortfall, thankfully, has now been addressed as The National Archives (UK) has remained committed to extending the learning pathway to cover access. In late 2020, they issued a new invitation to tender for the creation of a course on access to complement the existing N2KH materials. The DPC was honoured to be selected again to deliver the content and has been hard at work producing the new course.

‘Providing Access to Preserved Digital Content’ is available to those new to N2KH as part of the main learning pathway, and as a ‘top-up’ course for those who have already completed the original six courses of N2KH. The course

aims to provide learners with the skills to be able to develop access provisions in line with the beginner’s aspects of The National Archives’ (UK) Digital Preservation Workflows and level one of the Levels of Born-Digital Access. Modules cover topics such as user needs analysis, accessibility, resource discovery, managing information property rights, creating access copies and setting up an access workstation.

Both the main learning pathway and the top-up course remain free to all learners, with priority places available for those in the UK archive sector. Information on how to register can be found on the DPC website: www.dpconline.org. The website also contains lots of other useful digital preservation resources, such as the Digital Preservation Handbook, our Technology Watch Reports and Guidance Notes, the Executive Guide to Digital Preservation and the DPC Rapid Assessment Model for measuring digital preservation capabilities.

This new course will hopefully be another step towards making access provision a part of digital preservation ‘business as usual’.

Access is fundamental to digital preservation; we just need to have the confidence to take those first steps. Let’s get to work!

Sharon McMeekin is Head of Workforce Development with the Digital Preservation Coalition (DPC) where she manages its training and career development programmes. She is managing editor of the ‘Digital Preservation Handbook’, and project manager and lead author of the Novice to Know-How (N2KH) learning pathway. Sharon is a qualified archivist and experienced practitioner and has contributed to a number of international training and development projects in digital preservation. She is a regular guest lecturer on information management courses and is a trustee of the Scottish Council on Archives (SCA).



Beyond the Physical: Future-Proofing Scotland’s Heritage in the Digital Age

Freddie Alexander highlights the launch of a new online resource and the project behind it

In March 2021, Historic Environment Scotland (HES) launched its online showcase, ‘Beyond the Physical: Future-Proofing Scotland’s Heritage in the Digital Age’. This photo-illustrated showcase celebrates a four-year long digital project through which we have preserved and made available online over half a million archival items. This project has, for example, uncovered archaeological surveys in the Outer Hebrides and vast power stations that used to dominate Scotland’s Forth coast. We have shone a light on changing archaeological practices, as well as showing how HES and its predecessors have preserved Scotland’s built heritage.

HES is the lead public body tasked with protecting, understanding and sharing Scotland’s historic environment, for today and for the future. The historic environment is everything that has been created by people over time:

the tangible and the intangible, places, objects and even ideas! Our archive contains over 1.6 million records of Scotland’s archaeological, architectural and maritime history. Our archive is also increasingly digital, with archaeologists depositing born-digital records every day.

HES has collected digital records since the 1990s. Our first digital catalogue record was created on 26 April 1996 and shows a map of Culross. In 2017, HES launched its digital project, with the dual aim of making archives collections accessible for all and strengthening our long-term digital preservation practices. The project goals were to digitise ‘at-risk’ physical collections and to make available digital archive material that had been deposited as part of Scotland’s National Record for the Historic Environment.

More than 500,000 photographs

were digitised during the project. Most of these were uncatalogued, and all of them had to be consulted in our Edinburgh search room. One of the largest digitised collections was the investigator photographs of the Scottish Development Department (SDD). This collection of over 69,000 photographs details the work of the SDD in urban and civic planning across Scotland during the 1970s and 1980s. The metadata for this collection was transcribed from original investigator photographic records.

Yet digitisation is never easy! After digitisation, we identified more than 5,000 photographs in the collection that had no associated metadata. This was either through missing or incomplete investigator record sheets. In May 2020, we launched a publicity campaign for this collection which encouraged members of the public to identify previously unidentified images in the SDD collection, from the



Showcase banner, Crown ©: HES.

Brodie Castle,
SC 2055342,
©: Crown
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HES.

Scottish Borders to the Highlands! To date, more than 1,600 of these images have been identified, and we have found a new audience of avid amateur detectives who pore through our archives.

One of the other goals of the digital project was to strengthen digital preservation at HES. During the project we identified more than 400 unique file formats across hundreds of thousands of digital files held within our digital archive. Many of these file formats were proprietary or identified as 'at-risk' of obsolescence or corruption. The project team researched preferred and accepted file formats for long-term preservation. We used this research to improve HES' archive standards, guidance and workflows, and we published a new guide of accepted file formats for depositors.

Digital preservation is never finished! Records in our digital archive are becoming increasingly complex: we are a repository for 3D photogrammetry models, LiDAR data and geophysical survey data. Our team advocated for digital preservation standards with data generators and project managers, both inside HES and with external companies. Our project raised the profile of digital preservation, and internal projects now consult our team for guidance on how to preserve complex digital records.

“One of the other goals of the digital project was to strengthen digital preservation at HES.”



The project ended in March 2021, however, the experience of this project will strengthen HES Archives' digital preservation programme for years to come. We are excited to share and celebrate the work of this project in our online showcase 'Beyond the Physical.' This showcase illustrates the work of the project in three themes: 'Hidden Treasures,' 'Under the Soil' and 'Preserving

the Historic Environment.' With dozens of images to view, and thousands more to explore on Canmore, we hope you find this showcase inspiring and informative.

You can view 'Beyond the Physical: Future-Proofing Scotland's Heritage in the Digital Age' here: www.canmore.org.uk/content/beyond-physical.

Archiving the First World War: the 14-18 NOW programme at the Imperial War Museum

Based at the Imperial War Museum (IWM), 14-18 NOW was a five year programme of extraordinary arts experiences connecting people with the First World War

The 14-18 NOW programme

Working with arts and heritage partners across the UK, the 14-18 NOW programme commissioned 420 new artworks and 107 projects from leading contemporary artists, musicians, designers and performers.

Perceptions of the First World War were shaped by artists at the time, including poets, painters, photographers and film-makers – many of whom served and reflected on the war and its effects. One hundred years later, today's artists offered new perspectives on the present as well as the past. Amongst the 14-18 NOW projects was Paul Cummins' and Tom Piper's 'The Poppies' (2016-18) – a tour comprising several thousand handmade ceramic poppies seen pouring from buildings and installed across parks. Another example was Danny Boyle's 'Pages of the Sea' (2018), where communities across the UK and Ireland gathered on 32 beaches on 11th November 2017 – 100 years after Armistice – to say a collective thank you and goodbye to the millions who left these shores.

Between 2014 and 2018, more than 30 million people engaged with the 14-18 NOW programme. Experiencing a 14-18 NOW project demonstrably increased the sense of relevance of the First World War to the UK public. Furthermore, 14-18 NOW's programme of free events reached more diverse audiences than is usual for arts and heritage sectors projects.

Archiving the 14-18 NOW programme

The extensive 14-18 NOW digital archival material was appraised, arranged, catalogued to item level and, in many cases, transferred to more robust file formats before the catalogue was uploaded onto Adlib and the digital material ingested into



14-18 NOW 'Processions' project by Artichoke. A celebratory 'moving artwork' created by women to mark the centenary of women's suffrage, copyright Imperial War Museum (ref: NOW_11_2018_29_02_006_092)



14-18 NOW 'Poppies: Wave and Weeping Window' project by Paul Cummins and Tom Piper, copyright Imperial War Museum (ref: NOW_11_01_02_06_022_005)

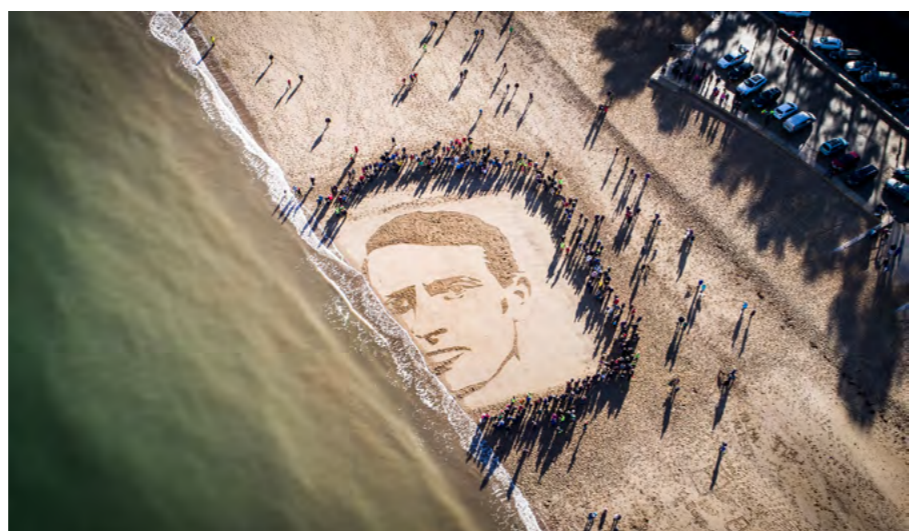
Top: 14-18 NOW 'They Shall Not Grow Old' film directed by Peter Jackson, copyright Imperial War Museum (ref: NOW_11_2018_34_02_006_001)

Bottom: 14-18 NOW 'Pages of the Sea' project, copyright Imperial War Museum (ref: NOW_11_2018_02_006_004_001)

IWM's Digital Asset Management System (DAMS). The 14-18 NOW archive team faced multiple challenges:

- commencing the archiving process while the 14-18 NOW programme was still active
- engaging the 14-18 NOW programme team in the archiving process when they were focused on deadlines and project delivery
- establishing a strategy for processing archival digital material within a large institution that had no previous experience of or precedent for this type of project
- appraising huge quantities of digital material and creating a comprehensible hierarchy
- establishing how to transfer large numbers of items to more robust formats in line with archival guidelines
- cataloguing to item level c.16,000 documents, images, film and audio files within the project deadlines
- adapting to working remotely when lockdown was announced.

The 14-18 NOW file structure was decided on early in the project by the general manager and a programme director before the archive team arrived. 14-18 NOW staff were supposed to transfer, as they went along, material they considered important into specific archive folders created on the



14-18 NOW drive for each project, eg Poppies, Pages of the Sea. Inevitably, this did not happen. Either staff placed huge quantities of materials in the 'archive' folders or nothing at all. So, the archivists were tasked to either appraise or locate appropriate material by searching through the current documentation. Emails were selected and individually converted into PDFs. We attempted the batch converting of nearly 5,000 PDFs to PDF/A – a more acceptable archival format – but this was a problem that remained unsolved.

The cataloguing process, devised using Treesize Professional software, was as follows:

- creation of an ISAD(G)-compliant Excel template to populate with metadata
- appraisal and arrangement of files – a lengthy and complicated process

- transferring metadata to spreadsheets using Treesize – including checksums, size, file path, name and document type
- changing file names individually on the server, ensuring they matched reference codes entered on the spreadsheets
- creating generic spreadsheet entries for access conditions and copyright information
- exporting data from the spreadsheets into Adlib
- ingesting records into IWM's DAMS

Using Webrecorder

14-18 NOW was one of the first heritage programmes to use Webrecorder (www.webrecorder.net) tools to capture websites and social media content. Webrecorder is a suite of open-source projects and tools that capture interactive and dynamic websites – e.g. videos – and replay them as accurately as possible.



Webrecorder supports user-driven web archiving for all. In contrast to the usual single centralised silo approach, the tools aim to make web archiving more accessible by using decentralised technologies and by supporting the creation of multiple archives by individuals and institutions. Users can then access their own web archives in situ.

There were certain challenges to using Webrecorder for archiving 14-18 NOW websites and social media – not least managing copyright. Certain 14-18 NOW projects, including the artist Jeremy Deller's 'we're here because we're here' project – where volunteers dressed in replica First World War army uniforms – actively encouraged engagement and use of hashtags on social media platforms such as Twitter and Instagram. The issue was that social media content creators are copyright holders not only for their own posts, but also for their

content that appears in social media feeds on websites. It was unrealistic for the 14-18 NOW team to contact copyright holders and encourage transfer or licensing of social media content.

Fortunately, web archiving falls under the UK copyright exception for preservation purposes whereby libraries, archives and museums are permitted to copy material held in permanent collections for preservation purposes. Webrecorder functions to preserve digital content and creates a web archiving (WARC) file containing the digital content. Because the copyright exception specifies that these works cannot be accessed outside reading rooms, the 14-18 NOW web archive is not currently available online. 14-18 NOW web archiving was undertaken by web archivist and researcher Anisa Hawes.

Conclusions

Working on the 14-18 NOW programme was challenging, not least because of the technical and related demands associated with cataloguing and preserving digital material. However, the archiving programme was considered a success, and in due course a selection of the extensive collection of images, film and documents will be accessible to researchers interested in how the people in the UK commemorated the First World War centenary.

Authors: Eva Eicker (14-18 NOW Archive Assistant), Ellie Pridgeon (14-18 NOW Consultant Archivist) and Judy Vaknin (14-18 NOW Consultant Archivist).

14-18 NOW 'Make Art Not War' project with contemporary artists Bob and Roberta Smith. A project created to encourage young people to develop and nurture creative skills, copyright Imperial War Museum (ref: NOW_11_2018_21_02_006_011)

The programme commissioned 420 new artworks and 107 projects from leading contemporary artists, musicians, designers and performers.

Wildfires: Cambridgeshire archive saves couple's wedding album

An American couple whose 1960s wedding album was destroyed by wildfire have rediscovered their photos in archives held by an English council. Chris and Lindy Date, who married in Cambridgeshire in 1963, lost their home when fires swept through California in August 2020. Mr Date, who contacted Cambridgeshire's libraries service, said he was "pleased and amazed" they had been found. The council had been given the archive by a photographic company in the 1980s.

Mr Date said he met his future wife, who lived in the Cambridgeshire village of Landbeach, while he was an undergraduate at Jesus College, Cambridge. The pair, who have lived in the US state since the 1970s, married on 20 July 1963 in the village church. They held their wedding reception in the garden of Lindy's mother's house and many of the photographs were taken there, by Lettice Ramsey from Ramsey and Muspratt.

When wildfires ravaged California in August 2020, among the possessions the couple lost was their wedding photograph album, featuring pictures from the reception. Wondering if the original negatives still existed, Mr Date decided to make a 'long-shot request.' "Ramsey and Muspratt was quite famous in Cambridge at the time, taking portrait pictures of many of the city's best-known names," Mr Date said. "I did some online research and found that they had donated their negatives

Image courtesy of Cambridgeshire County Council



to the Cambridgeshire Collection in the 1980s."

Mr Date contacted the council's libraries service "more in hope than expectation" to ask whether they still had the negatives. Officers from Cambridgeshire County Council's local studies team, which maintains a large

collection of archived material from across the county, looked into the archives and soon discovered the negatives. "They responded quickly to say they had photos which they believed were ours and sent three for me to check," Mr Date said. "I was so pleased and amazed to see them."

Councillor Steve Criswell, chair of the Communities and Partnership Committee, said: "At a time when many people are struggling it is heart-warming to hear stories like this. We have a dedicated libraries and local studies team who are committed to helping the public, no matter how seemingly difficult their queries might be."

Image courtesy of Cambridgeshire County Council



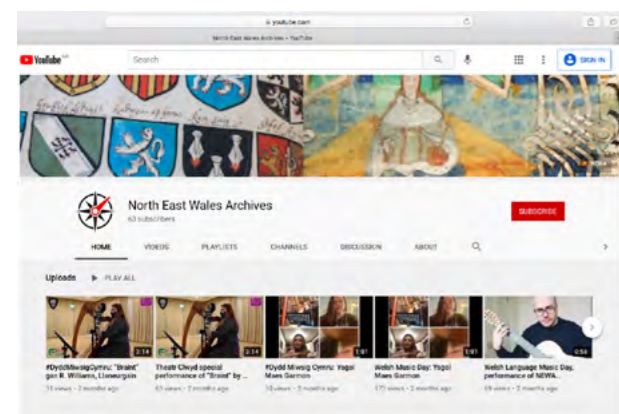
Learn with Lorna

The Highland Archive Service, operated by High Life Highland, cares for historic documents dating from the 1200s to the present day in its four archive centres in Inverness, Wick, Fort William and Portree. When the UK went into lockdown in March 2020, the service needed to find different ways to engage proactively with its local and international audiences across its digital platforms – maintaining the service's profile and raising awareness of the important role of archives in society.

A series of weekly collection-based films delivered by Community Engagement Officer, Lorna Steele, was developed under the banner 'Learn with Lorna.' More than 50 films are now available to watch on the High Life Highland YouTube channel: www.youtube.com/playlist?list=UUO5YVpLtNnDjOi9WbarC3iw. Find out more about the 'Learn with Lorna' series on the ARA Learning blog: www.aralearning.wordpress.com/2020/10/02/learn-with-lorna/.

Stories of women found in North East Wales Archives dramatised

North East Wales Archives worked with Theatr Clwyd to create monologue style films based around the inspiring stories of real and ordinary women from the 18th, 19th and 20th centuries discovered in the archive collections held at Ruthin and Hawarden. Archivist Sarah Roberts hoped the films showed what can lie in the archives and highlight stories of ordinary women. They are part of Women Rediscovered, a project designed to encourage people to explore local record offices. You can watch the Women Rediscovered videos on the North East Wales Archives' YouTube channel: www.youtube.com/channel/UCswWSPBe2jKjWb2f_hojByA



NUI Galway project to digitise letters from emigrants over hundreds of years

Archivists at the National University of Ireland (NUI) Galway have started work on a project to digitise thousands of letters sent home by emigrants to America, featuring transcripts of material sent from the late 1600s to the mid-1950s.

The archive has been donated to NUI Galway by Kerby Miller, emeritus Professor of History at the University of Missouri. He donated the letters to NUI Galway, having collaborated with Breandán MacSuibhne from Acadamh na hOllscolaíochta Gaeilge (The Irish Language University Academy) in Galway, Ireland over the years.

Dr MacSuibhne says it is an amazing resource that details the way Irish people made their way in America. He believes the archive will provide information to people researching their Irish heritage and hopes that it will expand in the years ahead, with contributions from others who may have old letters stored in their homes: www.rte.ie/news/regional/2021/0316/1204296-archive-emigrant-letters-nui-galway/



More than 200 archival terms get official Irish language designation

News of an invaluable new resource for Irish language archive collections

A project instigated by Niamh Ní Charra, National University of Ireland, Galway (NUIG), and led by Ní Charra and Niamh McDonnell, National Archives of Ireland (NAI), in liaison with An Coiste Téarmaíochta (the Irish language Terminology Committee) finally came to fruition in March with the introduction of more than 200 archival terms into the Irish language lexicon. The project began in February 2020 before being delayed due to the COVID-19 pandemic.

Ní Charra has held the role of project manager and project archivist for the Conradh na Gaeilge (The Gaelic League) collection in NUIG since 2018: www.cnag.ie/ga/. Early on in the process of cataloguing this iconic collection, which is predominantly in the Irish language, she flagged issues with bilingual listing due to the absence of official archival terminology in the Irish language. With the support of NUIG, Ní Charra began to investigate further. She explains: "I was using the excellent Irish language translation department in NUIG to translate the archival listings I was sending them, while I continued with the archival work. The contract for archiving this amazing collection is finite and my time was and is better spent on the actual archival work, leaving the translation to the language experts."

However, Ní Charra, who speaks Irish herself, quickly realised



Niamh Ní Charra, project archivist, NUIG, acknowledgement Maurice Gunning



Conradh na Gaeilge membership card, NUIG, G60/4/6/1

Uibhe Maithé Áil!



*Ní imeoidh do chuid
airgid **AR EILTREOIG** as*
**BANC TAISCE
AN PHOIST**

Banc Taisce an Phoist poster in Irish encouraging people to open savings accounts in their post local office NAI, JUS 3/90/3/52

N.B.P.



Poster warning of the dangers of diphtheria to children, NAI, JUS 3/90/3/52



This resource is now available in English-Irish, Irish-English and Irish only and is free to download.

that as the Irish language is an incredibly rich one, without official terms, translators are left with multiple options for some of the terms and little guidance on which one to choose. In addition, other terms simply did not have any Irish language equivalent, or the specific meaning as it related to the archival context was being lost. Ní Charra reached out to Niamh McDonnell at the NAI to see if they had any official terminology. Whilst the NAI had indeed translated archival terms into Irish, these too were simply translations rather than terms officially designated in Irish.

Irish language archive collections exist all over the country, and archival listings have been

translated into Irish on an ad hoc basis, as needed. Until Ní Charra started drawing them all together, and recognising the problem at hand, the inconsistencies between listings from an archival standards point of view had not been recognised. With the support of both NUIG and NAI, Ní Charra and McDonnell set about having this omission rectified.

This began with reaching out to An Coiste Téarmaíochta, the language council that chooses Irish terminology for words and new concepts. Founded in 1968, it was a division of the Department of Education until 1999, when it became part of Foras na Gaeilge, an all-island public body established under

the Good Friday Agreement to promote the Irish language. It consists of approximately 20 members from universities, state bodies and language bodies, and experts on various matters, who meet on a monthly basis. The Coiste immediately recognised the need for Irish language archival terminology to be officially designated, and were fully supportive of the project.

Over a number of months, Ní Charra and McDonnell, with the assistance of colleagues in both NUIG and NAI, compiled over 200 archival terms to be considered by the committee, along with their definitions to aid the committee in understanding their true meaning in the archival context. Ní Charra also listed all of the translations which had been provided to date, flagging terms which had received multiple translations and others where none existed. She then liaised with Jenny Ní Mhaoileoin of An Coiste Téarmaíochta, answering any queries the committee had in relation to particular terms (with the assistance of McDonnell), and flagging any translations which came back which did not quite convey the archival context.

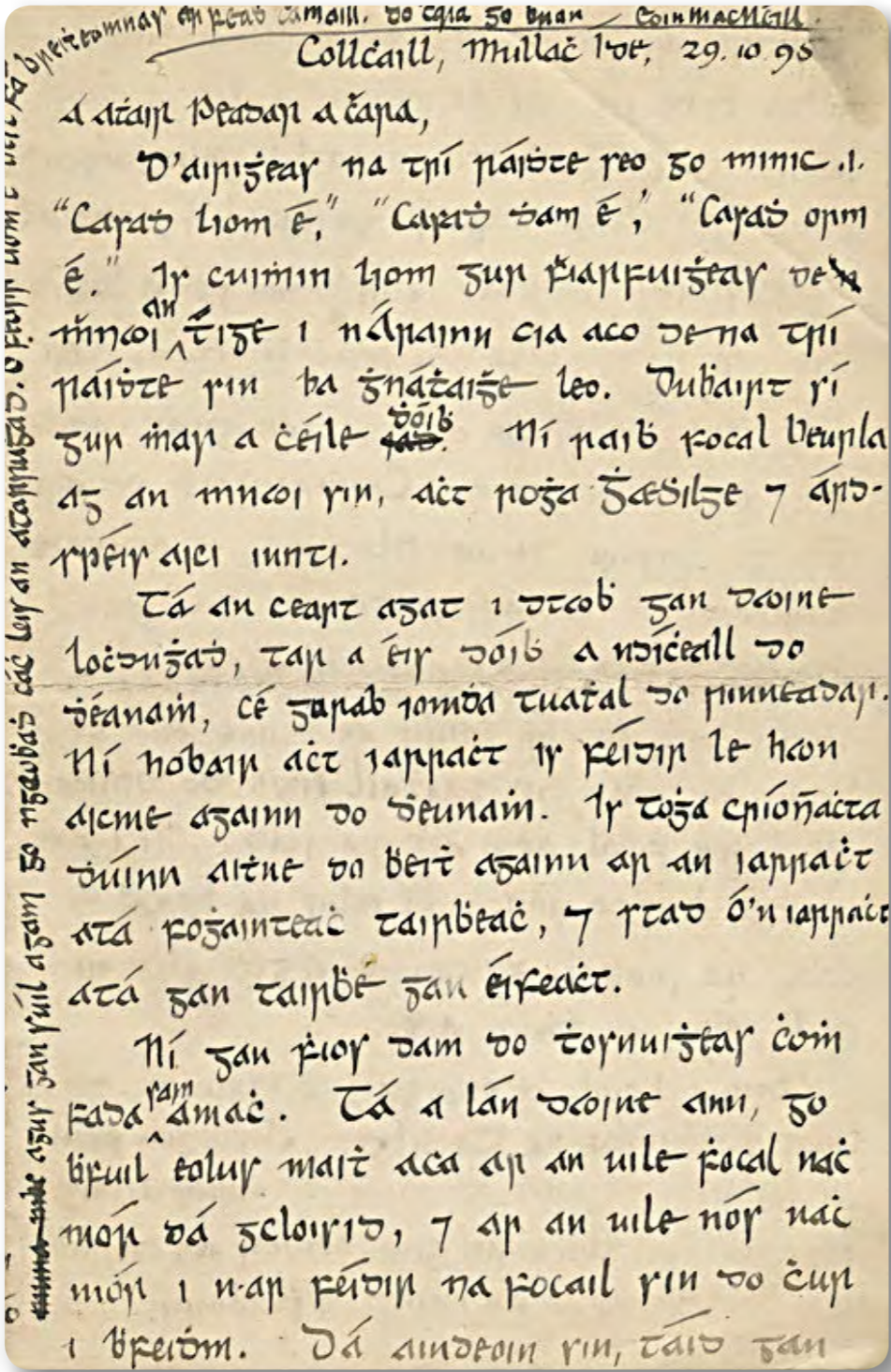
The task was completed in early March. This resource is now available in English-Irish, Irish-English and Irish only and is free to download on ARA Ireland's website: www.arairland.ie/



resources. Ní Charra is also liaising with Dr Luciana Duranti to have the Irish language terms added to the International Council on Archives (ICA's) Multilingual Archival Terminology Database, joining another 26 languages: www.ciscra.org/mat/. Ní Charra has been designated as the Irish language administrator for the ICA database.

Both Niamh Ní Charra and Niamh McDonnell are extremely grateful to their colleagues in both institutions for their assistance, to the institutions themselves for the support, and to all members of An Coiste Téarmaíochta, in particular Jenny Ní Mhaoileoin, for their hard work. It is fitting that this resource was made available in March, which also marked the annual Irish language campaign, Seachtain na Gaeilge. Ní Charra concludes: "We hope that the resource will be used to make Irish language collections more accessible to and more inclusive of native speakers, and that it will encourage other language communities to consider doing the same."

Letter to an tAthair Peadar [Ua Laoghaire] from Eoin Mac Néill, 1895 NUIG, G60/44



arc magazine

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And finally...



arc magazine

The next edition of the new-look ARC Magazine is due out in July/August, so look out for it in your inboxes. If you have any content suggestions for future editions, please email ARC Magazine arceditors@archives.org.uk.

Meanwhile, ARA Today, the electronic bulletin which contains all the latest ARA and industry news, is due to be circulated on the first Wednesday of each month. For June this is Wednesday 2nd, with the deadline for content being 26th May. Content suggestions should be sent to catherine.scotcher@shconsult.co.uk.

The ARA Together Online Community calls also continue on Discord, with calls planned for May on the topics of 'Records at risk' (5th May) and 'Sustainable record-keeping and climate change' (26th May). More details can be found here: www.discord.com/invite/dvG4xh6.

Photo © Bill Oxford on Unsplash, CCo.