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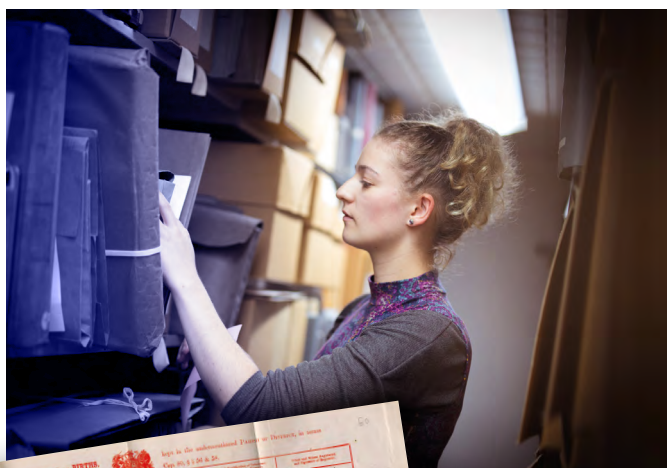
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Welcome...



Going fully digital

We held back as long as we could from making the full switch to a digital-only ARC. We were making such significant (five-figure) losses on the print version - the difference between costs of design, printing, postage and revenue, and advertising. Add to that the time the editing process was taking, for what is essentially a team of volunteers, and the ageing technology, and the change was unavoidable.

We have trailed the change in previous editions of ARC and in our newsletter, ARA Today. We have said that we will print off and post copies of the digital version – NB on an office printer, not at a professional print shop – to any members that do not have sufficient internet capability or equipment to read it on-screen.

It is possible that some members may still not be aware of the change. If you know of any, please do tell them to contact me or Lorraine in the Taunton office, so that we can help them out.

I am delighted that the first digital-only edition of ARC focuses on advocacy. In this edition, you'll see some of the many and varied ways that colleagues are pushing boundaries to communicate the value and

relevance of records of all kinds, as well as working to change the sector from within.

Celebrating excellence is another way of showcasing best practice and innovation, and I hope you'll think about nominating someone or organisation for a new professional, record keeper, record-keeping service of the year and/or a distinguished service award.



Archives and Museums: "The same, but different"

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Jon Elliott
ARC Editor

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Emmanuel Staff,
a care leaver,
being interviewed.
Copyright Victoria
Hoyle/UCL.

Opening lines

What is advocacy, and can I do it? Jon Elliott



At the kind invitation of John Pelan at the Scottish Council on Archives, I went to speak at a workshop in Perth at the end of February on advocacy, an event that colleagues at ARA Scotland trailed and attended with customary enthusiasm.

It occurred to me, when putting together my presentation, that a lot of people seem to struggle with advocacy. On the one extreme, they have come across practitioners that talk of dark arts, over-complicate it and say that you need twenty years' experience and letters after your name. On the other extreme, you get the 'advocacy dressed up as a press release' tick-box approach, alternatively known as 'let's just put up a poster and see how many come.' I therefore focused in my presentation on five basic steps that just about anyone can take to achieve impact in advocacy.

Point one: advocacy is about attitude, persistence and belief. If you are promoting something worthwhile that you want others to share and benefit from, it is much more achievable if you actually believe in it. You also need humility. Sometimes you need to argue your point a few times and in different ways before even reasonable people take notice. Remember: everyone is busy and no one has the right to be taken seriously. If someone

doesn't understand the point you are making, the chances are that it's your fault not theirs.

This leads us neatly to point two: KISS, which I prefer as 'keep it simple and straightforward' rather than the ruder version. In other words brevity, clarity and simplicity (but never simplistic). It's harder to write or speak simply than you might imagine. The vocal champions of plain language range as far back as Chaucer and include George Bernard Shaw, Charles Dickens and my favourite, Sir Ernest Gowers. Among these luminaries' mortal enemies were long sentences, use of the passive voice, unnecessary use of adverbs and use of long words, when shorter ones will do just fine.

Under point three, we can cover some golden rules:

- Focus on outcomes – ie usually a 'change' that you want to achieve or, in some cases, prevent. An outcome is NOT the same as an output, such as 'greater awareness' or 'more retweets'. Outputs can be important drivers of change, but too often people confuse outputs with outcomes.
- Put your intended audience(s) at the heart of what - and how - you are advocating – you will only have a chance at achieving an outcome if you can put yourself in a listener's shoes. That does not mean you have to be nice. But if you spend all your time thinking about what you want to say, rather than what your intended audience – ie, the person or group that can effect the change you want - needs, wants or finds persuasive, then you have already lost half the battle.
- Partnerships – does anyone else think like you, have the same objective and/or have some influence with those who can deliver change? If so, what can you do to enlist their support? Good advocacy is about finding allies wherever and whenever you can, including (especially?) among colleagues within your organisation.
- Five take-aways (maximum) – audiences can seldom absorb more than five discrete things from a presentation, press release, meeting, video or whatever mechanism you are using to advocate. If your case relies on having more than five, the chances are that you are not prioritising enough or over-complicating. Wherever possible, try to link your desired outcomes to 'big' topics, organisational priorities, debates, etc. that others are engaging in.

- Develop an advocacy mix (or 'channels') to get your message out – if you want to achieve your outcome, you will usually need to reach different audiences in several different ways, and sometimes one single audience in a number of ways (eg, if only a very few people can effect the outcome you want).
- Focus on maximising your 'share of voice'. This is based on the idea that so many people are constantly trying to get their proposals taken as the priority and that the amount of audience time and attention for yours will be scarce. You are therefore in a constant competition to increase your 'share' of this 'voice': relying on having a brilliant idea that sells itself is risky to say the least.
- Be pro-active and follow-up – don't wait to be 'discovered', and if at first you don't succeed...

Point four: timing is all. This is the tactical bit. Respond quickly if an opportunity presents itself (sometimes you get lucky). If you are the type that believes that advocacy requires extensive planning or going through the same 'process' every time, then you will likely miss important opportunities. In addition, don't get too hung up on 'measurement' – see KISS, above. And, quite often, a good advocacy activity can fail in its headline goals but have tangible, unforeseen outputs, such as boosting your morale or that of your team and other stakeholders.

Point five: advocating to stop something is much easier than getting people or an organisation to change in a positive direction. For example, a legal, regulatory, ethical, cost or other argument can quickly put the kybosh on a bad idea. But getting people to do something new, even if it would obviously improve efficiency, experiences or results, or be morally enriching, can be surprisingly difficult and require disproportionate investment of time and resources.

We (the ARA) have engaged on a range of advocacy activities this past year. Some we have done under the radar – for example, concerning local authority budget cuts, cases where organisations have destroyed records and on pay. We are always happy to write letters of support for specific projects (of merit). And the Board is always on the look-out for good causes and cases to support. Please don't wait to be discovered. Get in touch.

Professional development news

Chris Sheridan, the ARA's head of professional standards and development, explains why mentoring matters and how you can go about finding a mentor as part of your professional development.



We briefly touched on the subject of mentoring in last month's *ARC*. In this edition we'll look in more detail at how to go about finding a mentor and the vital role that mentors play in professional development.

If you are participating in the ARA professional development programme, the ARA recognises a mentor as:

- someone with more experience and knowledge than you, and
- someone who can help give you direction with learning and development as you develop your application for your chosen ARA professional development qualification, (whether Foundation Membership or Registered Membership).

All programme candidates will have to secure the support of a mentor to help them progress towards their chosen competency levels. Mentors also offer an extra pair of eyes, eg with self-assessments, and, for example, offer advice on the written evidence needed as part of all applications.

Registered members thinking of applying for Fellowship are not required to work with a mentor, although they may find it helpful to do so.

Top tips on finding a mentor

Many people work with mentors - and mentor others - routinely throughout their careers and professional lives. Our preference would therefore be for you to find your own mentor. It's often good to have someone with whom you have a rapport and who might know something about you and your interests. It's likely you may already know someone who would be well-suited, but if you need support, please contact me at chris.sheridan@archives.org.uk

Alternatively, if you don't have a mentor, you can still enrol on the ARA professional development programme for the Foundation or Registered qualifications, and we will send you a list of mentors. The mentor list contains contact details of ARA members willing to mentor candidates. But, please remember that demands on them are likely to be high and we cannot unfortunately guarantee availability.

Although there are no restrictions on who can become a mentor, the ARA recommends that mentors are already Foundation or Registered members or Fellows of the ARA.

Here are a few points to consider when choosing a mentor:

- Your mentor will need to be familiar with the ARA's competency framework, as you will need to discuss your competency development with them.
- Your mentor can be a colleague or person known to you at your workplace, but ideally not someone like a line manager, unless you are confident that the relationship is sufficiently open to frank exchanges and the mentor is able to look beyond your current role.
- Mentors don't necessarily need to be located near you, because mentoring can be provided via Skype, phone and email, depending on what best suits you and your mentor. So either (or both) of you living in remote areas or even in different countries should not necessarily be a problem.
- If you don't have anyone suitable at your organisation or you're not currently working, there may be individuals you've worked with in the past who you could approach to be your mentor. Often, it helps to try thinking about someone that you have looked up to in your career to date or studies.
- A mentor does not have to be another archivist, records manager or conservator: remember, professional development is about progress with defined competencies, not doing better in your current role.
- If you have a friend or colleague with a mentor, then that mentor might be willing to take on another

candidate. Don't be afraid to ask. Many people are often flattered to be approached.

- If there is no one suitable within your current network of contacts, then consider attending national or regional ARA events or volunteering for a position on an ARA section/region/nation committee, so that you can meet more ARA members and potentially find a mentor.

Finally, as a candidate you are expected to take ownership of your learning and development. Although your chosen mentor will be your first point of contact, if there are other colleagues, professionals or networks known to you, we would encourage you to reach out to them for additional guidance and support as you progress towards your chosen competency levels at your own pace.

Becoming a mentor

You may be reading this article and contemplating becoming a mentor yourself. If this is the case, and you haven't already been approached by a candidate looking for a mentor, please get in touch.

You can also consider joining the ARA's mentor list, which we supply to candidates struggling to find a mentor. We may have aspiring candidates overseas, eg in countries with limited mentoring capability, or from a particular background where they would find it more comfortable working with someone more like them.

Prior experience is not required, and the ARA's Guidance for Mentors document sets out the key activities involved in mentoring on the professional development programme. Contact me directly if you need additional advice: chris.sheridan@archives.org.uk.

Useful reading

For further guidance on the professional development programme, visit the website: <https://archivesandrecords.smapply.io/res/p/programme-guidance/>.

Collecting matters

If you've wondered how you might use scoping grants as a tool for advocacy, **Beth Astridge** and **Lucy Davis** of The National Archives (UK) reveal some useful tips.

The Archives Revealed programme provides up to £3,000 for UK-based archive services to carry out a scoping assessment of a collection. Such assessments can result in staff gaining a better understanding of the needs, content and significance of their collection and help them plan for improved collections management and future development.

Each scoping grant report can also be highly beneficial in supporting internal and stakeholder advocacy for the archive service and the needs of the specific collection. Such reports frequently touch on a number of practical ideas, such as recommendations for improving storage and suggestions for approaches to description and cataloguing.

The report may also identify potential audiences and engagement opportunities to explore. Although each report aims to respond to the needs of the archive service, it will usually also highlight where the archive service might prioritise activity and why, as well as how this could fit into a plan for the strategic development of the service or the collection.

Scoping grant reports can also be particularly useful for providing to senior management external validation of the importance and significance of the collection for your wider organisation. They can help show the value-add of undertaking any necessary collections management work and provide evidence of the need for future resources to ensure the collection is properly cared for, well managed and made accessible to a broad audience.

For further information about the Archives Revealed scoping grants programme, please visit <http://nationalarchives.gov.uk/archives-sector/finding-funding/archives-revealed/> or contact us at archivesrevealed@nationalarchives.gov.uk and we will be happy to help.

The 2019 ARA Conference – 28-30 August (Leeds)

Second keynote speaker announced plus option to visit Marks and Spencer Archive

Dr Ros Lynch, Director of copyright and IP enforcement at the UK Intellectual Property Office (IPO) will kick off 'our workplace', day two of Conference on 29 August.

Mike Anson, Conference committee chair, introduces Dr Lynch and reminds (if it were needed by now!) of how to register to attend and follow the conference planning on social media.

The ARA Conference committee is delighted to announce the second keynote speaker for #ARA2019 – the Queens Hotel in Leeds. Dr Ros Lynch will open Conference on the second morning, Thursday 29 August 2019.

Effective records management and information governance are already the cornerstone of successful 21st century organisations. The security and integrity of intellectual property, as organisational assets and as 'unique selling points', from historical patents to 3D printing software and from core branding to copyright and trademarks, and their custodianship, falls increasingly to archivists and records managers. The Conference committee is therefore delighted that Dr Lynch has agreed to share her insights into evolving technologies and regulation in these areas and how the sector can best prepare.



Dr Ros Lynch, Director for copyright and intellectual property enforcement, UK Intellectual Property Office (IPO)



Intellectual
Property
Office



The Michael Marks (Marks and Spencer Archive) Building, Leeds.
Image courtesy of the Marks and Spencer Archive

Artificial intelligence, copyright, digital single market and digitisation

Dr Lynch joined the Intellectual Property Office (IPO) - a UK government agency - in February 2014 as director of copyright and intellectual property (IP) enforcement. She leads the work to shape the direction of UK policy and operational work in intellectual property - such as designs, patents, trademarks and copyright - and acts as a member of the IPO senior leadership team and the IPO Board. Her role is to ensure that the UK legal framework is up-to-date and fit for purpose and involves extensive international engagement both within and outside Europe. She is also head of profession for policy officials in the IPO and senior responsible officer for the IPO's work on artificial intelligence, blockchain and other emerging technologies.

Dr Lynch joined the UK Civil Service in 2000 as a social researcher in the Home Office before moving on to the Department for Communities and Local Government, where she was responsible for the Indices of Deprivation. She also worked as a policy official in the Department for Business, Energy and Industrial Strategy, where she led a series of projects to develop skills policy and to boost apprenticeship numbers. She holds a PhD in sociology from the University of Hull and is the co-author of the report 'Copyright Works', with Richard Hooper CBE, which recommended measures aimed at streamlining copyright licensing in the digital age.

In her keynote, Dr Lynch will focus on the full range of developments in intellectual property as they will affect

recordkeepers, including digitisation and copyright (and the digital single market), artificial intelligence and rethinking your records and archives as assets. In the Q&A session, you will also have the opportunity to raise questions about the direction of UK policy and legislation in IP – for example, an update on how the UK will handle cross-border IP transfers once it exits the European Union.

The 29 August Conference daily theme is how 'our workplace' will be shaped in future and how we can anticipate and adapt. That day, in line with Dr Lynch's keynote, the information governance stream will also hear from experts on Blockchain, existential threats and data protection, among others.

Marks and Spencer Archive tour – optional extra

And linked to the subject of branding, assets and intellectual property, the committee is delighted that our colleagues at the Marks and Spencer Archive in Leeds have kindly offered to organise a tour for Conference delegates of the iconic and purpose-built Michael Marks Building on the afternoon of Thursday 29 August. Numbers will be very limited, so register your interest as soon as possible with the Conference organisers if you would like to attend.

Reminder

As ever, visit <http://conference.archives.org.uk/> for full details of – and updates on – this year's programme, venue, how to register to attend all three days or just one or two, and much more. Follow us, too, on Twitter - #ARA2019 and @ARACConf – and on Instagram @araconference.

Backchat...



Along with a brand-new layout of ARC for its switch to 'digital only', this issue also brings you a new segment where we interview a member of the archives, records management and conservation professions.

Kim Harsley, ARC editor, opens the Backchat account by interviewing **Arike Oke**, newly-appointed managing director of the Black Cultural Archives (BCA) in south London. Arike's impressive CV includes roles at the Rambert Archive, Hull History Centre and the Wellcome Trust. Arike is also a member of British Academy of Film and Television Arts' (BAFTA) Heritage Board and the board of The National Archives (UK)'s Unlocking Archives project.



Kim: Tell us about how you got interested in archives/ records and joined the profession.

Arike: My first taste of archives started when I was studying history at university. My dissertation topic led me to the British Library, to go through copies of 1970s music magazines to research female gender resistance in 70s subcultures. Later in my career, as a registrar of births, deaths and marriages, I heard about the magical job called 'archivist'.

My mum worked at the University of Royal Holloway and was friends with the archivist there at the time. I think she may have been the person who pointed me towards the seminal Connecting Histories project. I got the job of positive action trainee archivist on that social action project. I became qualified, and the work opened my eyes to the lasting impact that archives can have on people's lives and identities.

Kim: What do you like best about your job now?

Arike: BCA is at an important tipping point in time and society. The erasures and omissions of Black British history are being challenged in the mainstream now, thanks to high profile coverage, like David Olusoga's BBC series (part-researched at BCA).

It's incredibly exciting to be leading BCA in this moment as having a repository of the untold stories of our nation is becoming clear and urgent.

Kim: What is the worst task you have ever been given and would you inflict this on anyone else?

Arike: I haven't really had a worst task, but like everyone there are horror stories. Probably the most stressful was moving Rambert's archive across London to its new location in Waterloo on a rainy day. But like all stressful work jobs, it was made better by pulling together a support team of colleagues and volunteers to get the collections moved safe, sound and dry.

Kim: Tell us about the most obscure thing or things that you have found in an archive.

Arike: Hair, and nail clippings, and a mostly-eaten pot of yoghurt. The first two were important parts of specialist collections. The last was, I hope, a mistake.

Kim: Who or what inspires you?

Arike: I'm always floored by the stories in our collections, of people who have made changes and a positive difference despite the odds, of people who have found ways to make the world better.

Whether that's Stella Dadzie's OWAAD collection at BCA showcasing women's integral role in challenging racism in Britain, or Sam King MBE, who served in Britain's armed forces during World War II and then returned to the UK from Jamaica on the Empire Windrush ship. He was part of the generation that rebuilt the nation after the war, was co-founder of the Windrush Foundation and Mayor of Southwark.

Kim: What interests you outside work? Has this ever inspired something at your job?



Arike Oke, managing director of the Black Cultural Archives, London. Image courtesy of the Black Cultural Archives, London.

Arike: I'm a writer, so I find that my professional work inspires my creative work. I think a lot of archivists have a similar private creative practice. How can you not be inspired by the real-life stories in our collections?

Kim: In your opinion, what is the biggest challenge facing our profession?

Arike: We need to embrace change and really internalise what that means. We need, as a profession, not to be frightened of what lies outside our experience and be ready to learn and flex for the good of our heritage and our own careers.

This means not talking about digital challenges anymore, but doing something about digital archives. This means not talking about how to diversify the workforce but to engage with the root causes of why the workforce is so homogenous. This means not leaving the problematic collections uncatalogued, but being open and honest about the material we safeguard, making it accessible for researchers who can push the narratives of history forward.

Kim: What would be your dream collection to work with?

Arike: I'm working with them – I'm especially excited about a couple of new acquisitions the BCA is negotiating now. Watch out for more news on those.

Kim: If you could change one thing in the job, what would it be?

Arike: I'm still learning my job, and happily I'm in the position that I can figure out how to make changes to things that don't quite work for me and the team. We're severely underfunded, so change is difficult. But funding is something that can be worked towards...

Kim: Tell us the most important thing you've learnt or a tip you'd like to pass on to someone new to the profession?

Arike: The most important thing I've learned about the profession is that most of our colleagues are keen to learn and generous with their time and advice. My advice to new professionals is to make sure you ask for help, as someone will be eager to support, and to work in a collegiate and non-competitive way. We are stronger when we work together.

Getting the message out and visitors in – the new Archives Card

After leading several years of consultation on design, procurement and financing, **John Chambers** (the ARA's CEO) looks forward to the launch this autumn of a long-awaited new archives' user-access card that is fit for the 21st century

We had planned to get to the starting line on implementing and piloting the new Archives Card in autumn 2018, with launch set for April 2019. We finally got there in late February, about four months late, meaning that we are now scheduled to launch the long-awaited replacement for the County Archive Research Network (CARN) and Archives Wales reader ticket schemes this autumn.

Why the delay? As is probably inevitable with major projects of this nature, some participating services dropped out – and needed replacing – and others needed more time to provide their share of the financing. Without these critical elements sorted, we couldn't give the green light.

Due diligence completed and contract signed with main provider

For members interested in the technology piece, our chosen platform for the new card is the iMIS platform of US-based Advanced Solutions International (ASI), the licensing, testing and implementation of which will fall to the company's UK partner, iFINITY plc. All data will be run on UK-based data servers.

Initially, the card is being supported by 40-plus local authority and university archives in England & Wales. The ARA – which has managed the CARN system and will manage the new card on behalf of the sector and the general public – will continue to support CARN card holders visiting those services signed up for the new card until its launch.

Who's the Archives Card for?

As with CARN and the Archives Wales schemes, the new card will enable local researchers, family historians, journalists and anyone interested in planning, environmental and other records to use one personalised card to access records at all participating archives.

Ultimately, our goal is to extend the card to more public, private and third sector services in England and Wales as well as into Scotland, Northern Ireland and the Republic of Ireland. The new card will be free for individual applicants and - to reiterate - is not limited to the local government sector: any service or records organisation can apply to join.

Why is it better?

The new card will be more convenient for users; it has an automatic reader facility and offers updated security features and data protection compliance, reassuring cardholders and participating services that their data is safe. The card will give researchers flexibility to access research material in multiple locations and also enable services to better protect their holdings and deliver better service, ie receive basic statistics on how many people are visiting them, when and how often, user experiences and interest, etc.

The Archives Card is self-funding. The ARA developed the model using its own resources, based on its charitable objective of promoting public access to - and appreciation of - records of all kinds. Participating services pay modest set-up and annual fees to cover equipment, website and system management and maintenance, applicable software licences and related costs. Cards are provided free of charge to individual users.

Without whom...

We are of course grateful for the support of the participating services, many of whom face significant and ongoing financial pressures. We are equally grateful for the support of the Family History Federation, the Museums Libraries and Archives Division of the Welsh Government, a wishes-to-remain-anonymous supporter – all of whom helped with development subscription costs – and our sole commercial sponsor, Ancestry.com



Rhona Murray, Senior Content Manager at Ancestry, said:

"We are proud to continue our relationship with the ARA by sponsoring the Archives Card. There is a wealth of unique historical documents across England and Wales, which, with the introduction of the new card, will be more easily available to users who want to better understand both their family history and English and Welsh history as a whole. We hope this new technology will help empower more discoveries across multiple archives and ultimately bring the past with us into the future."

Steve Manning, chair of the Family History Federation, added:
"We are certain the new Archives Card will prove a great asset to all family historians. Locally-held archive material helps us discover the detail of our ancestors' lives – and the new Archive Card makes it so easily accessible."

I can reassure CARN card holders that the ARA will continue to manage the CARN network on behalf of services planning to participate in the new Archives Card. See opposite a list of services participating in the new scheme below, for information.

Applications for the new Archives Card will be via a single online registration portal. Applicants will then need to complete their registration in person at a participating office or service to satisfy the identity (ID) verification process. (More details on this will follow over the summer. Keep an eye out for updates on the ARA website, in ARC Magazine or in ARA Today, your membership newsletter.)

To meet data protection requirements, and at the request of participating services, there will be no readily-identifiable personal data on Archives Card itself, beyond a name strip to show ownership of the card.

Users will be able to apply for the new card via a single online registration form , The registration form requires a photo to

The founding archives and county record offices participating in the new Archives Card currently are (NB: correct at time of publication):

- Berkshire Record Office
- Birmingham City Archives
- Buckinghamshire (Centre for) Studies
- Cambridgeshire Archives
- Cheshire Archives and Local Studies
- Cumbria Archive Service (all offices)
- Derbyshire Record Office
- Dorset History Centre
- Dudley Archives and Local History Centre
- East Riding of Yorkshire Archives Service
- Essex Record Office
- Gloucestershire Archives
- Hampshire Record Office
- Herefordshire Record Office
- Lancashire Record Office
- Leicestershire, Rutland & Leicester Record Office
- Norfolk Record Office
- Northumberland Archives
- Oxfordshire Record Office
- Sandwell Community History and Archives Service
- Surrey History Centre
- Teesside Archives
- Walsall Archives
- Warwickshire County Record Office
- West Sussex Record Office
- Wolverhampton Archives & Local Studies
- Worcestershire Archive and Archaeology Service

Cardiff University Special Collections and Archives

Ceredigion Archives

Conwy Archive Service

Denbighshire Record Office

Flintshire Record Office

Gwent Archives

Gwynedd Archives Service

Richard Burton Archives

West Glamorgan Archive Service

Ynys Môn - Anglesey Archives

be uploaded (this can be added later when completing the registration process at a participating service, see below).

When individual users submit a completed form, the new system will create a record visible to the first participating archive service they visit. (NB: the ARA will destroy this record if the subscriber does not complete registration within three months. Users can also do all the registration in person at a participating service, for example if they have limited online capability at home.)

The user will then need to complete the registration process in person at a participating service, bringing the necessary identity (ID) verification documents with them (details to follow later). The staff at the service then enter confirmatory information on the system database. The verification standards we are using follow those of the London Metropolitan Archives, the sector benchmark.

At this point, the application will be complete, and the staff member will give the user their card, which will contain a unique reference number but no visible personal data other than the name of the holder. This triggers completion of the electronic upload process, and the user will be able to use the card at any of the initial 40-plus participating services.

What will the card look like?

You can get a feel for the new England and Wales (bilingual) designs on page 13. The card itself is credit card size. I should stress that these are indicative designs for the moment.

Finally, a repeat 'thank you' to everyone who has helped us get this project to – and over – the starting line, especially Gary Tuson at Norfolk Record Office, Sarah Chubb in Derbyshire and Kim Collis in West Glamorgan. Do please encourage colleagues to join the Archives Card and send in ideas or suggestions for improving it.

Getting beyond 'we're going to pay you as little as we can get away with'

Pearl Quinn of the RTÉ Photographic Archive in Dublin and member of the ARA Pay Review Group explains where the group has come from and where it is going – and how we can all make a difference to tackling a longstanding problem

Just over a year ago my colleague Andrea Waterhouse, Chair of the ARA's Pay Review Group (PRG), wrote about the factors driving the group's establishment and its first phase of work in tackling the issue of historic low pay across the archive and records management sector, against a background of increasingly demanding and complex workplace environments.

Personally speaking, it has been incredibly rewarding to work on a committee devoted to improving pay for fellow professionals across the UK and Ireland. The group had its most recent meeting on 9 May, with some new volunteers coming on board, so we felt we should let members know what we have learned in the past year – including what you have told us – and what we plan to do next.

What drives the group

Many professionals working in the records sector often bring with them a strong vocational motivation, and many of us feel very lucky to do the jobs we do. But the PRG does not believe that this justifies poor remuneration or that we should allow ourselves to simply accept that there is no alternative.

Many members will be aware (though new ones might not be) that the ARA Board formally adopted the PRG's revised salary recommendations in August 2018. These replaced the previous outdated approach – a single 'recommended minimum' salary that had not been updated for five years – with five banded levels, from Para-professional (the lowest) to Senior Professional (the highest), based on skills, level of responsibility and experience, with a different salary range for each of the five levels. We backed our figures using comparative research from other sectors and we have built in mechanisms for annual reviews and five-yearly re-validation exercises to ensure that our recommendations will remain credible.

Front row, left to right; Georgie Salzedo, Laura Stevens and Pearl Quinn. Back row, left to right; Andrea Waterhouse (Chair), Morwenna Roche, Fahema Begum and Nicky Hilton. (Missing from photo: Lucy Bonner). Photo courtesy of Pay Review Group, ARA



Flexibility and responsiveness

Our approach also allows for some flexibility in setting pay levels. This is about achieving important long-term and cultural change in organisations. We need to reflect the fact that some employers in our sector can move more quickly than others. The ARA is not a trade union, so has limits on what it can campaign for within its status as a charitable and professional body. But that does not stop us from making clear, definable recommendations based on credible, comparative evidence, eg setting the basic minimum salary that should be available to a newly-qualified (ie, post-graduate) professional at £27,000 (circa €30,000).

At the same time, due to member demand, we have put together a *Guidance for Freelancers* document for colleagues working independently, ie for colleagues wanting to understand how to get started and some of the administrative (eg, tax, regulatory, daily rate, etc.) issues they need to consider. The guidance responds to both the proliferation of short or fixed-term contracts advertised in recent years, as well as the express desire of some colleagues to work as self-employed consultant conservators, archivists or records managers.

What you have told us

We wanted the recommendations and the guidance document to give archivists and records managers, particularly those beginning their professional careers (who are more likely to be moving between short-term contracts), the means to begin a conversation with employers or clients. At the top end of our hopes was the prospect of some being able to negotiate better pay straight away or as their experience and responsibility levels increase and so avoid stagnation at the lower end of the scale.

The PRG has received incredibly positive feedback from members, with a significant number informing us that they have used the guidelines to secure pay increases when negotiating with employers or when setting a rate for a contract position. We have also engaged pro-actively with some employers, eg where advertised jobs have fallen significantly below the recommended levels for the required level of responsibility and/or experience of a post they are advertising. Some have responded positively.

We would still encourage you, the members, to make us aware – via social media, on listservs, wherever or however you can – of what they consider unfair job advertisements. You can also contact us via our email address (below). We are keeping a register of such jobs and employers to expand our evidence base and to be able to look back and see any patterns or changes and how/where they have occurred.

I should emphasise that we do engage with employers politely and positively. We want to champion the good. Several have told us that, while they want to offer increased salary levels, they are often bound by existing grading or funding arrangements within their organisations that may prevent immediate changes. Some have persuaded us that they are sincere about change in the medium term, others

have not (beware those hiding behind small print and the detail of pro-rata employment contracts, especially).

Some individual cases have involved tricky discussions or decisions, and we put an over-arching priority on protecting the interests of each individual member. Overall, no two situations will ever be the same, and, in many cases, it is going to be a marathon not a sprint!

Ongoing work

The 2018 launch of the recommendations was very much a start point not the end point. As mentioned above, the PRG continues to actively monitor and record job advertisements from the various listservs which should yield valuable data on movements in the job market, not just in relation to remuneration levels but on required skills and experience.

ARC Recruitment – the ARA's weekly e-jobs bulletin – now summarises in each mailshot whether ads meet the ARA's salary requirements. This is a tricky one for the ARA to get right. The association does not want to close off opportunities for members. Pay is one of a number of motivations in applying for work – eg, a specific geographic locality, or employer or collection. In other cases, there may be non-financial benefits, such as accommodation or allowances. The agency that handles ads for ARC Recruitment (Century One Publishing) explains the salary recommendations to employers when discussing ads, and there have been cases where employers have raised the advertised salary levels as a result.

Next moves: getting the message out, and more widely

PRG members have also undertaken a number of presentations of the new recommendations at various regional meetings of the ARA, as well as important stakeholder bodies like the Scottish Council on Archives (SCA) and the Chief Archivists in Local Government Group (CALGG).

We have also engaged with social media (@ARAPayReviewGr1) and hosted an *Archive Hour* on the theme of 'Retaining Talent within the Archive Sector' on 25 April 2019; we use our account to tweet positively about advertised jobs that are well paid. We will have an information stand at this year's ARA Conference in Leeds, where we encourage all delegates to approach us directly with questions, ideas and suggestions about the future direction of the group on all pay-related matters.

We also intend to contact the major trade unions with recordkeeping members to alert them of the existence of the recommendations. It is important that we know where our respective professional 'boundaries' are, but also where we might share information to the benefit of our respective members.

Of course, for the recommendations to effect real change they must be promoted outside the archive and records management sectors. To this end, we intend to use part of

the ARA Board-approved budget that we have to contact human resource managers, both through professional/representative associations and possibly recruitment agencies, later this year. This will not just be about pay, but include why organisations need conservators, records managers and archivists, the value-add they offer, and the importance of recruiting people with the right academic and professional qualifications.

Keeping it simple

The PRG continues to believe that we can only achieve our long-term goals by 'keeping it simple' with the recommendations: they cannot realistically be tweaked to reflect every individual circumstance. They are designed to be understandable to employers and decision-makers who may not have in-depth knowledge of the recordkeeping sector.

The group – and the ARA Board – acknowledges the real concern of ARA members about pay. The group's members are all professionals just like you. We all encounter considerable financial and structural restrictions in the organisations within which we work and have experienced retrenchment of all shapes and sizes in recent years – everyone being apparently expected to do more with less, indefinitely. But if we do not advocate for fair pay in our profession, who will?

Ultimately the ARA pay recommendations aim to give recordkeeping professionals assistance and choice when deciding if the pay level on offer is appropriate to a given role.

And, finally, as the PRG will review and revise/update the recommendations regularly, please do keep any suggestions for improvement coming in to: payreviewgroup@archives.org.uk and [@ARAPayReviewGr1](https://twitter.com/ARAPayReviewGr1)

Advocating and supporting care leavers' rights to records, memory and identity

A research team based at University College London (UCL) is working with The Care Leavers' Association, a care leaver-led charity, on a UK project to better understand child social care records and their uses. Called MIRRA ('Memory – Identity – Rights in Records – Access'), **Victoria Hoyle**, part of the UCL team, explains project's origins and goals

Over 72,000 children and young people are 'in care' in the UK today, living either with foster parents or in residential homes. It's now estimated that half a million British adults (1% of the country's adult population) had some experience of 'out-of-home' care during their childhoods. While individual experiences of care vary enormously, most care leavers share something in common: their lives have been intensively documented by social workers, health workers and carers.

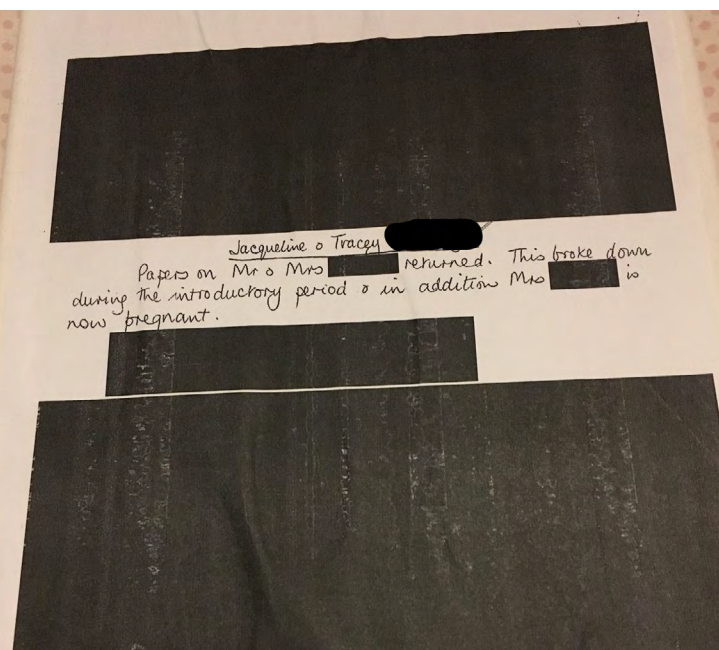
Local authorities, as 'corporate parents', have a legal responsibility to ensure that certain information is captured and preserved about each child in their care. This has been true, to a greater or lesser extent, since the Children Act

Victoria with Darren and Gina at the Archives and Records Conference, Glasgow, 2019. Copyright Victoria Hoyle/UCL.

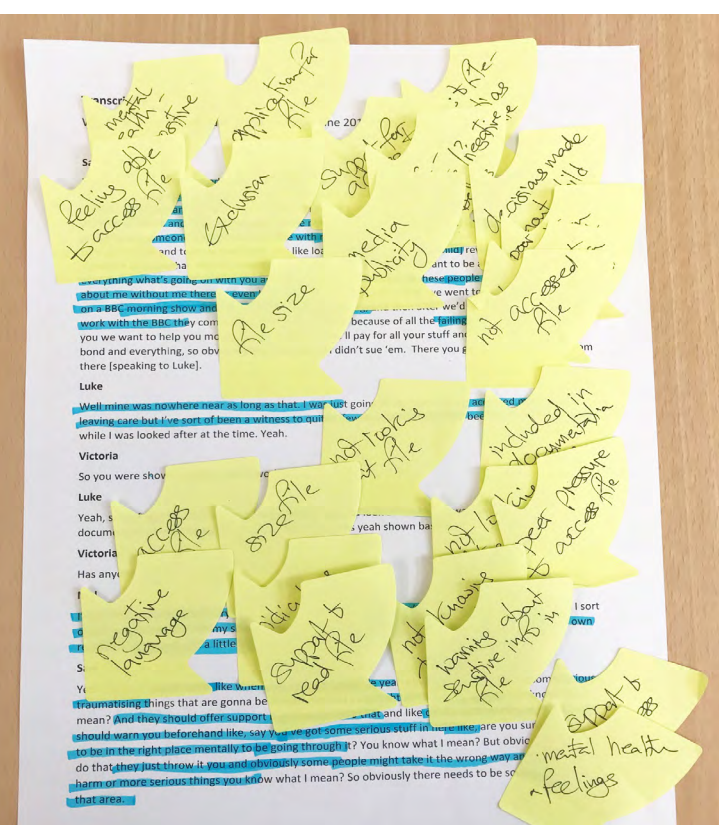




Identity collage by care leavers, putting records at the centre. Copyright Katie Ellis.



Example of a heavily redacted document, shared by a care leaver. Courtesy of MIRRA.



Analysed interview transcription with young care leavers. Copyright Victoria Hoyle/UCL.

1948. Subsequently, though, a bewildering range of legislation and regulation has set out what records should be created, when and by whom. Since 1989 these records have been subject to a mandatory retention of 75 years, on the understanding that they are an important resource for the accountability of both the care provider and the care leaver, who may want to access this information later in life.

MIRRA

Over the past two years a research team based in the Department of Information Studies at UCL has been working in partnership with The Care Leavers' Association, a care leaver-led charity, to better understand child social care records and their uses. Our aim has been to map how records are created, understood, used and accessed by four groups:

- the social workers who create them
- the information professionals (including archivists and records managers) that manage them
- the academic researchers wanting to study them and, most importantly
- the children, young people and care leavers that they are about.

Each of these groups has different - and sometimes competing - recordkeeping needs.

The study is called MIRRA, which stands for 'Memory – Identity – Rights in Records – Access', and it focuses especially on the value of care records to care-experienced adults.

Data protection dimension

Since the Data Protection Act 1998, now updated with the advent of the EU General Data Protection Regulation (GDPR), care leavers have had the right to make a Subject Access Request (SAR) to see their records. Recent research suggests that many thousands do so each year, often people who grew up in foster and residential care, with gaps in their childhood memories and unanswered questions about their early lives.

In family settings, written records and photographs document significant events and milestones. Shared stories help create a sense of belonging and identity. In the absence of these resources, care leavers have no choice but turn to the records created about them by state authorities and voluntary organisations. Organisational records therefore serve a function as their personal histories, helping to create and reconstruct narratives about themselves in the past.

The research project

Working with a group of six care leavers as co-researchers, MIRRA has examined how access to care records is managed. During the project, we have interviewed nearly 100 people with experience of the process on both sides. Care leavers aged between 18 to 85 have shared their stories about accessing their records, while social workers, recordkeepers and academics have contributed interviews and taken part in workshops and focus groups.



Emmanuel Staff,
a care leaver,
being interviewed.
Copyright Victoria
Hoyle/UCL.



Access to records process mapping with Data Protection Officers and Records Managers. Copyright Victoria Hoyle/UCL.



What's in a file? Mapping exercise with social workers. Copyright Victoria Hoyle/UCL.

It's already clear is that requests to access care records are often fraught with difficulty for everyone involved. Care leavers are often confronted with bureaucratic processes that are difficult to understand, while social workers and recordkeepers have heavy workloads and dwindling resources. Requests can take many months or even years, and when care leavers finally get the records, the contents have often been heavily redacted. For example, third-party information has been stripped out, sometimes indiscriminately without consideration of the impact on the recipient.

'Small' things matter

Care records are, by their nature, full of third parties' personal data, including a person's siblings, parents, family members, friends and carers. Care leavers are often motivated when making SARs by a desire to reconnect with loved ones. Any redaction of crucial data has the damaging effect of replicating the experiences of loss and separation experienced in childhood. In the current system, too, those managing the SARs and redactions seem to provide little information to explain what the redaction process is or how to appeal decisions, leaving care leavers feeling powerless and dehumanised.

In other cases records can't be found, or have already been destroyed. Increasingly, files created in older digital systems are difficult to extract in readable formats, while some paper records from the 1980s and 1990s have deteriorated to the point that they are now illegible. Where files do survive, they may be fragmentary, contradictory and contrast sharply with a person's current memories. Photographs and personal items are nearly always missing. Sometimes practitioners of the time used what might then have been seen as acceptable language in the records but is now unacceptably

prejudicial, racist and/or sexist, along with obscure acronyms.

On the flip side, practitioners processing SARs may not have received training in supporting care-experienced people through the emotional impact of the content, and there are few opportunities for counselling. Nevertheless, the process is extremely important to care leavers, who quite reasonably want to know what happened to them, why and when.

Emerging findings

The MIRRA project suggests that significant change is needed to support children in care and care leavers to exercise their rights to information, and to help social workers and recordkeepers to meet their responsibilities. The research team is working with the Access to Care Records Campaign Group - <https://www.accesstocarerecords.org.uk/> - to advocate for legislative changes, eg obliging practitioners to clarify the redaction of third party information where records may be personal and necessary for the wellbeing of a care leaver.

At the same time, we are working with the ARA and the British Association of Social Workers to compile best practice guidance to support those who create and manage records to facilitate access for memory and identity purposes. These resources will be launched later in 2019 and will be available via our blog site (<https://blogs.ucl.ac.uk/mirra/>), as well as through The Care Leavers' Association. You can contact us via this same blog site or for more details or information.

Hand-wringing, hand-washing and DIY

The records profession has long had a diversity problem. **Kevin Bolton**, ARA Board portfolio holder for workforce diversity, volunteering and equalities, offers a recap on what the ARA has been, and is, doing to address this.

In 2014-2015, the ARA partnered on a workforce mapping project with the Chartered Institute of Library and Information Professionals (CILIP), which the two partners commissioned Edinburgh Napier University to undertake. Among many other things, the resulting report identified:

- a significant gender pay gap;
- women dominating the workforce, but under-represented in senior management;
- low ethnic diversity, ie:
 - 97.7% of those working in 'archives' are white;
 - 97.8% of those working in 'records' are white.

A summary of the workforce mapping report is on the ARA website. In addition, a 2014 ARA report on volunteering identified that 97% of archive volunteers were white.

The evidence of efforts so far: underwhelming, to put it mildly

In order to develop a better understanding of previous research and projects that had the stated aim of improving representation in the record keeping workforce, the ARA Board recently commissioned Tola Dabiri Consulting to undertake a literature and project review. Tola also looked at projects and research in similar sectors, such as libraries and museums. ARA members can read Tola's full report on the website, here: <https://www.archives.org.uk/what-we-do/diversity.html?showall=&limitstart=>

For members interested in a summary, her findings show that previous research and projects can be divided into three distinct areas:

1. Hand-wringing – aka 'something must be done'

This kind of literature generally examines the composition of and lack of diversity and gender equality



Tola Dabiri Consulting

Image courtesy of Tola Dabiri Consulting

in the workforce, and proposes reasons for this. But it doesn't articulate possible solutions. This literature is found throughout the date range of 2009–2018, and is often repetitive in terms of findings and concerns, which also demonstrates that problems that have been recognised over time have remained unaddressed. In essence, our review of these documents just shows that little progress has been made over the past ten years.

2. Hand-washing – aka 'we've done our bit, but the problems persist'

This cohort of literature examines the results of more practical research and/or diversity and gender equality projects. Although some report 'successes', most of the literature acknowledges that 'there is so much work to be done for any sustained progress to be made' using current approaches. The research tends to advocate generic or token strategies, such as increasing numbers of opportunities, organisational cultural change and greater and more sustained funding.

3. DIY – aka 'how to do it yourself' (with little systemic change or strategic support)

This group of literature tends to comprise toolkits and case studies and national initiatives, designed to support individual organisations aiming to increase the diversity and gender equality of their workforce. Although some of this literature discusses the need to increase diversity and gender equality to meet legal or funding agreement compliance, there is no discussion about downsides, eg possible sanctions or consequences - if compliance is not achieved. Therefore, the toolkits largely rely on goodwill for implementation and thereby to achieve any meaningful downstream impact on diversification or gender equality in the sector.

Net result? No surprise that we haven't made much progress

Evidently, none of the above approaches has produced (or is likely to produce) any sustained change or significant increase in diversity and gender equality in the record keeping, libraries and museum workforce. There is also very little evidence to suggest that the diversity or gender equality research or projects that have been developed have even bothered to involve or cooperate with Black Asian and Minority Ethnic (BAME) communities or women's groups themselves in any meaningful way at all.

Some new recommendations as food for thought

Tola's report makes some recommendations on how to move away from hand-wringing, hand-washing and DIY towards more sustained systematic change. These include two that I will cover here:

- using Archives Service Accreditation to make change obligatory, and
- practical steps to widen entry routes into the sector.

The ARA is already working with The National Archives (UK) on developing Level 7 apprenticeships for recordkeepers. We are also opening up an 'experience' route towards achieving ARA professional (Foundation, Registered and Fellowship) qualifications through our professional development programme, while maintaining professional standards.

The Board is also keen, for example, to explore with Accreditation partners how equality and diversity targets could be properly embedded in Archives Service Accreditation. Could we have measurable targets as part of the Archives Service Accreditation in areas such as staff, collections and audiences? I think the answer is yes; or, as Tola said to me: "there needs to be less carrot and more stick".

Thinking more radically

In March 2019, I attended the "identifying and dismantling white

Identifying & Dismantling White Supremacy in Archives

An Incomplete List of White Privileges in Archives and Action Items for Dismantling Them*

Content produced in Michelle Caswell's *Archives, Records, and Memory* class, Fall 2016, UCLA
Poster design by Gracen Brilmeyer

*All of the following call for nuance, context, and an awareness that oppression is structural.

Identifying & Dismantling White Supremacy in Archives

DESCRIPTION

PRIVILEGE

When I look for materials from my community in archives, they will be described in the finding aid and catalog records using language we use to describe ourselves.

ACTION

- ▶ Train all archivists to have cultural humility and describe materials using anti-oppressive language.
- ▶ Educate yourself continually and constantly.
- ▶ Hire more archivists of color to describe materials.
- ▶ Engage communities to ask how they wish to describe themselves. Compensate them for their labor.

PRIVILEGE

When I look at descriptions of archival materials, I am not always bombarded by/reminded of my otherness.

ACTION

- ▶ Hire more archivists of color to describe materials.
- ▶ Update finding aids that use outdated white supremacist language. Keep a note of your changes so that users can examine the history of the finding aid as an artifact.
- ▶ Engage communities to ask how they wish to describe themselves. Compensate them for their labor.

PRIVILEGE

Materials are described using my native language.

ACTION

- ▶ Hire multilingual people as archivists and translators and translate finding aids into appropriate languages.
- ▶ Encourage, value, and give credit for language courses in MLIS programs and as continuing education.

Identifying & Dismantling White Supremacy in Archives

PROFESSIONAL LIFE

PRIVILEGE

People assume I'm unbiased because of my race.

ACTION

- ▶ De-center whiteness in archival practice. Name it. Uncover it. Discuss it. Address it.
- ▶ Intervene when you see whiteness perpetuated as a neutral default or assumption.
- ▶ Make your anti-racist values known and hold institutions accountable for the white supremacist values they perpetuate.
- ▶ Stop perpetuating the myth of archival neutrality.

PRIVILEGE

People assume I behave "professionally" because of my race.

ACTION

- ▶ Question assumptions about professionalism. Think critically about when those assumptions mask white supremacist values.
- ▶ Interrupt colleagues and users when they say racist things.
- ▶ Practice a phrase to have in your back pocket (such as "that's racist!" or "would you say that about a white person?") to disrupt racist comments.

PRIVILEGE

I can be sure funders will see the value of my collections rather than designate them as "niche."

ACTION

- ▶ Communicate to funding agencies and allocators that their funding priorities often favor whiteness at the expense of people of color.
- ▶ Disrupt white supremacist thinking when you serve on review panels and making budgetary decisions.
- ▶ Uncover the whiteness of supposedly "universal" projects that do get funding. Name it. Discuss it. Address it.

APPRAISAL

PRIVILEGE

I can be sure I can find materials representing people of my race/ created by people of my race.

ACTION

- Implement policies to collect materials representing and created by people of color. Note that it will take time to build trust and change racist trajectories.
- Contact archivists at your local repository and tell them you want to use collections created by people of color.
- Institute participatory appraisal models that share appraisal decision-making power with communities of color.

PRIVILEGE

The objects I feel are valuable for my culture are also deemed valuable in archives.

ACTION

- Expand our cultural values to value materials created by communities of color.
- Educate yourself (continually, constantly) about what specific communities of color value. Don't expect communities of color to do the work for you.
- Work collaboratively with communities of color as equal partners in appraisal decisions. Compensate them for their labor.

PRIVILEGE

I can assume archives will be committed to the preservation of materials from my community.

ACTION

- Educate yourself about what specific communities of color value.
- Demonstrate commitment to those communities through relationship building and power sharing over time.
- Learn and honor culturally specific protocols for what should be preserved or destroyed.
- Train and hire archivists of color so they are making appraisal decisions.

Identifying & Dismantling White Supremacy in Archives

ACCESS/USE

PRIVILEGE

I can use an archives without eliciting surveillance.

ACTION

- Fight like hell to maintain the privacy of users.
- Do not collect data that identifies users.
- Do not require users to show an ID to access collections.
- Do not treat users as thieves.

PRIVILEGE

When I go to the archives, I can be relatively sure that I will see someone of my race behind the reference desk.

ACTION

- Hire more archivists of color.
- Recruit more undergraduate students of color into MLIS programs to train to be archivists.
- Provide financial and moral support for MLIS students of color so that they complete their programs.

PRIVILEGE

When I go into an archive, no one questions why I am there.

ACTION

- Train staff at all levels to identify and disrupt white supremacist assumptions.
- Foster a nurturing environment for people of color in the reading room. Create displays and outreach materials that show your archives values communities of color.

Identifying & Dismantling White Supremacy in Archives

EDUCATION

PRIVILEGE

I can be sure that archival practices and concepts from my culture will be represented in my education.

ACTION

- Pluralize and decolonize archival education.
- Create syllabi that reflect authors and communities of color.
- Read and assign and cite scholars of color. Amplify their voices.
- Hold your professors accountable for disrupting white supremacy in the classroom.

PRIVILEGE

I can assume that when I attend an archival outreach or classroom instruction session, materials created by my community will be represented.

ACTION

- Use materials created by communities of color in educational outreach activities.
- Create assignments based on them.
- Disrupt whiteness as a default or "neutral" category.
- Don't assume users are not capable of understanding nuance and complexity about race. Address white supremacy in your instruction sessions.

PRIVILEGE

I can be sure there will be other students of my race in my classes. I can be sure there will be instructors of my race.

ACTION

- Recruit more undergraduate students of color into MLIS programs to train to be archivists.
- Encourage students of color to pursue PhDs and become archival studies faculty.
- Provide financial and moral support for MLIS & PhD students of color so that they complete their programs.
- Hire archival studies faculty of color.

supremacy in recordkeeping" workshop run by the Liverpool University Centre for Archive Studies and their students. The workshop was developed by Michelle Caswell, assistant professor of archival studies at the University of California at Los Angeles (UCLA), and keynote speaker at the ARA annual Conference in Glasgow in 2018.

Caswell has developed an exercise to enable archives students to identify the ways in which white privilege is embedded in archival institutions and to develop concrete strategies and steps collectively to dismantle white supremacy in their own archival practice. The model could also be adapted to address embedded 'supremacy' in records of one group over others, for example sectarian, intra-ethnic, class, and so on.

Personally, I found this a very worthwhile and insightful exercise that made me reflect on my own practice as a recordkeeper. Notes on how to run the workshop are downloadable at: <http://www.archivistsagainst.org/wp-content/uploads/2018/08/DismantlingWSEExercise-1.pdf>

Gracen Brilmyer – a PhD student at UCLA - has generated a printable graphic of the issues that the exercise covers, to serve as a visual reminder of our obligation to dismantle white supremacy in archival studies and archives more broadly (see the following pages and http://www.gracenbrilmyer.com/dismantling_whiteSupremacy_archives_WHOLE.pdf for your own copy).

After the Glasgow Conference last year, the Board chair, Karl Magee, initiated what we now call The Glasgow Manifesto. One of its goals is to keep a grip of the diversity challenge we face and a determination to make progress. If any member has a question, idea or want to engage on these issues, please email me at: kevin.bolton@archives.org.uk

Image assumed copyright: Gracen Brilmyer

Archives and museums: “the same, but different”

Charlotte Berry (Magdalen College Oxford) reports from the 13 May training day for members of the ARA’s section for specialist repositories on museum collections management, which also saw the inaugural meeting of the new ARA section for archives and museums

The ARA section for specialist repositories (SSR) very kindly agreed to host the first meeting of the new section for archives and museums (SAM) on 13 May, as part of an SSR training day at Tate Britain on museum collection management. Those attending can have no doubt that this event formed the beginning of a fruitful relationship between the two sections for the future!

The day started with the SSR’s annual general meeting, including an outline of plans for future meetings in Derry/Londonderry and Cornwall. Adrian Glew (secretary), Daniel Scott-Davies (chair) and Sandra Blake (training) form the core of the new SSR committee, with thanks extended to Fabiana Barticioti, the outgoing training officer, for her sterling work over past years.

Welcome to SAM

After lunch, the new section for archives and museums held a brief first meeting. I set out the increasing interest in museum-related issues for ARA members over recent years. As evidence, the ARA’s annual Conference has featured sessions on museum topics on a regular basis (2019 will continue this trend: check out the new Conference programme for further details and on how to register). Incidentally, I added that the January 2019 issue of ARC, edited by Antony Loveland, featured a wealth of articles from professionals working with objects in a wide range of settings – and there seemed to be consensus in the room supporting further ARC special issues on archives and museums (ARC editors, please note).

The spring 2018 issue of the ARA’s research journal Archives and Records was themed ‘archives and museums’, and the issue was well over-subscribed, with 50-plus proposed articles. The journal editors were only able to accept a small number due to inevitable space constraints. Nevertheless, the evident level of international reader interest in this subject, as measured by article downloads (the journal has a huge number of non-UK/Ireland readers), indicates a latent and global appetite for high quality research and publication on the topic. I suspect this reflects interest in the extensive overlaps - but also significant differences between - museum and archive professional practice.

Getting started

Members may have seen the slew of emails and please for support that we sent out in the spring of this year setting

out preliminary work to scope out how a new section might look and what it might do - aims and objectives, budget and terms of reference, etc. We needed to do all this to persuade the (very persuadable) ARA Board to provide the financial and organisational support. The Board set a modest benchmark of 100 members expressing an interest.

Nearly 200 members got in touch with the ARA office within a matter of days, which Lorraine Logan (with her customary patience and efficiency) logged as evidence. The ARA Board then formally approved the set-up of SAM at its April meeting, enabling us to partner with the SSR at its May AGM and training event: perfect timing, and hopefully encouragement to anyone thinking of creating a new group within the ARA family that it can be that straightforward.

A snapshot of SAM

We have been able to appoint a very strong committee of new officers, currently all based in the UK (we hope to get more Irish representation going forward). The officers reflect a wide range of experience, including in working with museum collections and colleagues in past and present roles. Here’s who we are:

Charlotte Berry, Magdalen College Oxford	Chair
Victoria Stevens, Freelance conservator	Secretary
Claire Parker University of Liverpool student	Treasurer
Carly Randall Rambert/Horniman Museum and Gardens	Training Officer
Pamela McIntyre South Ayrshire Council	Comms Officer
Richard Wragg University of Sussex	Member without Portfolio
Carolyn Ball Tyne & Wear Museums and Archives	Member without Portfolio



Museum space or working archive? Medieval artefacts or historic archival furniture and fittings? Presses, deed boxes and document chests from Magdalen College's 15th century purpose-built Muniment Tower. This is probably the one College space still readily recognisable to Magdalen's first Fellows. The building is still used actively today for its original purpose, albeit with due care and respect for ageing wood and hinges. Acknowledgement: all images with kind permission of the President and Fellows, Magdalen College Oxford.

Our next goal is planning events for the coming year. We will expand and update the new section webpage, along with setting up social media accounts to raise the section's – and the subject's – daily profile. We will partly focus on providing a strong training offer, so first steps will be to undertake a training survey of members' needs and requirements.

Not forgetting the SSR training day!

The remainder of the SSR meeting at the Tate centred on a training session delivered by museum freelancer and trainer Anita Hollinshead, a well-established and engaging professional with a wealth of experience both in curatorial and strategic/advisory capacities. Anita delivered on a hugely broad training brief, which encompassed museum standards, current trends and issues in the museum sector, documentation, collections care and planning exhibitions and displays. She navigated deftly through the essentials of all the primary aspects of professional museum best practice

in one short day. As both an introduction and as an update/reminder for the more experienced professional, it was excellent.

First up were the major museum standards and strategic and policy benchmarks:

- Museum Accreditation (familiar to many in the audience, since Archive Service Accreditation is partly based on it),
- collecting development policies,
- disposal and rationalisation,
- documentation policies and SPECTRUM's primary documentation processes.

Anita then covered the need for complementary collections care and conservation plans and policies, and touched in brief on Benchmarks in Collections Care, PAS 197, the new version of the SPECTRUM standard, and the Museums Association's recently revised Code of Ethics for Museums. She also recommended Museums Galleries Scotland, SHARE Museums East and ICON as sources for useful download advice sheets on collections care for different types of materials.

Current and future issues

I found Anita's session on current issues and trends in the museum sector particularly interesting, looking at the Museums Association's newly-launched campaign Empowering Collections as well as the Mendoza Review and the revamped National Lottery Heritage Fund. Cuts, funding, loss of professional expertise and resilience as much issues museums as they are in archives and records. Other 'trend' areas for museums have a patchier overlap with our sector, eg restitution and repatriation, post-colonial fatigue, climate change and greener museums.

Documentation took up a fair chunk of the day's content. This is a huge centre of museum professional activity and is therefore comprehensively encompassed through the SPECTRUM standard, which covers object entry, acquisitions and accessioning, location and movement control, inventory, cataloguing, object exit, loans in and out, and documentation planning. Anita also recommended the UK Registrar Group Forms, the Government Indemnity Scheme and Smarter Loans guidance as best practice for planning the borrowing and lending of items.

Collections Care was a more familiar concept to a room full of recordkeepers, but served as a useful refresher to basic concepts of, for example, good housekeeping, environmental parameters and pest management. We had a quick mention of object labelling and marking, citing some valuable guidance from the Collections Trust and also National Museums Liverpool on current best practice for labelling objects and where to choose to locate accession numbers depending on the item/material type. The training day concluded with a whistle-stop tour of planning exhibitions and displays, focusing on which material types can be safely displayed and which should not.

If it works, do it again...

The training day was very well received and was virtually sold out. Due to this success, SAM will probably run the same event again sometime in the autumn, perhaps somewhere in the north of England to make it easier for members from Scotland and Ireland to attend, as well. Each session of the training day could readily be turned into a full or half-day workshop, in my view, so there will probably be further incarnations elsewhere.

Anyway, in the meantime, the new SAM Officers will meet by telephone to start planning activities, so watch this space! Here's how to reach us:

Email: sam@archives.org.uk

Website: <https://www.archives.org.uk/about/sections-interest-groups/archives-museums.html>

Leveraging partnership under Explore Your Archive to deliver national/regional impact

Seeking examples of best practice in campaigns advocacy? **Joanne Carroll**, ARA Ireland region campaigns officer, showcases the successful Irish model.

The Irish launch of Explore Your Archive for 2018 took place in the National Library of Ireland in November. Gerard Byrne (ARA, I Chair) led off proceedings with an overview of the campaign in Ireland, followed by Joanne Rothwell from the Irish Archives Resource (IAR), who promoted the new IAR blog.

Finally, the prominent Irish journalist and news presenter, and Explore Your Archive campaign ambassador for Ireland, Anne Cassin, spoke about her work on RTÉ's Nationwide programme, and how archives have impacted on and informed her work.

Laying the ground-work

The ARA Ireland region relied on a number of key partners. We worked with local firm DHR Communications, who issued a press release for the campaign and organised a photo call in advance of the launch event (see examples alongside this article). Thanks to all this, we were able to secure significant online coverage of the campaign, as well as on the radio and in print; with mentions in The Times (Ireland), the Irish Daily Star, The Irish Times and a mention by Anne Cassin herself on the Today Show with Maura and Dáithí.

In addition, ARA Ireland's communications officer, Niamh Ní Charra, appeared on Near FM, Phoenix FM and The History Show on RTÉ Radio One to promote the campaign and the various events happening across the country.

Partnerships

Linking your Explore Your Archive event or launch activity to a wider series maximises impact, coverage and awareness. In our case this year, there were 19 participating organisations taking part in 25 events including lectures, exhibitions and tours; and five organisations that submitted 'Featured Archives' to the Explore Your Archive website.

Joanne Carroll (ARA, Ireland Campaigns Officer), Gerard Byrne (ARA, Ireland Chair) and Anne Cassin (RTÉ and EYA 2018 Ireland Campaign Ambassador). Photo call facilitated by DHR Communications; photographer Marc O'Sullivan. Courtesy of ARA, I



Anne Cassin, Explore Your Archive ambassador for Ireland. Photo courtesy of RTE.



Joanne Carroll (ARA, Ireland Campaigns Officer) and Niamh Ní Charra (ARA, Ireland Communications Officer) at the launch of EYA 2018 in the National Library of Ireland. Courtesy of ARA, I

Social media

ARA Ireland's communications officer, Niamh Ní Charra, made extensive use of social media to promote the Explore Your Archive campaign; highlighting events daily both on Twitter and Facebook, sharing Irish archives' own social media postings, announcing the campaign's headline daily hashtags and sharing posts relating to them.

The wider public engagement on social media was really strong, and the daily hashtags trended in Ireland every day, reaching number 2 in Ireland for the always popular #hairychives. In total, approximately 600 tweets were posted or shared during the launch week that were liked or retweeted by others, and we had almost 2,500 profile visits.

Historian Professor Margaret MacMillan and conservator Jeff Cargill honoured by UK All-Party Parliamentary Group on Archives and History

Jon Elliott, ARA's head of public affairs, outlines the ninth annual 'Lifetime Achievement Awards' to be presented on 2 July 2019 in Westminster, and opportunities for ARA sections to nominate recordkeeper recipients from 2020

The committee of the UK All-Party Parliamentary Group (APPG) on Archives and History has announced that it will honour the work of historian Professor Margaret MacMillan CC CH and archive conservator Jeff Cargill with its annual 'Lifetime Achievement Awards'.

The winners will receive their certificates formally at a special lunch in the House of Commons on Tuesday 2 July 2019, immediately after the group's annual general meeting.

First Canadian historian recipient

Professor Margaret MacMillan CC CH is Honorary Fellow of Lady Margaret Hall, Oxford and was Warden of St Antony's College, Oxford from 2007 to 2017. She received an honours BA in history from the University of Toronto (attending Trinity College, where she would later become Provost from 2002 to 2007), and a BPhil in Politics and DPhil (1974) at Oxford (attending St Hilda's College and later St Antony's College). Her doctoral dissertation was on the social and political perspectives of the British in India. From 1975 to 2002, she was a professor of history at Ryerson University in Toronto.

Professor MacMillan is the author of *Women of the Raj*, *The War that Ended Peace*, *The Uses and Abuses of History* and other notable works. In addition to numerous articles and reviews on a variety of Canadian and world affairs, she has co-edited books dealing with Canada's international relations, including with NATO, and with Canadian-Australian relations. Her research has focused on the British Empire in the late 19th and early 20th centuries and on international relations in the 20th century. In 2018, Professor MacMillan recorded the Reith Lectures - entitled *The Mark of Cain* - exploring the tangled history of war and society (now available on demand on BBC Radio 4). The lectures were recorded before audiences in London, York, Beirut, Belfast and Ottawa.

Nick Thomas-Symonds, MP – principal chair of the All-Party Group – commented:

"Professor MacMillan is one of Canada and the UK's foremost historians. A great-granddaughter of David

Prof. Margaret MacMillan: image courtesy of The Halifax International Security Forum – 2017. CC BY-SA 2.0.





Jeff Cargill at work: photo courtesy of catherinapetitvanhoey.blogspot.com

Lloyd George, she also has close connections by family to Parliament. Her work exploring why groups, whether nations or religions or gangs, get into conflict, and why individual men and women fight, gives her historiography a much wider and contemporary relevance, helping us explore social divisions and group identities from new perspectives. I am delighted that she is accepting this award and that her sister Ann - the Canadian Broadcasting Corporation's London correspondent for almost forty years - is joining us on 2 July as her special guest."

An outstanding career in conservation

Nominated by his peers in the ARA preservation and conservation community and the ARA Board, Jeff Cargill is the first conservator to receive this award. Jeff recently retired from Hertfordshire Archives and Local Studies. He has worked in a number of archive conservation roles across a distinguished career, including the National Library of Wales and Cheshire and Buckinghamshire record offices. He was also a visiting lecturer at Camberwell College in London (specialist conservation training centre) for three years.

Jeff has been an instructor on the sector-leading ARA conservation course for many years, being the UK and leading international authority on the conservation of mediaeval wax seals. Most - if not all - the archive conservators in the UK in the last twenty years will have been taught by him. As well as his opinion-leading and influencing work on seals, Jeff has also been a leading light in the use of the leaf-casting method of the repair of paper documents.

Lord Clark of Windermere, PC, co-chair of the All-Party Group, said:

"I am delighted that the All-Party Group has chosen the first-ever archive conservator to receive this award. This highly-specialised community represents a 'thin red line' in the conservation and preservation of some of our most important and fragile documentary heritage. It is

right that - though this award to Jeff Cargill - the all-party group is also recognising the outstanding contribution of archive conservators everywhere."

This is the ninth All-Party Group Lifetime Achievement Awards to honour the work of record-keepers and historians. Previous recipients are:

- Eric Hobsbawm and Lord (Hugh) Thomas in 2011
- Lord (Asa) Briggs and Sarah Tyacke CB in 2012
- Professor José Harris and Gerry Slater in 2013
- Lord (Kenneth) Morgan and George Mackenzie in 2014
- Sir Keith Thomas and Patricia Methven in 2015
- Professor Sir Michael Howard and Heather Forbes in 2016
- John Dunbabin and Michael Moss in 2017
- Sir Tom Devine and Bruce Jackson in 2018

ARA nation, region and section committees: make your own nominations from 2020

The APPG on Archives and History has around 80 parliamentary members and is a cross-party, non-partisan body that aims to support the record-keeping sector and promote the study of history. The group was established in 2010 under the chairmanship of the (now-retired) Dr Hywel Francis, MP. It has been co-chaired since the autumn of 2016 by Nick Thomas-Symonds, MP and Lord Clark of Windermere, PC.

The ARA acts as the secretariat of the group. Up to now, members of the group have nominated the historian recipient and the ARA Board has made recommendations on an ad hoc basis to the group for the recordkeeper award.

From 2020, the ARA Board will open up and formalise its nominations process for the recordkeeper by asking committees of the ARA's sections/regions/nations if they would like to nominate someone. The final decision will, as ever, rest with the all-party group committee, members of which may also nominate a recordkeeper (as they have in the past). For more details of how this will work, contact me at jon.elliott@archives.org.uk

Branching out in social media

Beth Grant – social media coordinator for the ARA Conference committee – introduces Instagram and the possibilities it offers for reaching new audiences

Last month the ARA Conference committee launched its brand-new Instagram account @araconference - not to be confused with our Twitter account @ARAConf.

Many members have already been tempted into the world of Twitter – some even have work accounts, despite the organisational, bureaucratic obstacles that sometimes get put in the way. But comparatively few appear to be on Instagram. So if you're thinking about venturing that way, here are a few tips to get you going.

Background

Instagram is a photo and video sharing platform owned by Facebook that boasts over 1 billion active users globally per month, with up to 500 million of those using the app every single day.

Instagram is like its parent platform in many of its features, so if you know Facebook then you have a head start. When you sign up for an Instagram account, you control a personal profile with a news feed (where your images appear), you can follow other accounts and they can follow you, you can tag, like and comment on images or videos, private message other accounts and enjoy live interactive feeds through 'Instagram TV'.

The main difference between Twitter and Instagram is that Instagram was specifically designed for quick, visual sharing 'on-the-go'. Celebrity followings are by far the most popular reason for an individual to download the app. As of May 2019, footballer Cristiano Ronaldo has the most popular account, with 166 million followers, closely followed by pop-stars Ariana Grande and Selena Gomez.

Why Instagram?

Organisations and businesses are also starting to tap into the billions of global users – many in the younger demographic - literally at their fingertips, and the record-keeping sector is no exception to this.

The number of records, archival and conservation-focused accounts is certainly growing - see below for some popular examples. The reason? Maybe because we may find lots of colleagues and peers in the Twitter-sphere, but Instagram is a perfect way to show-off collections and objects while simultaneously inviting new and previously unexplored audiences into our world. For example, 'a day in the life

of a record-keeping professional': our workforces, techniques and processes.

Unlike Twitter, as well, there is no character limit on the descriptions that accompany posted images, which has added to its popularity as a micro-blogging platform and enables you to go into a bit more of that granular detail that we all love. Instagram therefore sits comfortably in between Facebook and Twitter in terms of what we might call 'professional commitment and maintenance'.

Building momentum

The app's designers also make our lives easier through its 'sharing' features. Now a single photograph can be posted to Instagram, Facebook, Twitter and Tumblr accounts simultaneously, allowing organisations to cater to multiple audiences in one simple post. Audiences can be easily grown further by using hashtags within post descriptions, increasing visibility to users through key-word searches. Once your posts have generated enough interest (through likes, comments and clicks) they will also begin to appear on an individual user's "Explore page" within the app. This is where the most popular global photos and videos feature, as well as similar accounts that may interest you based on your previous searching activity and people you follow. Sometimes this leads to the discovery of brand-new obsessions you never knew you even had!

When you get started, follow us @araconference to see how Instagram can be used, and also explore this year's ARA Conference speaker profiles, our host city for 2019 - Leeds - and to re-live some of the fun from past conferences.

Your starter for five... Top five tips for using Instagram:

1) **Consider your content:** Instagram is a highly-visual platform, so make sure to use eye-catching or interesting images to engage audiences. The weirder and more wonderful, the better! But remember, no one really expects you to be a professional photographer.



2) **Keep your posts short:** a paragraph at most is usually enough. The biographies only serve as extra information, let the images do the talking.

3) **Put your organisational website link in your page biography:** Instagram doesn't allow hyperlinks within individual posts, but if you consistently remind users to "check the bio" it will push traffic to your webpage.

4) **Use hashtags:** Instagram hashtags, like Twitter, pool together all the images using the same hashtags into one feed. This allows users searching, for example, "#archives" to view your posts and identify your account.

5) **Have fun!** Make sure to get involved with trending hashtags, campaigns such as #Archive30 and international days! Don't be afraid to present your collections in a new light.

How people in our sector use Instagram

Here are some example accounts of organisations operating in our sector, for a taster and a sense of how you can leverage Instagram to promote your work, activities, outreach or just stimulate interest/awareness of what you do:

British Library
(@britishlibrary)

The National Archives (UK)
(@nationalarchivesuk)

Unilever Archives
(@unileverarchives)

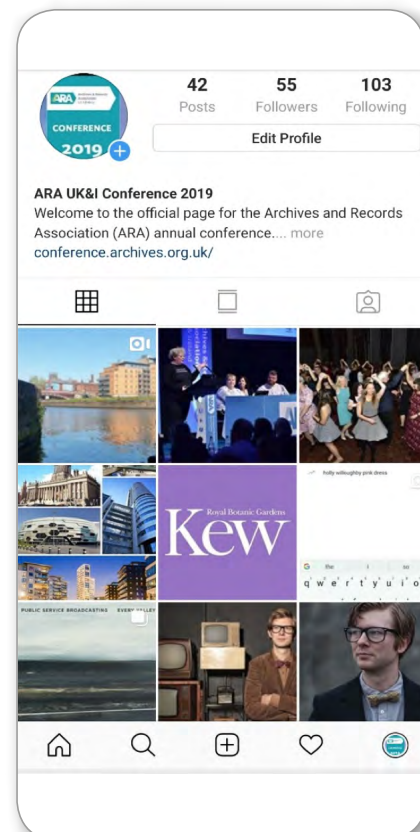
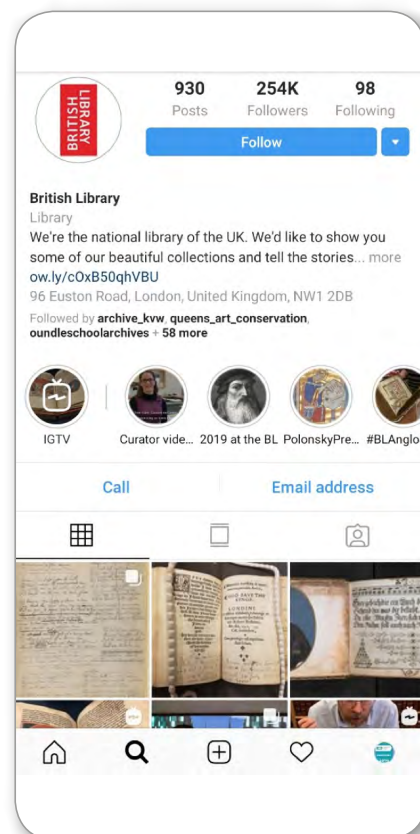
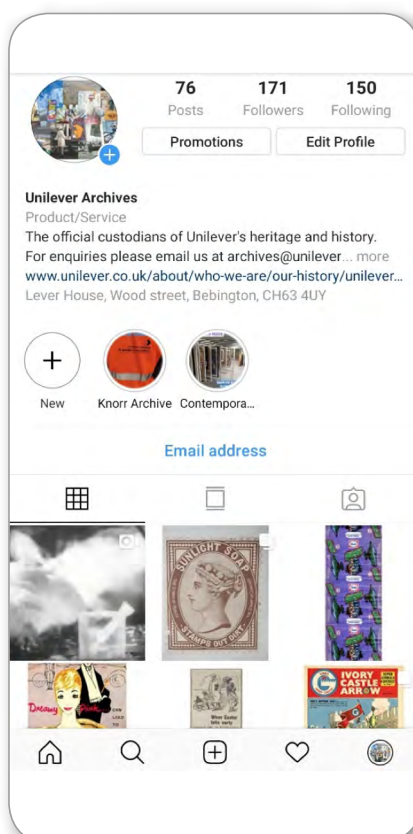
Glamorgan Archives
(@glamarchives)

Bodleian Conservation
(@bodleianconservation)

The British Newspaper Archive
(@thebritishnewspaperarchive)

Conservatory Archives London
(@conservatory_archives)

Dogs in Archives
(@archival.pups)



Have you explored your archive lately? If so, did you Tweet about it?

Chloe Elder, social media coordinator for Explore Your Archive, talks us through some improvements and updates to the campaign in 2019, particularly a much bigger social media focus.

If you've been on Mars for a few years, or haven't yet read Joanne Carroll's excellent piece in this edition on last year's Ireland launch of the campaign, you may not know that Explore Your Archive is an archives awareness campaign coordinated by the Archives and Records Association across the UK and Ireland. We provide a range of marketing and information templates with materials available on our website.

In previous years, the campaign has been characterised by its annual November launch week. In social media terms, this features a week of themed hashtags alongside the launch events, individual or regional activities and other promotional work across the UK and Ireland.

New from 2019

This year, we have been making more of an effort to stress the fact that Explore Your Archive has always been a year-



long campaign, with archives of any kind able to draw on the campaign branding and material to support their activity or activities at any time of the year that suits them. The materials include poster templates, digital logos and practical advice and guidance to get you started. As part of this, we have been updating the Explore Your archive website (www.exploreyourarchive.org) to include Featured Archive slots and more interactive links.

Leveraging social media

Since February 2019, the Explore Your Archive Twitter account (@explorearhives) has been presenting a new themed hashtag each month, which will continue until we hit this year's campaign launch week from the 23 November to the 1 December.

We introduced the wider campaign focus to increase the visibility of Explore Your Archive and what it has to offer. The principal goal of the social media expansion, however, is to create a virtual venue in which individuals and institutions can show off or market their work at any time with minimal effort and resources, share their experiences, gain a wider audience, and make new connections within the sector.

To theme or not to theme...

Surveys of the campaign, since it started eight years or so ago, have regularly told us that the sector doesn't like overarching themes imposed from above. We have kept faith with that directive, so for this year's campaign, suggest a special effort this year to join in on social media to celebrate archive services and the people who work with, study, use, and love archives and records. Given that past activities – especially in the November launch week – have focused on collections (and this is likely to continue during launch week in 2019), we hoped to this could offer an outlet for

ARCHIFAU

Explore Your Archive in
Wales. Image copyright:
Archives and Records
Association (UK & Ireland)

**GAEL I ARCHWILIO
DARGANFOD
DATGELU
CYSYLLTU
YMWNEUD
YMHOLI
DYSGU
DYCHMYGU
CREU
CANFOD
DATGLOI
AGOR
DADLENNU
DATHLU**

Fe synnwch beth ddaw i'r golwg.
Archwiliwch Eich Archif.

**ARCHI'VE
EXPLORED
DISCOVERED
FOUND
DETECTED
CONNECTED
ENGAGED
UNEARTHED
LEARNT
IMAGINED
CREATED
UNLOCKED
OPENED
REVEALED
CELEBRATED**

You'll be amazed what you might uncover.
Explore your archive.

arc

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Irafnidiaeth

Advocacy



professionals, volunteers, interns, students and enthusiasts to share their experience beyond the *stuff*.

In January, we brainstormed a hashtag for each month from February to December. We also started to shout about it on Twitter. We introduce a new hashtag at the start of each month, alongside the consistent #ExploreYourArchive and #explorearhives tags. Posts with either of these hashtags will get a like and a retweet!

Also, we couldn't manage the campaign without the use of Tweetdeck (check it out, it's free!). With Tweetdeck, we follow multiple hashtags at once and schedule our tweets to publish at a set time. This means we can tweet often and consistently (which is crucial to build our audience), regardless of personal or professional schedules.

How you've responded so far

Having the year planned ahead of time meant that we could share all of our hashtags at the start of the campaign. This allows time to plan posts in advance. As a volunteer-run campaign ourselves, we recognise that many members may not always have the time set aside to focus on social media outreach. And, hopefully, providing a month for each hashtag will mean there's time for everyone to participate in some shape or form.

In February, we kicked off with #LoveArchives. All of the responses were, well, lovely! We even tried our hand at



'What's your PhD?' says they. 'Dressing for the arctic, climbing ladders, looking at old books and drawings', says I. My [#ArchiveShelfie](#) in the Irish Railway Record Society [#Dublin](#) [@irishrailways](#) + 1 example from their invaluable collection [@explorearhives](#) [#exploreyourarchive](#)



9:51 AM · Mar 12, 2019 · [Twitter Web Client](#)

6 Retweets 48 Likes



This embroidered postcard was sent home by Charles Cecil Atkin while serving during WW1 [#LoveArchives](#) [#ExploreYourArchive](#)



7:30 AM · Feb 13, 2019 · [TweetDeck](#)

22 Retweets 45 Likes



L is for the way you locate me
O is for the OAIS you need
V is for our value, which is evidentiary
E is even more, even more inside our stores! 🎵

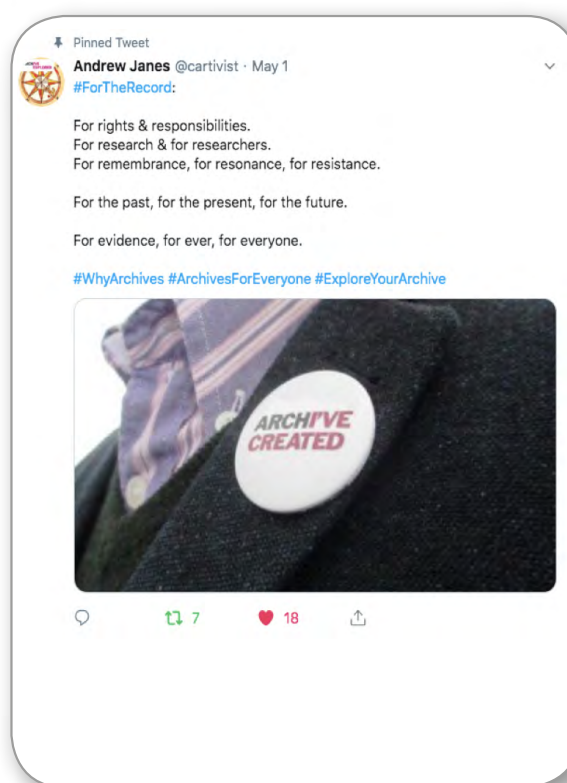
LOVE was made for archiving! [#LoveArchives](#) [#ExploreYourArchive](#)



12:00 PM · Feb 13, 2019 · [TweetDeck](#)

[View Tweet activity](#)

14 Retweets 35 Likes



some romantic archives-themed song writing, viz: In March, we got to see gorgeous faces, portraits, and of course some shimmering shelves with #ArchiveShelfie.

In April, we passed the microphone over to @ARAScot for their widely successful #Archive30 campaign. Explore Your Archive then introduced #ForTheRecord in May, in part to get a bit more serious and to correct misconceptions and 'set the record (and archives) straight' about working in the sector.

What we're learning

Overall, running the Twitter campaign is an iterative process. It requires regular self-assessment and the flexibility to adapt to what works best for you and your followers.

Twitter's Analytics function has been instrumental in helping us monitor impact. With it, we track growth, see how many people we've reached, and see our top Tweets. Twitter Analytics provides an easy way to track which Tweets earned the most likes, the furthest impact, and generated the most engagement (a percentage of how many people who saw it liked or commented).

Since February (and at the point of writing this), we've gained over 360 followers. Our Tweets average over 65,000 impressions per month on Twitter. But that's just our account. Explore Your Archive exists as a means to raise the voice and extend the reach of those who participate. (Speaking for myself, compared with other Tweets from my personal account, posts tagged with #ExploreYourArchive have received at least twice as much engagement!) We welcome ideas and suggestions to make the campaign work for you.

Developing in response to participation also allows us to see our own campaign in a new light. Twitter users bring their own perspectives and add fresh interpretations to our themed hashtags. For example, Andrew Janes, archivist at The National Archives (UK) (@cartivist), added his own poignant take to #ForTheRecord (check it out).

Though it's still early days, we are consistently impressed with the enthusiasm and creativity with which everyone has participated in our new and evolving on-line and on-the-ground Explore Your Archive campaign.

Do you know any archivists, conservators or records managers who deserve recognition for their achievements?

The ARA celebrates the excellence and contributions of individuals and teams in our sector. Now is your chance to celebrate the best of what we do and help raise the profile of archivists, conservators and records managers across the UK and Ireland.



To celebrate the achievements of record keeping professionals and their contribution to society, the ARA has four excellence awards. These complement longer-standing schemes, such as those given to community archives and volunteers, nominations for lifetime achievement to the All-Party Parliamentary Group on Archives and History, the Ellis Prize for archive theory and practice and the ARA FARMER award for the best student dissertation each year.

The ARA excellence awards are also about raising awareness of what we all do - and why we do it - to the wider public. Nominations for 2019 opened on 8 May 2019, and the deadline has been extended until 9 June 2019. Voting will take place from mid-June 2019. Winners will be notified in July and receive their awards from August. You can find more information here: <https://www.archives.org.uk/what-we-do/ara-awards-for-excellence.html>

Award options

There are four Awards available:

Distinguished Service Award (DSA)

This award recognises individual conservators, archivists or records managers for career-long achievement and/or outstanding work, e.g. successful management/implementation of a project; external fundraising that has transformed a resource or service; significant improvements to service delivery, etc.

Record Keeper of the Year

This award acknowledges achievement by an individual archivist, conservator or records manager within the last eighteen months at any career stage.

Record Keeping Service of the Year

This award recognises achievements by an archive, conservation or records management service or operation within the last eighteen months. A service must employ staff with appropriate qualifications in order to be eligible, but can be nominated from any one of the three professional sectors.

New Professional of the Year Award

This award recognises the achievements by an individual member of the ARA's section for new professionals within the last eighteen months. This award has switched from an autumn timeline to join the timeline of the other ARA Excellence Awards from 2019.

Nomination

The nomination rules and process for each Excellence Award are:

- i) **Distinguished Service Award** - a simple nomination form. Up to three DSA nominations each year can be approved by the ARA Board (there is no open vote).
- ii) **Record Keeper of the Year/Record Keeping Service of the Year** - a form with prompts, seeking reasons for nomination. Anyone or any group can nominate, not just ARA members.
- iii) **New Professional of the Year** - a short form. Anyone or any group can nominate someone for this award, not just ARA members.

The ARA Board may short-list nominations for New Professional of the Year, Record Keeper of the Year and Record Keeping Service of the Year if there is a large number of nominations. The names of short-listed candidates and supporting evidence will be posted on the ARA website in advance of voting. Those nominating individuals or services may submit up to five digital or scan images to support their nominees. Voting itself for these three awards will be open to the public and encouraged by ARA publicity efforts.

Why do we encourage external voting?

The awards are aimed at celebrating success and to encourage participation by wider, external audiences. Any publicity generated will raise awareness and of the three professional sectors that make up the ARA family.

What are the prizes?

Rather than a monetary prize, the awards deliver acknowledgement of achievement by peers, customers, allies and friends in an area where success and innovation is seldom recognised. Winners receive high-quality trophies and certificates that they can keep permanently. Remember: great achievers inspire and encourage the whole profession. Let's celebrate them.

If you have any further questions please contact the Awards Secretary at awards@archives.org.uk



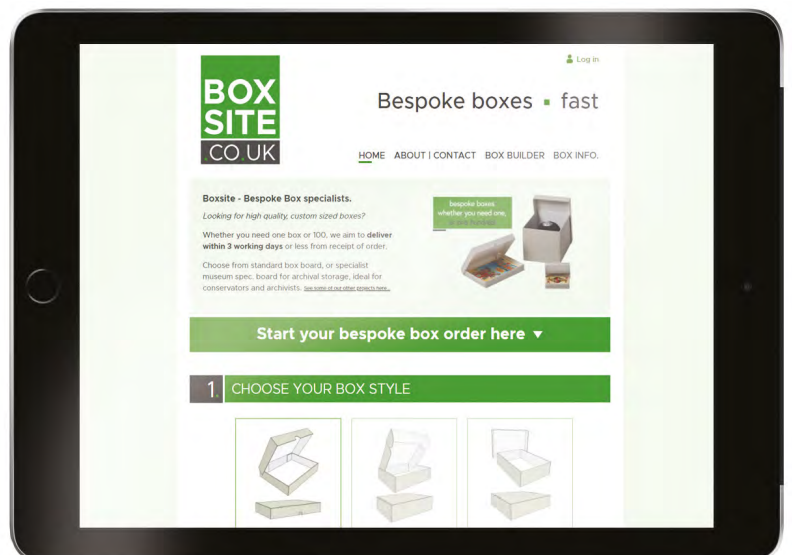
Bespoke archival boxes • **Fast**



For bespoke conservation
specification boxes,
made to the mm,
whether you need 1 or 100

Go to
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a service from
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Queens Hotel, Leeds

28-30 August 2019



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Association
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CONFERENCE

2019

