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**'New Dawn':  
archives as  
inspiration  
for art**



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/ Black Country  
Visual Arts wins  
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Fund support**



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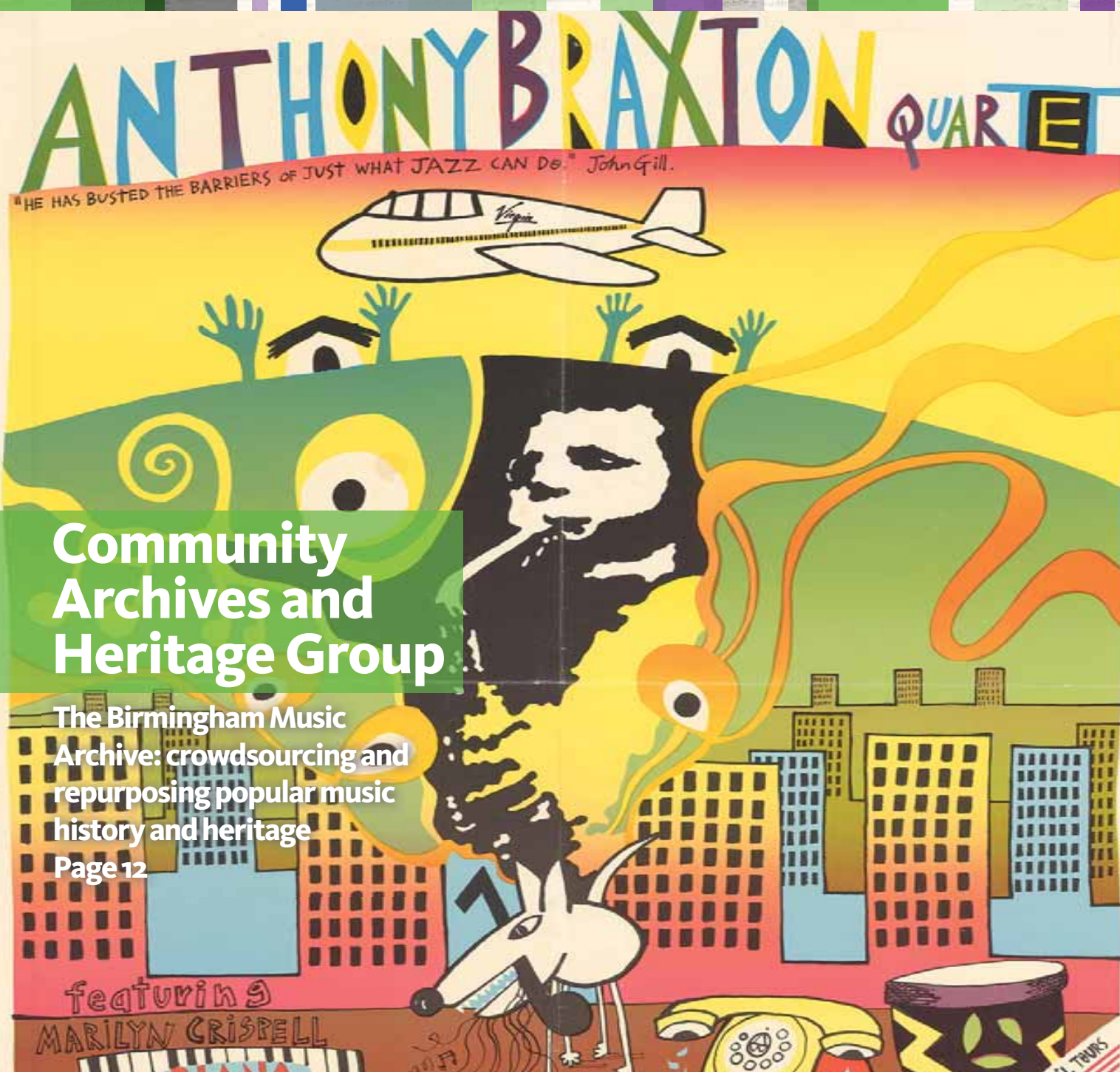
**International Council  
on Archives' Section  
for Business Archives,  
Atlanta 2016**



## Community Archives and Heritage Group

The Birmingham Music  
Archive: crowdsourcing and  
repurposing popular music  
history and heritage

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# Call for Core Training Co-ordinators

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

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

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

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

**Lizzy Baker, ARA Training Group**

**Email: [lizzy.aratraining@outlook.com](mailto:lizzy.aratraining@outlook.com)**

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



## Welcome to ARC Magazine September 2016

Welcome to the September issue of ARC, which shines the spotlight on the Community Archives and Heritage Group (CAHG) section of ARA. The CAHG supports and promotes community archives in the UK and Ireland, brings together bodies and organisations, and provides a forum for the exchange of views and information.

You can discover more about the CAHG on their website and on Twitter:  
[www.communityarchives.org.uk](http://www.communityarchives.org.uk)  
 Twitter: @CArchives

This issue focuses on the annual CAHG conference and Community Archives and Heritage Awards, which took place in July 2016. The awards celebrate the contribution of community archives to the sector, and promote good practice across the archives world.

The issue also includes a range of articles that reflect the outstanding and widespread work of community archives beyond the CAHG. The authors demonstrate not only how archives and communities interact, but also how archives are used to foster – and even empower – previously undocumented communities. Highlights include the Speak Out exhibition at the London Metropolitan Archives, which directly addresses the marginalisation of Lesbian, Gay, Bisexual, Trans and Queer+ (LGBTQ+) people in London's history. Another key article examines the Black Country Visual Arts (BCVA) project, which is creating a photographic archive of Punjabi migration to Birmingham between 1960 and 1989.



Finally, thank you to Sue Hampson, CAHG Chair, for commissioning many of the articles, and for her assistance in putting together this issue of ARC. I am also grateful to those authors who submitted articles to a tight deadline. Your hard work and dedication is appreciated.

**Ellie Pridgeon**  
Editor

**ARC Magazine** is the monthly publication that is published by the Archives & Records Association (UK and Ireland)  
 Prioryfield House  
 20 Canon Street  
 Taunton  
 Somerset  
 TA1 1SW  
 Tel: 01823 327030

**ARC Magazine** advertising enquiries to:  
[sam@cabbell.co.uk](mailto:sam@cabbell.co.uk)  
 or phone Sam Rogers on  
 0203 603 4950

Send articles/comments to:  
[arceditors@archives.org.uk](mailto:arceditors@archives.org.uk)  
 ARC Magazine design by Glyder [www.glyder.org](http://www.glyder.org)

Front cover: Anthony Braxton Arts Council England jazz tour. 1985. Photograph copyright Birmingham Music Archive.

### DISCLAIMER

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

[www.archives.org.uk](http://www.archives.org.uk)

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## opening lines



A year has now passed since we were proud winners of the Community Archive and Heritage Group (CAHG) of the Year 2015 and I was sitting nervously waiting to do a presentation about the project at the CAHG conference. How time flies!

We have spent the year working on new ways to engage people with our small but fascinating archive of material – all based on the area of Salisbury around the Milford Street Bridge, and in particular the effect of the building of the ring road in the late 1960s.

We have always used art as a medium to educate, inform and engage people. The first part of our project, in 2011, was the creation of a huge historical mural on the side wall of the Milford Street Bridge. It was so successful that we were commissioned by Salisbury City Council to create a mural on the opposite side to celebrate the Diamond Jubilee. The designs of both murals came from research and from donated photographs, and also crucially through the recording of oral histories.

Realising that we wanted our archives to be easily accessible we spent 2013/14 making our website: [www.milfordstreetbridgeproject.org.uk](http://www.milfordstreetbridgeproject.org.uk) We have had contact from people in Norway, Belgium and the USA via the website, which has to be good! We were especially delighted to have our hard work on the website recognised by CILIP (The Chartered Institute of Library and Information Professionals) who gave us their Alan Ball Award for best local e-publication (jointly with Buxton). A great cause for celebration!

Another cause for celebration in the last year was our pilot project to create a community historical mosaic. We focused on just one street in the area (Winchester Street) and ran a series of participatory workshops for adults to explore the street's archive and subsequently help to make a large mosaic depicting some of that history. It was a great success – over 70 people of all ages took part and really engaged with the whole process, as well as making a stunning mosaic now in situ on Winchester Street.

The mosaic was such a success that we are hoping to focus on five more streets, starting later this year. This depends on us getting the funding...and of course that may not happen. Competition is stiff, and if you work across two fields as we do (with heritage and art), sometimes it is hard to find the right grants for which to apply. As Project Co-ordinator, that is my job, and I know from experience that writing grant applications is really hard work, sometimes for no reward. It can be hard to keep up the enthusiasm after a grant application is turned down. Luckily for me our team, supporters and especially our volunteers keep me going.

In the year since the conference, our project has had some peaks and also some troughs, but we are sure that we will still be going strong and engaging people in Salisbury and beyond in new and interesting ways in a year's time.

**Clare Christopher**

Milford Street Bridge Project, Salisbury

[www.archives.org.uk](http://www.archives.org.uk)

## Registration news

Following the assessment of portfolios in 2015, the Assessors have made the following observations. These may be useful for candidates currently working on their own portfolios. Feedback from previous years can be found on the Registration page of the ARA website.

1. The Annual Assessors' Meeting noted that candidates, who resubmitted having taken note of the assessors' feedback from their first submission, have been very positively assessed second time around.
2. Reflective learning is the essential part of what Registration seeks to support. Unsuccessful candidates have often undertaken admirable activities but not demonstrated sufficient reflection across their wider professional practice.
3. Rushing your portfolio is unnecessary, despite upcoming changes to Registration. Rushing rarely produces a good portfolio and limits the benefits of reflective learning to the candidate.
4. Ensure that the evidence submitted is itself not confidential and contains no sensitive personal data. Redacted evidence can be submitted where required.
5. Ensure that for every credit, you clearly state what you as the candidate actually did, especially for work achievements or other activities undertaken as part of a team.
6. Ensure credits are focused: that the title reflects the core element of your learning activity. Discussing multiple activities can be helpful if demonstrating follow-up and continued benefit but should clearly follow on from the initial activity.
7. Ensure you have discussed your portfolio at completion with your mentor, so that they have an overview of and can comment on your development as a professional over time, not just individual credits. This will enable your mentor to write a stronger reference.
8. Do not try to shoehorn credits into development areas that are unsuitable in order to make the portfolio look more balanced. These credits often struggle to meet the assessment criteria for the submitted development area, which can weaken otherwise effective credits.
9. Make sure you include the appropriate information in each section of the learning outcomes form, using the headings given. While this is not crucial to assessment outcomes, it helps the assessors and ensures your portfolio looks professional.

10. Similarly, ensure the portfolio as a whole has a professional approach, with effective numbering, clear cross-referencing and proof-reading. Ideally, get your portfolio proof read by someone who has not seen it before, to minimize spelling and grammatical errors.

11. It is the strong feeling of the assessors that where possible, a candidate's mentor should not be their line manager; a different relationship can be highly beneficial to candidates and result in more successful portfolios. Given the opportunities of social media for enabling remote communication, looking beyond your immediate area for a mentor is more feasible than ever before.

### Contacts:

General Registration Scheme Enquiries:

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

Registration Scheme Events Enquiries:

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

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

Registration Scheme Communication:

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

Registration Scheme Mentor Queries and Advice:

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

### Richard Wragg

Communications Officer,  
Registration Sub-committee

*“Don't forget: Existing candidates have 13 months to submit their portfolio under the existing Registration Scheme.”*

### Correction:

In the June 2016 Registration News column, newly-enrolled candidates were mistakenly identified as Registered members of ARA. I apologise for the error and any confusion that this has caused. The newly-enrolled candidates are: Louise Clough (mentor: Heather Romaine), Lynsey Darby (mentor: Matti Watton), Stacey Dyer (mentor: Louisa Blight), Rosemary Everritt (mentor: Ivone Turnbull), Carol Ince (mentor: Susan Corrigan), Lucy Shepherd (mentor: Susan Snell), Matthew Antony (mentor: Andrew Janes). We wish them good luck with their progress and look forward to correctly announcing their successful Registration in due course.



# ARA app – a new addition to the family

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

We envisage that the app will soon become your main gateway to everything on the ARA website, giving you greater flexibility of access, so that you are not tied to a desktop or laptop. Initially, it will just contain major communications. Over time, more content will be added. Eventually, the app will develop into a mobile hub for members to access information and, hopefully, audio/video content and webinars. Our goal is to improve member experiences and deliver added value, including in terms of the immediacy and flexibility with which members can receive and share information.

## What's on the app right now?

- ARC magazine
- ARC recruitment
- ARA today
- News from the website
- Conference details and handbook.

## Why do we need an app?

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

Firstly, like any membership organisation and professional body, we need to keep abreast of technology and enhance our offering to members. Mobile apps are also now commonplace, with many people now using them on their smart phones; so having an app is just part of the 'new-normal'. So we decided to do that alongside developing the app, which will bring resources like ARC Magazine, section news and other items to your

smartphone and (thereby) closer to your fingertips, as well as helping you share more information, more quickly, with each other.

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

## Additional benefits

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

## What's being considered for future development?

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

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

## Operating systems

The ARA app is available for three types of devices:

1. iOS – that's Apple devices, such as the iPhone and iPad. [Must be version iOS version 7 or above.]



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

## How to download

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

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

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

## The benefits

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

- Efficiency – faster communication; you'll get (and be able to share) information more quickly.
- Mobility – information – eg, on job opportunities - will reach your device wherever it is (and you are).
- Convenience – you can keep in touch wherever and whenever it suits you, ie wherever there's a mobile connection.
- Web-enabled access – when we publish new documents and information with the app, it can be web enabled, with links taking you straight to the website or hyperlink connection being referenced.
- Engagement - the app enables ARA to better engage with members, and enables members to better engage with each other.
- Value for money – the app helps us reduce publication printing costs and offers another platform for possible advertisers: all this helps us redirect resources to front-line priorities and keep ARA membership subscriptions as low as possible.
- A better environment - by reducing the amount we print, we use less paper and materials associated with packaging and distribution, and emit fewer greenhouse gases.
- Professional development - we hope that the app will open up new opportunities to hold webinars and other video/audio content.
- Things we haven't thought of yet! - we'll welcome members' ideas on how the app can grow and develop in the coming years.

## We need your feedback

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

## John Chambers

CEO, ARA

# Collecting Matters: diversity and sustainability in community archives

The archival heritage of the country can be likened to an eco-system, which ranges from major archive collecting institutions like The National Archives (TNA), to the web of local archive services and self-curated collections as diverse as Canterbury Cathedral and Clarks Shoes archives.

Community archives are part of this ecology as important expressions of local identity – interests that cannot be fully represented by larger services, no matter how well-intentioned.

Archives can privilege the activities of established institutions, whether of the State, the Church, or a multinational business such as BP. However, the archives of institutions alone give a very incomplete and partial perspective on our past. The Community Archives and Heritage Group (CAHG) is there to ensure this does not happen. As the national advisory group for community archives and heritage, it brings together bodies and organisations interested in this sector. It aims to share best practice, offer guidance and support, and facilitate the exchange of ideas and information, through both its website and annual conference:

[www.communityarchives.org.uk](http://www.communityarchives.org.uk)

In July, CAHG held its 10th annual conference on the theme of sustainability, highlighting the group's contribution to securing a diverse archival heritage where local and community identities – sometimes of historically non-influential voices – are secured for future generations.

TNA encourages this wider pluralism of collections by supporting CAHG through its financial assistance for ARA, to ensure that many historic narratives come together to form an archive network that fully reflects the complexities, diversities and identities of England, Ireland, Scotland and Wales.

## Philip Gale

The National Archives

# 10 years of Community Archives and Heritage Group conferences: keynotes, lunches and awards

This year on 12 July, the Community Archive and Heritage Group (CAHG) organised their 10th community archives conference, as always at University College London (UCL) in central London, jointly hosted by the UCL Department of Information Studies (DIS).

At the time of the first conference in 2007, we were not part of ARA, but affiliated to the National Council on Archives (NCA), and known as the Community Archives Development Group. The theme of the first conference was ‘shared community memories’, and at times it has felt as if we were playing conference title bingo, juggling words like community, heritage and sustainability in different orders. In truth, the conferences have covered many important themes, including partnership between community and established heritage bodies, the impact of community-based heritage activities on sustaining communities, audio-visual heritage, industrial heritage, education, communicating and disseminating community heritage, volunteering, and most recently the sustaining of community archives and heritage groups themselves.

The success of the CAHG conference has – in no small part – been due to kicking off with a high profile and relevant keynote. There was certainly a real buzz of excitement at the first conference when Tony Benn began proceedings. His advocacy for the importance of history and of people investigating their histories soon had the audience enthused. I spoke

immediately after him, and have never had to follow such a class act. Other prominent MPs who have taken the opportunity to speak about the value of heritage – particularly community heritage – include Ed Vaizey and Tristram Hunt. Academic keynote speakers have included CAHG’s own Nick Barrett, the sadly missed Lisa Jardine, and the hugely popular Michael Wood.

We have also been lucky enough to hear from a succession of leading figures from the archives and heritage sector, including Gerry Slater (former Director of the Public Record Office of Northern Ireland), Carole Souter (Chief Executive, Heritage Lottery Fund), Katy Goodrum (Chair, ARA) and this year Roger Bowdler (Director of Listing, Historic England). The calibre of the keynote speakers that we have been able to attract to this relatively small conference speaks highly of the regard in which community archive and heritage work is now held.

As much as the keynotes have been important and started the day off well, it has been the presentations from community archivists and those who work with them that have often been the most memorable (and useful). Amongst the presentations that I

particularly remember are Matthew Champion from the Norfolk Medieval Graffiti project, the history of the Bata shop factory and community, the performance by the young people involved in a project with Surrey History Centre looking at the history of the treatment of mental health patients, the artist JoJo Taylor introducing her work with the Hertfordshire Threads of Time project, and Ajamu X from the rukus! Black LGBT archive. Others will have their own favourites.

The topics of the presentations and the groups have been very varied. Over the 10 years, the conference has hosted a diversity of subjects and approaches, including cultural diversity, with a number of speakers introducing their work relating to African Caribbean and Black British histories, women’s and feminist archives, and LGBT archives and oral history projects. We have also seen a variety of heritage approaches, including film, oral history, archives, boat restoration, youth projects, and artistic engagement with community archives.

Although most of the presentations have been by groups introducing their work, we have also been able to draw on some expert speakers to give advice and guidance on particular challenges

or skills such as fundraising, digital preservation, copyright, social media use, film preservation, and most recently mapping for community archives.

For the last five years, the CAHG has been a central part of the conference. Before the awards, we had the rather more chaotic – but always exhilarating – quick-fire ‘show and tell’ sessions, with two minutes to tell us all about a group’s work. For the last five years we have found a better (or at least calmer) way of highlighting the great work of new and established groups, with a range of different and evolving categories. Among the well-deserved winners of the overall Community Archive of the Year have been Marden History Group, Beyond the Point, Jura Lives, and the Milford Street Bridge Project.

For UCL and the DIS, it has been a great privilege to host jointly the Community Archives conference. It is always a pleasure to have between 100 and 150 delegates drawn from across the country, and from many different backgrounds and interests coming into the university. In the early years, we may have dragged our visitors around the university, but in the last few years we have settled down into a very successful pattern. Lunch has always been of crucial importance – not just the conversations about was there enough or too much food – but as a time for networking. Always the most important part of a Community Archive conference are the delegates, truly a wide and varied group with many regular attendees. Many people in the audience one year were speaking the next year. The conference and the lunchtimes offered the perfect opportunity for delegates to hear what others are doing, and share their

**NOMINATIONS OPEN**

**COMMUNITY ARCHIVE AND HERITAGE AWARDS 2015**

Beyond the Point  
Previous winners  
Community Archive and Heritage  
Group of the Year

Jura Lives  
Previous winners  
Community Archives and Heritage  
Group of the Year

**Community Archives and Heritage Awards 2015**  
Celebrating the importance of community archives and heritage

Nominations are now open for the Community Archives and Heritage Awards 2015

Nominate your group for any of the four categories  
Inspiration, Innovation, New Group or Website of the Year

For further information  
[www.communityarchives.org.uk](http://www.communityarchives.org.uk)

Community Archives and Heritage Group | ARA Archives & Records Association UK & Ireland | Supported by Sticks Research Agency

Nomination poster for the CAHG Community Archive and Heritage Awards 2015. Photograph copyright CAHG.

own knowledge and experience. We have always said that the Community Archives conference should not always stay in London as it has for its first 10 years, but should visit other parts of the UK and Ireland. Whatever happens, it has been an exciting first ten years!

**Andrew Flinn**  
Vice-Chair, CAHG / UCL





CAHG conference in recent years. Photograph copyright CAHG.



CAHG conference in recent years. Photograph copyright CAHG.



CAHG conference in recent years. Photograph copyright CAHG.

# Celebrating community archives: the Sustained Achievement Award

The theme of our conference this year was ‘Sustaining community heritage: 10 years of celebrating community archives’. It certainly has been an amazing 10 years, seeing CAHG going from strength to strength. Looking back, we have transformed our website, added video and film guidelines, hosted six regional conferences – and yes I’m celebrating our success! None of this happens without a dedicated team, working together and achieving results.

I was delighted to have been instrumental in introducing a new award for 2016 – the Sustained Achievement Award, celebrating those groups who have managed to maintain high standards, demonstrated good practise, raised funding, and generally just kept going against the odds. These are usually the small community / heritage groups, run by a few volunteers, who would not qualify for the main award categories, but deserve recognition for the contribution they make to their local community.

*“These are usually the small community / heritage groups, run by a few volunteers, who would not qualify for the main award categories, but deserve recognition for the contribution they make to their local community.”*

This was very close to my heart as my experience of archives is at ‘grass roots’ level. I understand how difficult it is to recruit and retain volunteers, and to keep interest and activity levels stable as the initial euphoria recedes.

Sustained Achievement Awards were given to:

## Lustleigh Community Archive

The Lustleigh Society was formed in 1978 as a society for lectures on local history. They have successfully integrated a website and social media, and have 118 members who record and collect historic materials and events that are happening today. Their motto is ‘today’s events are tomorrow’s history’.

## Ryde Social Heritage Group

Ryde Social Heritage Group was formed in 2001 by a group of three friends with an interest in their local cemetery, which dates back to the 1840s. They have since launched a website, produced maps of the cemetery, transcribed the memorials, produced promotional materials, and published a book. Local schools are encouraged to visit the cemetery to discover more about the town’s history.

## Rodbourne Community History Group

Many members of the local community (and others now living further afield) have been involved in creating a digital archive of more than 2,500 photographs, plus ephemera, and oral history interviews. The group has built strong links with the local school, libraries, record office, and wide-ranging organisations across the town.

## My Brighton & Hove

Founded as a Millennium project on a budget of £2,000, the My Brighton & Hove website has never received core funding, so pays for its web hosting and other costs through donations, sale of photographs, and occasional revenue from work undertaken by the editor for external bodies. The site is run by a self-governing group of volunteers, some of whom have been with the project for 14 years.

## Fakenham and District Community Archive

Founded in 2002 as an initiative between Norfolk County Council, Library & Adult Education services to digitally collect images of local history of the town and surrounding villages. Despite setbacks, the volunteer-run group has continued, and they now have a website and social media, and attract a younger age group to local history talks and historical town walks. They also publish a monthly ‘local history corner’ newspaper column.

## Hornsey Historical Society

The group has an active membership of 450-500, and has a long and sustained record of serving the local community, and preserving local buildings and public spaces of historical interest. It organises a wide range of activities, talks, visits, exhibitions, guided walks, and open days.

I hope you agree that all the above groups deserve recognition, and I wish them continuing success for the future.

## Sue Hampson

Chair, CAHG



# The Birmingham Music Archive: crowdsourcing and repurposing popular music history and heritage

I founded the Birmingham Music Archive (BMA) in 2010, in order to celebrate the city of Birmingham's rich musical heritage. Just like in Manchester, Liverpool, London and other UK cities, music has helped in the creation of place and shaped local, national and indeed international popular culture. One only has to think of the Beatles, Black Sabbath or Adele, and witness their impact on global music to see this.

However, I always felt that the music and the musicians of Birmingham were never really given the credit they deserved, and that the city itself – in the broadest sense – was missing out on the importance of recognising popular music, and the role it could

play as part of the city's cultural offer. Here I am thinking again of attractions such as The Cavern Club or Beatles Tours in Liverpool, or further afield the Stax Museum or the Home of the Hits Museum in Detroit. In fact, a new report states that the net impact of Beatles-related activity is worth £81.9 million to the city of Liverpool, which helps create 2,335 jobs. So there is real economic benefit in taking music heritage seriously!

So the BMA started life as a modest website that asked people to 'tell us what you know, tell us what you think'. Taking this approach, I was conscious that I had some knowledge of music from the city, but that in reality I only knew a tiny fraction of its history.

Therefore I asked others – people who created or witnessed that history – to tell their stories and help build the Birmingham Music Archive.

Using the Internet to crowdsource Birmingham's music heritage has been a great success, which has resulted in people sending in hundreds of photos, posters, flyers, ticket stubs, and other

*“The memories reveal hidden or forgotten histories of Birmingham and its music, of the spaces and places, and of the entrepreneurs, producers, consumers and communities that come together to create this vibrant cultural heritage.”*

The Clash playing at The Top Rank venue. 1978.  
Photograph copyright Mick Geoghagen and Birmingham Music Archive.

artefacts associated with Birmingham and music. Yet it is the prodigious number of memories that have been uploaded to the BMA – posted as comments – that has really brought the archive to life. The memories reveal hidden or forgotten histories of Birmingham and its music, of the spaces and places, and of the entrepreneurs, producers, consumers and communities that come together to create this vibrant cultural heritage. The memories really enable us to understand the role that music plays in the everyday lives of people.

I take great pleasure in finding out new things about my city, the clubs and venues that no longer exist, or the bands that existed only fleetingly, or the record shops where Brummies would congregate and buy their music.

As the BMA has evolved, I have taken this knowledge, and some of the materials, and created new pieces of work: films Made in Birmingham: Reggae Punk Bhangra, records Eclipse – Corrupted Society, exhibitions Catapult Club and The Click Club, and I am currently developing some new technology to aid in music tours. I am always looking for new ways to re-use and share archival materials, and to create new ways for people to engage with, interrogate and investigate their own histories.

The photographs included here demonstrate the types of materials sent into the BMA. The picture on the right is a beautiful poster advertising an Arts Council of England-supported jazz tour, featuring Anthony Braxton. This is part of the Brian Parsons archive. The picture on the left is a photograph of The Clash playing at a venue called The Top Rank in 1978. Supporting them was a band called The Coventry



Automatics, who soon changed their name to the better-known The Specials.

Anthony Braxton Arts Council England jazz tour. 1985.  
Photograph copyright Birmingham Music Archive.

This is just a brief insight to the BMA and the types of hidden histories that are revealed in online music history and archive sites. There are hundreds – if not hundreds of thousands – of similar sites out there. Go and have a look and get involved!

**Jez Collins**  
Birmingham Music Archive





Digitisation of tithe maps. Photograph copyright National Library of Wales.

# Volunteers bring 1840s Wales to life

## Exploring the tithe maps of Wales

Cynefin is a Heritage Lottery Fund (HLF) project run by Archives Wales, which involves conserving, digitising and transcribing the tithe maps of Wales, in order to create an innovative online resource that will be free for all to access. This online resource will be the first of its kind, and will change the way in which people can access and research the history of Wales through tithe maps. As part of the project, approximately 1,200 maps and 30,000 pages of documents will be transcribed by volunteers. So far, over half the volunteering work has been completed, with over one million records having

already been transcribed by nearly 900 volunteers.

Tithes were payments charged on land users, and originally, these payments were made using commodities such as crops, wool, milk and stock. Tithe maps were produced between 1838 and 1850 following the Tithe Commutation Act of 1836, as part of the process to ensure that all tithes were paid with money rather than produce. They are the most detailed maps of their period and cover more than 95% of Wales. All the maps also have associated apportionment documents that name landowners, land occupiers, field

names, and land uses from the 1840s – information which is extremely valuable as a historical source.

## Conservation and digitisation

Most of the tithe maps have already gone through the conservation process and have been digitised. Conservation treatment includes the repair of damaged maps and the strengthening of fragile ones. Without this specialised intervention, many of the vulnerable maps could never be digitised.

Digitising the tithe maps posed a considerable challenge for the project due to their size – some are longer

than 3 metres. The largest scanners at the National Library of Wales, which are A0 size, were not big enough to digitise over 60% of the maps. A creative solution was therefore needed to enable the digitisation of the largest tithe maps. The solution was to create a custom set-up using a curved magnetic wall. The maps are held in place on a curved wall using strong magnets, and are then digitised in parts using a digital camera. The camera takes multiple, overlapping images of the map – for the largest maps 100 or more shots are needed to digitise the entire document. The images are then reconstructed into a complete map using editing software, before being introduced online.

## Volunteers

Cynefin Wales is a crowdsourcing website which gives people the opportunity to contribute to the project by transcribing and geo-referencing the tithe maps and apportionment documents online. The online system enables volunteers from across Wales – and indeed from all over the world – to participate. The tasks which volunteers engage with online make it possible to connect specific information about each field to particular places on the maps.

Once all the maps and apportionment documents have been transcribed and geo-referenced, the information will be accessible through a searchable web interface, which is currently being developed. The aim is for people to be able to search a unified tithe map of Wales for all the people and places recorded on the tithe maps and apportionment documents. The unified tithe map will also be able to overlay accurately on other maps, such as historic OS maps and satellite maps. This will revolutionise the way



Conservation work on the tithe maps. Photograph copyright Cynefin Project.



Cynefin project logo. Photograph copyright Cynefin Project.

The Cynefin project. Photograph copyright National Library of Wales.

in which people around the world can access and research Wales' tithe maps.

While it is possible for volunteers to start contributing online immediately without training, regular workshops are arranged across Wales to provide support for those who are new to crowdsourcing systems. Volunteer guidelines and tutorial videos are available on the website. For further information about how to get involved and help bring 1840s Wales to life, visit the project website: <http://cynefin.archiveswales.org.uk>

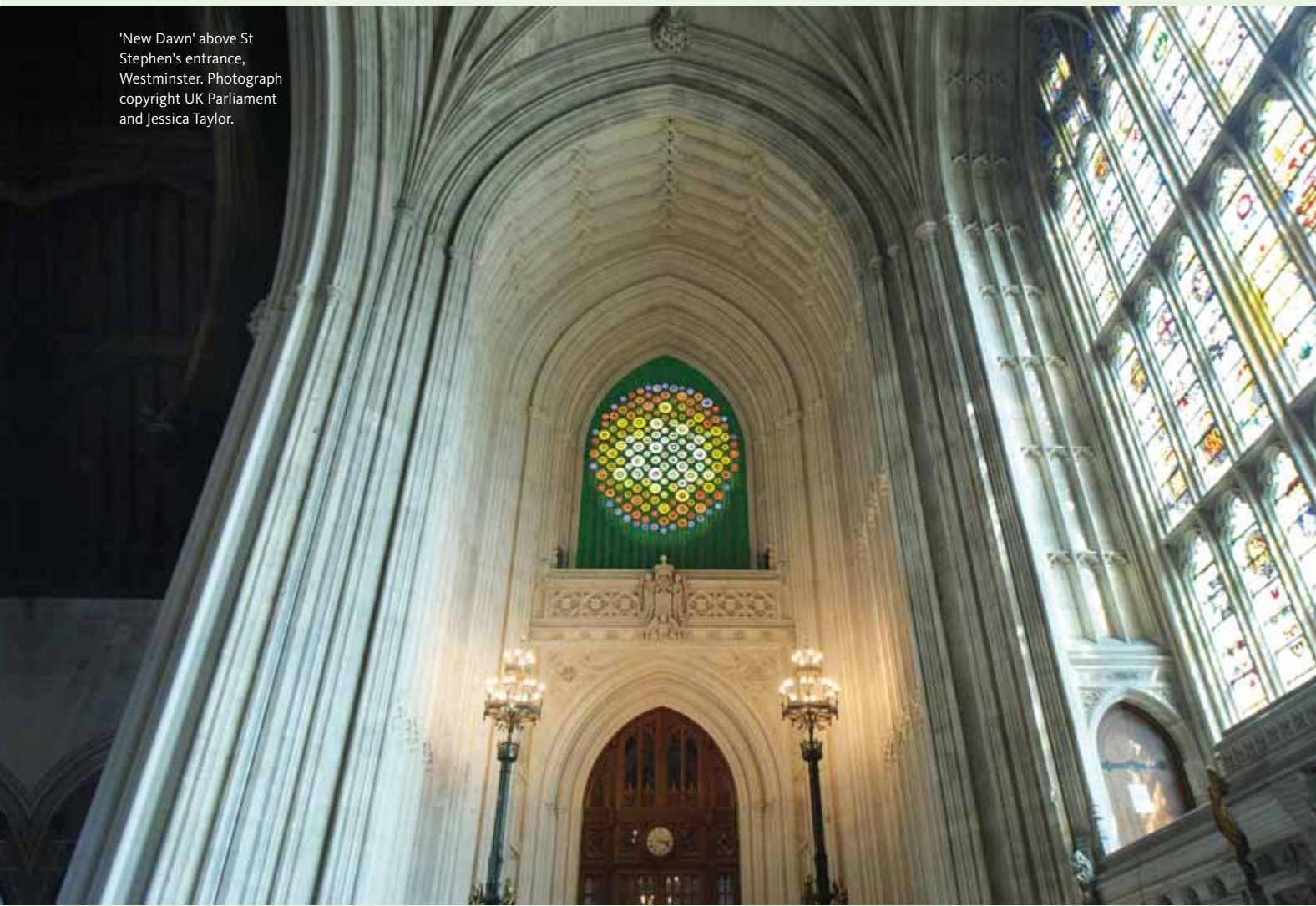
The Cynefin project is run by a partnership led by Archives Wales, and also includes the National Library of Wales and People's Collection Wales. It is mostly funded by the HLF, with support from the Welsh Government's Museums, Archives and Libraries Division, the National Library of Wales, and Archives Wales.

## Carys Evans

National Library of Wales



'New Dawn' above St Stephen's entrance, Westminster. Photograph copyright UK Parliament and Jessica Taylor.



# 'New Dawn': archives as inspiration for art

On 7 June 2016, 'New Dawn' was unveiled in the Houses of Parliament. 'New Dawn' is a major new permanent contemporary artwork by artist Mary Branson, celebrating the Votes for Women movement in Parliament. Commissioned by the Speaker's Advisory Committee on Works of Art, Mary Branson was appointed Artist-in-Residence to Women's Suffrage in 2014, following a competition. She spent a six-month part-time residency exploring the Palace of Westminster, doing research in the Parliamentary Archives, and meeting MPs, peers and Parliamentary staff. She also visited other archives and museums – including the Museum of London, and The Women's Library at the London School of Economics (The

Women's Library @ LSE) – and talked to a number of suffrage historians.

On her first visit to the Parliamentary Archives, Mary was shown the Original Act Room in the Victoria Tower. She was immediately inspired by the 60,000 parchment rolls, writing in her residency diary:

"What an amazing place! Thousands upon thousands of documents on vellum scrolls, piled high in this tightly-controlled atmosphere. Each roll has a small colour-coded paper tag attached, marked with a code for the monarch and the year of their reign. The circular scrolls, the tower and its spiral staircase all share a nice

resonance. I wonder what other treasures this building has in store?"

The eventual design of 'New Dawn' – 168 individually hand-blown glass 'scrolls' – draws directly on the visual language of the Original Act rolls. Made in the colours of the various women's suffrage organisations, the scrolls are individually backlit to ebb and flow with the tidal Thames. Mary designed them to be as much like the Original Acts as possible.

As well as the visual inspiration, Mary's research in the Archives also helped her develop her concept in other ways. She was moved by a set of police reports to the Serjeant-at-Arms in the House of Commons on suffragette activity:

"Four boxes are waiting for me. I take a deep breath, sit down and open it up carefully. As I start reading through the hand-written and typed letters, I'm immediately drawn back in time – the feeling that I'm seeing the actual reports in the place where the events happened is pretty powerful".

Mary undertook extensive research on women's suffrage petition records, counting all the petitions laid before Parliament between 1866 and 1918, and the numbers of signatures. She had no previous experience with archives or archival research, and found it fascinating to work in the Parliamentary Archives search room:

"This morning I work in the archives – it's full today and we all sit silently side by side, working away at our own projects. I seem to have the biggest trolley of books to go through. It means nothing, but it makes me feel valid being here...I'm curious to know my fellow researchers' projects: are they political, academic, or studying old property boundaries? I will never know...Each day a different archivist sits in with whoever has booked. The archivist sits at their desk facing us. It could feel like you were sitting an exam and being watched for cheating,



Mary Branson in the Original Act Room. Photograph copyright Mat Clark.

One of 'New Dawn's' 168 hand-blown glass discs. Photograph copyright Mat Clark.



'New Dawn'. Photograph copyright UK Parliament and Jessica Taylor.







Original Act rolls. Photograph copyright Parliamentary Archives.

except they seem quite relaxed – as long as you don't take in a pen. I've developed a taste for their pencils that sit in a cup on the desk, and always fancy popping one into my laptop bag on the way out".

Mary discovered there were 16,433 women's suffrage petitions, with a total of 3,609,162 signatures. This convinced her that the artwork had to be large in scale to represent so many people. 'New Dawn' is 3.4 metres in diameter. It sits in a large, previously empty arch above St Stephen's entrance in Westminster Hall, the entrance used by suffrage campaigners 100 years ago – a rising sun raising the portcullis to women after centuries of inequality.

Anyone visiting Parliament via the main visitor entrance at Cromwell Green can see 'New Dawn'. More information about the artwork and its influences, construction, installation (as well as films and publications) is available at:

[www.parliament.uk/newdawn](http://www.parliament.uk/newdawn)

**Mari Takayanagi**

Parliamentary Archives



Leyland Historical Society. Photograph copyright CAHG.

## The Community Archives and Heritage Group Awards

This is the fifth year of the Community Archives and Heritage Group (CAHG) Awards. Winners are selected in each of four categories, and from these an 'overall winner' sponsored by Sticks Research Agency, is chosen. This award recognises the hard work, usually undertaken by a group of people researching in their local community. Projects are mainly 'volunteer led'. In the process of collecting and documenting they learn and share knowledge. There is inspiration and flare to be found at the community level.

'It's just another award' you may think – but it means a lot to the winners. It gets them noticed locally, and they are proud of what they have achieved. After all, it is a national award.

The entries arrive in the inbox, and there is an initial double-take at the entrants' wide range of interests. Along the judging road, some really good projects get set aside – solid but no magic. By the time the CAHG conference comes along and the judges are about to hear their selected four give a short presentation, nerves are in shreds – that is the judge's nerves, not the entrants! Was there something missed in the background? Is the project as good as it sounds? It's a hard life being a judge!

2016 was a year of diversity of topic. Each year sees more emphasis on sharing ideas, keeping the past for the future, and ensuring that there are items set up for schools with Key Stage links. Good practice barely featured five years ago, but is now a 'must include'.

Back in February, before judging took place, we did not predict this year's diversity in the winners. The 'best website' category was won by a group that – phoenix-like – had risen from total website collapse (a wake-up call to backup should anyone be in doubt). They have since produced a brand new, refocused website, with a whole raft of new ideas.

Another group – Magic Torch – had transmuted local history into comic books for schools (and adults), focusing on that difficult teenage target group. Achi Baba has local connections – local history made palatable and saved.

The third winner – After Alice Project – gathered a group to repair old film cameras, which they then used to recapture a set of images taken by 'Alice' over 70 years from 1921. Alice's photos now have 21st century equivalents, and aiming to lay down an archive for the future has included lots

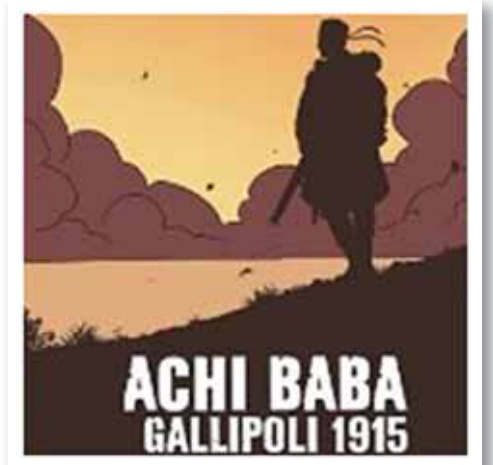


Jo from After Alice with ARA's Jon Elliott. Photograph copyright CAHG.



Dartmoor Trust. Photograph copyright CAHG.

of glimpses of current daily life. Finally, the overall winners – Dartmoor Trust – involved groups across Dartmoor in gathering pictures of those left at home during the First World War. The education links were prepared, ready for use, and the Key Stage targets neatly identified. They ran an exhibition in the middle of Dartmoor, and achieved enthusiastic visitors in significant numbers. Any one of the groups could have won overall, but Dartmoor just edged it



Magic Torch. Photograph copyright CAHG.



with their thorough approach, wide involvement, good solid archive plans, and foresight to concentrate on specific fields.

At the CAHG conference this year, a few past winners submitted posters to reflect themselves now. With hindsight, perhaps not enough was made of these as great things have happened. Over the past five years, there have been 21 CAHG Awards winners. Not all groups survive – especially where funding was for specific one-off projects – but the majority have gone on and grown.

Perhaps it is a reflection on the financial climate, but a word of caution – there are very few entries from physical archives. In the community, physical is hard to sustain. Website fees are barely achievable, but regular room rent is probably out of reach.

**Judith Harvey**  
Secretary, CAHG



Mr and Mrs Chhabra. Photograph copyright Black Country Visual Arts.

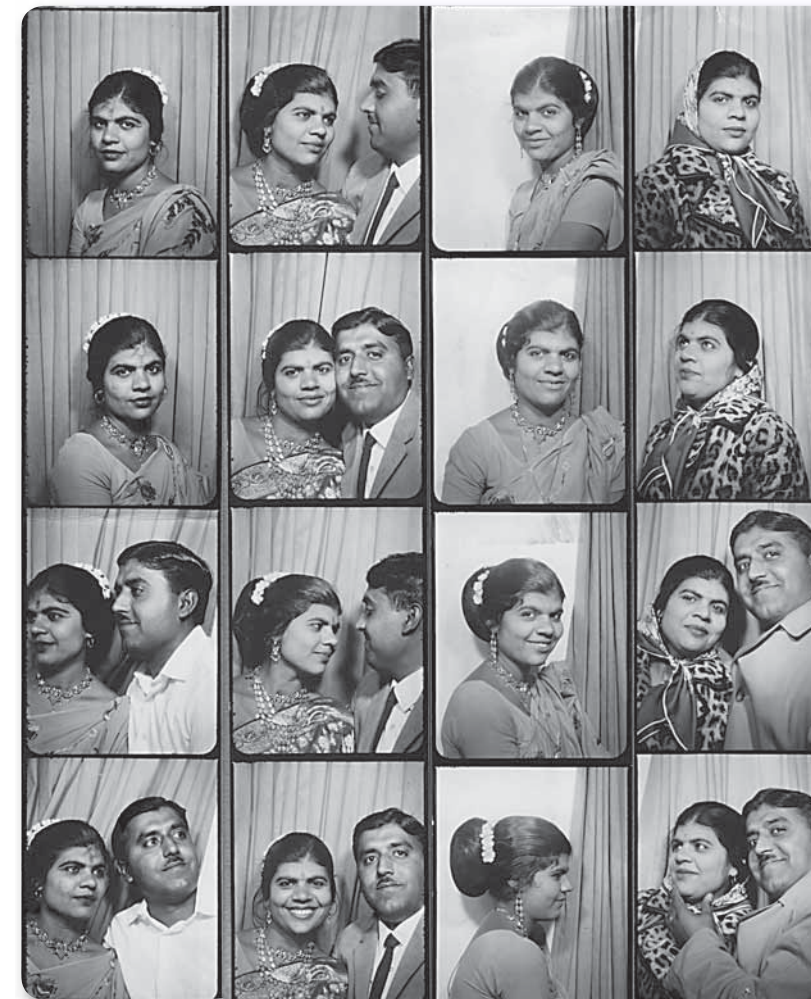
## Apna Heritage / Black Country Visual Arts wins Heritage Lottery Fund support

**B**lack Country Visual Arts (BCVA) Community Interest Company (CIC) has received £68,600 from the Heritage Lottery Fund (HLF) for an exciting project – Apna Heritage Archive – in Wolverhampton. Led by Black Country Visual Arts, and supported by a range of local partners and volunteers, the project will create an original photographic Archive of Punjabi migration to the city from 1960 to 1989. The Apna Heritage archive will exist within Guru Teg Bahadur Gurdwara in Blakenhall, with a digital copy available at the City Archives. The project will run for two years until early 2018.

Thanks to National Lottery players, the project will engage Punjabi residents of Wolverhampton in learning and discussing their heritage, and in contributing their

historic family photographs to the new archive. In addition, 75 portraits will be taken to provide a present-day record. Community volunteers will learn about the value of heritage, and develop skills to create and maintain the visual archive. A creative learning and heritage project with St Luke's Primary School will run alongside the project. Year 6 school children will learn and develop heritage research skills, and create their own archive of the school and local Blakenhall community.

The BCVA project partnership includes: Guru Teg Bahadur Gurdwara, St Luke's Primary School, Wolverhampton Art Gallery, Wolverhampton City Archives, and the University of Wolverhampton.



Mr and Mrs Chhabra. Photograph copyright Black Country Visual Arts.



Mr and Mrs Chhabra. Photograph copyright Black Country Visual Arts.



BCVA logo

HLF logo

[www.archives.org.uk](http://www.archives.org.uk)



Mr Phokela. Photograph copyright Black Country Visual Arts.

BCVA works with culturally-diverse communities to facilitate their stories, leading to visual outcomes, and targeting communities with low engagement in the visual arts. This project is vital at this time as many of the earlier Punjabi migrant pioneers are now older and dying. This project attempts to capture their visual trajectory: from roots to legacy. Further still, for a city with the second largest Punjabi population in the UK (after Slough), there are very few documents and photographs relating to South Asians in the formal city archives. This project will redress this, and create a new resource which will be of interest and use to local schools, colleges, and universities, as well as researchers and broadcasters.

Commenting on the award, BCVA Co-Director Anand Chhabra said: "We are delighted to receive this award from the HLF for a much-needed archive that will start to represent a visual history of Punjabi migration to the city from 1960 to 1989. The new archive will support a permanent legacy for future generations of this community as a part of their heritage in the city of Wolverhampton."

**Anand Chhabra**  
Black Country Visual Arts



# The Cowley Photographic Library: a gem of social history



Geoffrey Barnes in front of the shelves holding some of the glass negatives. These were taken by his father during his time as Cowley Photographer-in-Chief. Photograph copyright British Motor Industry Heritage Trust.

The British Motor Industry Heritage Trust has as part of its collections an extensive photographic library, which records not just the industry's products, but also its social history. Though we have a comprehensive record of the negatives and films themselves, we have a limited knowledge of the men behind the scenes who created this fantastic historical record. In November 2015, we were contacted by the granddaughter of Reginald Barnes, who set up the Cowley factory photographic department back in the 1920s. As a result, we were delighted to welcome her father – Geoffrey – for a VIP visit on his 91st birthday. He had a clear memory of the stories his father used to tell, and he recorded a fascinating oral history interview for us.

Cowley factory was the home of Morris Motors, founded by William Morris. Unlike most other motor industry pioneers, William Morris was not an engineer. Rather, he was an exceptional entrepreneur who used his business skills to plot a path from farmer's boy to millionaire. By the 1930s, he had become Lord Nuffield, and Morris Motors was at the centre of a large group of businesses known as the Nuffield Organisation. One of the secrets of his success was a willingness to experiment with new ideas. The art of photography was not much older than the science of the motor car in the early 20th century, and he was the



Sahara Desert expedition in a Morris 25. Sand was a problem – Reginald takes the pictures while his travelling companions dig out the car. The luggage lies in the sand in an effort to lighten the load. 1935. Photograph copyright British Motor Industry Heritage Trust.

first to realise its potential for publicising his products. In 1924, he set up a photographic studio at his factory in Cowley on the outskirts of Oxford, a venture which was so successful it was soon being copied by all his rivals. The man he recruited to help him was Reginald Barnes, who had moved from London to Coventry as a young man to take up a job as draughtsman with the company that supplied engines to Morris Motors.

Reginald caught his eye by winning a photography competition with some pictures of his workplace. Though he could be described as a keen amateur, he went about setting up his first studio in a very professional manner. Soon he was building up an

extensive library of glass negatives, his images filling the pages of catalogues, brochures and magazines, promoting the ever-increasing range of Nuffield brands and products. As time went on, Reginald built up a team of assistants, and added moving film to his repertoire. The footage was edited into short movies, which were then offered to Morris dealerships all over the country. A leaflet from 1933 explained how 'saying it with celluloid is now recognised as the brightest and briskest way of selling cars'. The company didn't just provide the films, it also supplied projectors, and produced printed invitations and advertising material to go with them. Thus hundreds of local dealers could organise their own shows with ease to offer a popular



William Morris examining some of the film produced by the Nuffield Cine department. 1932. Photograph copyright British Motor Industry Heritage Trust.

## MORRIS "TALKIES" TELL THE STORY TO YOUR CUSTOMERS

They see the actual cars in comfort whilst you preside as host . . . .



- The new Morris 1933 films are :—
1. See Our Beautiful England. (Testing the new Morris "Ten.")
  2. "Ahead Again"—what we offer the motorist of to-day.
  3. Marvels of Modern Machinery. (Engine making at Coventry.)
  4. At Cowley—The wonders of a modern car factory.
  5. Morris Sound Gazette. (News and views of general motoring interest.) (Programme lasts 2½ hours.)

One of the leaflets Morris Motors produced to persuade its dealers of the benefits of organising a film evening for their customers. Photograph copyright British Motor Industry Heritage Trust.



– and free – evening’s entertainment in the days before television.

Reginald seems to have been an odd fit for a venture that was so closely tied to the publicity department. His son remembered him as being a very shy, quiet man, who was not particularly sociable. This made it all the more remarkable when, in 1935, he agreed to undertake a trip across the Sahara Desert in a Morris Twenty-Five as a publicity stunt, much to the horror of Mrs Barnes. His son Geoffrey recounted how, one Sunday morning, the family were invited up to the works for a drinks party, after which a ‘shiny new car’ was brought round to the door. Reginald was then waved off with just two companions, an engineer named Mr Franklin and a publicity man named H E Symons. They made their way from Folkestone through France to Algeria, over the Atlas Mountains, and onwards across the Sahara Desert, until they reached Kano in Northern Nigeria. They then turned round and drove the same journey in reverse – a total of 7,000 miles in a month. They carried everything they needed with them, except petrol and food, and had no resources but their own to fall back on. Hence the presence of the mechanic.

The photographic department founded by Reginald in the 1920s was maintained by successive in-house photographers. Thanks to them, the Cowley photographic archive contains much more than pictures of cars. It documents the social life of the factory, the historical development of the manufacturing process, the changing face of Cowley and Oxfordshire over many decades, not to mention daring overseas trips such as the Saharan adventure. These talented factory photographers all too often remain anonymous and unacclaimed, just ‘doing their job’. By sharing memories of his father with us, Geoffrey Barnes gave us a rare and unique insight into the dedication and flair behind the images which we are so proud to have in our care.

**Gillian Bardsley**

British Motor Industry Heritage Trust



CAHG conference delegates at lunch. Photographs copyright H.Gregg.

## The Community Archives and Heritage Group conference 2016: the perspective of three students

This year the Community Archives and Heritage Group (CAHG) celebrates 10 years, and appropriately the conference had the theme of sustainability. Our speakers discussed various means of sustaining community archives when faced with increasingly limited financial support. We heard stories of creative partnerships, community activism, crowd-sourcing support, and building networks of community archive groups. There was a great deal of perseverance, passion and creativity expressed by groups, who sought to tell the stories of their communities. From comic books to theatre productions to image libraries, all the speakers showed a great deal of ingenuity in finding ways to ‘dig where they stand’, and share their work on websites, in publications, and at exhibitions.

Roger Bowdler is an experienced heritage professional, having



CAHG conference. Photographs copyright H.Gregg.



After Alice Project. Photographs copyright H.Gregg.

joined what is now Historic England (formerly English Heritage) in the 1980s. He discussed the concept of heritage as people's Property List England. This was launched last month. His call to get ‘stuck in’ and pass our love of heritage to a new generation was an inspiring opening to a conference examining sustainability.

### **Roger Kitchen from Living Archive, Milton Keynes**

Roger Kitchen described his work with the Living Archive, discussing various creative projects such as ‘The People’s History of Milton Keynes’, and the oral history project ‘Life Lines’.

### **Inspiration and Overall Winner for 2016: Dartmoor Trust**

The overall winner at this year’s conference was the Dartmoor Trust. Their project focused on the First

World War – a common theme during the centenary commemorations of 2016.

### **Innovation Winner – Magic Torch**

Magic Torch create comics to tell history and folklore. The comic book genre has provided them with a portable model for engaging reluctant readers and telling community stories.

### **Website of the Year Winner: Leyland Historical Society**

Leyland Historical Society’s project focused on collecting and documenting the industrial workforce in Leyland from the early 20th century onwards.

### **Best New Group Winner: The After Alice Project**

This project is named after Alice Longstaff who, as a 14 year old schoolgirl, became an apprentice in a photographic studio in Hebden Bridge, Yorkshire.

### **Gail Chester and Zaimal Azad from The Feminist Library**

The Feminist Library discussed sustainability in the face of continued lack of support from their local authority. They were served with an eviction notice two days before Christmas in 2015, and have been using community activism to fight the decision, achieving an extension to their tenancy. Their enduring message is ‘preserving our history is preserving our future’.

### **Lorna Elms from The Irish Community Archive Network (iCAN)**

iCAN discussed how forming partnerships and networks of connected groups was a good means to ensure a greater sustainability for all involved. As a central co-ordinating organisation, they are able to offer training, support and advice to their 18 member groups. They are connecting their websites and also with each other to pool skills and ideas. They use the word ‘meitheal’ (meaning co-operative labour system) as the symbol for their cohesive message. This system too is proving an excellent way to alleviate financial barriers, which so often are the demise of wonderful community archive projects, who are constantly stretched for resources.

### **Jack Latimer and Chris Fleet on Online Historical Maps**

For many, the National Library of Scotland (NLS) provides a valuable resource through their vast online collection of digitised maps. In their short presentation,



Jack Latimer (CAHG) and Chris Fleet (NLS) discussed the value of geo-referencing. NLS have recently enabled this powerful tool to progress further, by enabling their scanned Ordnance Survey records to be layered over contemporary maps. Those already using geo-referenced maps simply need to embed the correct coding, and attribute the source to NLS. Subsequently, multiple layers of historical information can be explored by their website users. Excited discussion followed the talk, which revealed how sharing resources encourages wider engagement and supports sustainability.

After a satisfactory AGM, and diverse array of speakers, the 2016 CAHG conference came to a close with words from Vic Gray. He reiterated how proud he was to have been a part of CAHG at the beginning, and how 10 years down the line it was great to see how healthy the group has become, giving mutual support, and recognising the travails and challenges of sustainability that have been overcome in a nationally vulnerable time. He finished off by saying how much we had re-ignited his enthusiasm for the group and its successful future.

So once again, replete from their gargantuan lunchtime feast, the delegates and speakers can reflect and celebrate 10 good years of the CAHG, and many more to come.

**Abigail Wharne, Anthony Day & Natalie White**  
UCL

# Ad hoc archives in the country house: an example of dangers and remedies

A discovery of documents was made during a 2010 project to catalogue the contents of a rarely-used and largely-abandoned attic, deep within a country house in England. The house was the hereditary family seat and had been an extensive working estate for 400 years. The inventory project is governed by a confidentiality agreement, so for the purposes of this article, the collection will be identified as the ‘Otterton’ archive.

Many such estate office / storage spaces – known as muniments rooms – were of traditional necessity in the working estate mansion, but no longer exist. They have been transformed or displaced, through modern functional necessity, into other types of usable interior space, while their former record collections have been moved – often without systematic record – to other storage areas of the house, the contents largely or completely forgotten between generations. Artefacts discovered within the inventory space of the 2010 project had been deposited there – sometime after 1947, – when the house was returned to the family following government occupation during the Second World War. Precisely how, when and why the document collections were actually moved remains a mystery. Following the war, new generations of the family took possession of the mansion, removing old belongings to the attic and other storage areas to make room for new living space. The 18th-century muniments room and estate offices on the lower ground floor were swallowed up by modern catering, shop and meeting rooms.

The main goal of the 2010 inventory project was to produce the first-ever catalogue of the contents of the storage room in the form of a generic inventory conforming to recommendations set out by the International Council of Museums. The storage room held what appeared to be a random accumulation of chattels, which gave the impression of having been amassed and deposited haphazardly over an indeterminable period of time. They consisted of old curtains, linens, furnishings, children’s toys and clothing, old travelling trunks, a variety of sports shoes, clothing, saddlery, boxes of invitations, correspondence, press cuttings, commercially-produced portrait prints of royalty, staff kitchen equipment, ‘old master’ paintings, war medals, and military memorabilia.

Over the course of the three-year project, a team of volunteers catalogued these items on an inventory pro forma, which included fields such as: inventory number, date of record, number of items, location, position in room, artefact category code, condition note. Such inventories serve insurance and conservation purposes in collections documentation, and in emergency planning. Each item was also photographed.

During the second year of the inventory project, two separate groups of original estate documents and parchments were discovered. These came to be identified as the Otterton muniment documents groups A and B. The group A muniments chest was a vintage iron military trunk, containing a group of original parchments

laid flat, rolled and folded. The trunk was not secured, padded, or clean in the interior, and had some areas of rust on the exterior. It was – however – clearly fire proof, suggesting it had once been selected precisely for its protective nature. A cardboard box containing the group B documents was discovered in a darkened corner.

The Otterton documents consisted of parchments, ranging from the 16th to the 20th centuries, many of the earlier with original beeswax seals intact. Among these was the family’s original hereditary peerage award, handwritten in black ink, and signed by Elizabeth I. Personal and estate records dated from the 17th to the 20th centuries, and included a selection of rolled or folded deeds and conveyances. Buried amongst the documents was a late-18th-century estate records book, handwritten in diary format, with unique accounts of animal husbandry, harvests, fishing stocks, estate sales and purchases, and relationships with other estates.

The discovery of these documents – in a less than ideal conservation scenario – immediately raised concerns. Although light, damp and insect infestation count amongst the most important dangers to historic parchments, there was no light or humidity monitoring in this attic store – there was no funding for environmental monitoring. Furthermore, there was no purpose-built shelving, and the woodworm-infested antique wardrobes, chests and bureaux held multiple documents.

At the end of the three-year project, a final report reviewed the relationships between document groups A and B, and two further groups of family documents: one located in the 18th-century library, and the other already deposited in the county archive. The report identified all of these as deriving from an original Otterton



Photograph copyright  
Judith Carmel-Arthur

muniments room collection. The report hypothesised that Otterton document groups A and B, together with those in the library and county archive, had originally belonged to a single collection from the house and estate offices. This originally comprehensive and significant document collection had been arbitrarily separated through historical circumstance. The report strongly recommended that the Otterton documents should be housed permanently at the local archive, where suitable and professional conservation conditions and interpretation potential were available.

The report also issued a strong recommendation to include all the currently in situ papers and documents in a revised disaster and salvage plan. It suggested that an interim solution – given the historical importance of the document collection – should include all the Otterton documents and parchments on a revised ‘snatch’ list, which identified objects earmarked for immediate emergency evacuation procedures.

It is important to reflect here upon developing a national conservation remit and duty of care for archival artefacts and document collections remaining within private country houses. Many property owners today have collections advisors for artefacts within categories of fine and decorative arts, but this may not include

documents and parchment records. The fact that the Otterton parchments were discovered deep within a still living and working country house of significant architectural and historic merit provides clues as to how these documents could be approached and even interpreted for public consumption, in consultation with the family. Although many of the Otterton documents were papers of appointment, many were also of a judicial nature, revealing real-life events of taxation, justice, and land and animal ownership. As such, they comprised unique material evidence of an estate community and its interactions. These hitherto unknown original sources gave unequalled authority as written records of the more mundane features of house and estate life.

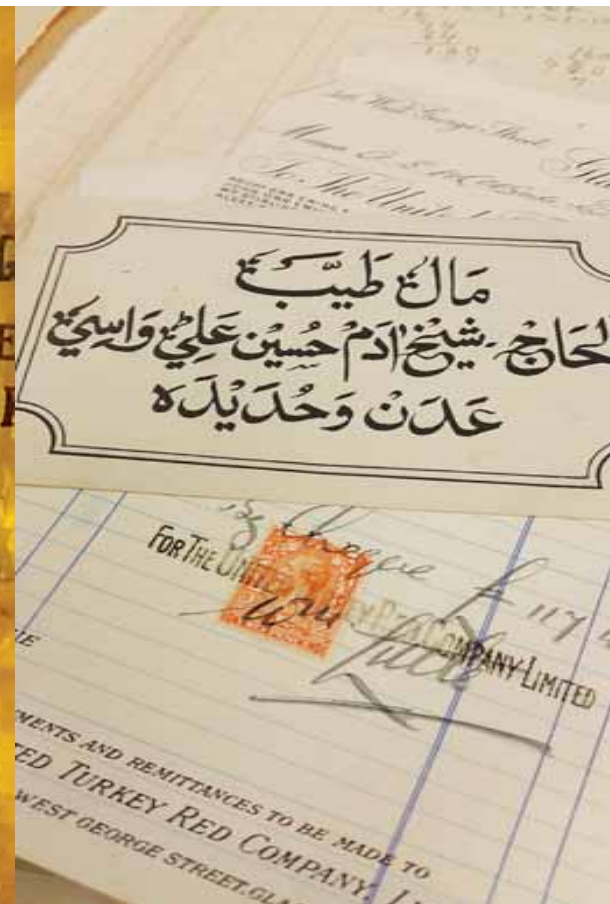
The advice provided in the final project report on the Otterton documents and parchments was unheeded. The mansion house and the entirety of its contents burnt to the ground within a year. No documents appear to have been salvaged. Their history deserves to be recorded in print here, however vaguely.

**Judith Carmel-Arthur**  
American International University  
London





Photograph copyright Kimberley Beasley



Photograph copyright Kimberley Beasley



Photograph copyright Kimberley Beasley

## Intersectionality in the archive: communities and beyond

Intersectionality is a term that has come to prominence amongst feminists in the last few years, although it was actually coined in 1989 by Kimberlé Crenshaw, a legal theorist, and so is 27 years old. It describes the differing issues faced by those of multiple identities – the intersection of these identities can lead to their invisibility. Of course, it is incredibly complex and has grown in complexity over the years, so any short definition of it will inevitably leave out these complexities. So why is this relevant to archives?

Intersectionality looks at identity and thinks about it in a more complex way. Archives are about identities: whether they be corporate identities, local identities or individual identities. The records left behind tell us something about what a business, place or person was. Intersectionality is concerned with power – Crenshaw originally examined the discrimination of black women, a subject which is deeply concerned with power dynamics. Archives are also concerned with power structures. It is accepted today that archives represent the powers that be of the time.

Representation within the archive, itself a powerful space, comes from having power at the time. Of course, this is why those who were, and frequently continue to be, without power are not represented in the archive. This is linked to the final facet of intersectionality: marginalisation. Intersectionality has traditionally focused on the marginalised, starting with black women, but moving into other groups. Recently, archives have become more concerned with representation: in acknowledging that archives are about identities and power it has become clear that it is important to more fully represent society in the archival space. Currently hashtags like #ArchivesSoWhite and #BlackArchivesNow have dominated the Twitter conversation on archives.

It is probably becoming clear that intersectionality and archives have a lot in common. It may not be a term that, as an archivist, you use every day, but if you have thought about the power dynamics at present within your archive, and who is represented by it, then you have probably thought about intersectionality.

[www.archives.org.uk](http://www.archives.org.uk)

“The community archives movement is changing the way we think about archives in many ways. It has brought to the fore who is represented in the archive, as many community archives have come about because that community is not represented in the traditional archive.”

Intersectionality is particularly pertinent to community archives. The community archives movement is changing the way we think about archives in many ways. It has brought to the fore who is represented in the archive, as many community archives have come about because that community is not represented in the traditional archive. The role of identity is strong in community archives, as many are united by identity categories. This is demonstrated by the Black Cultural Archives, the Glasgow Women's Library, and Scottish Jewish Archives, to name only a few. Cook argued that we are now in the 'community paradigm' of archiving. In my research, I have become convinced of the role of intersectionality in this. I am taking forward my research by looking more closely at community archives in the UK, and how power dynamics work

within them: the engagement between community archives and the archives sector seems key. To understand this engagement, I am interested in how archives in general are taught and, more specifically, how community archives are described and understood by these programmes. How do archivists go into their engagements with community archives? This is all underpinned by intersectionality: how identity, power and marginalisation have made, and continue to make, the modern archives sector.

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[www.archives.org.uk](http://www.archives.org.uk)



# Proud to share: opening Erskine's century of caring to new audiences

2016 marks the centenary of the founding of Erskine Hospital, formerly the Princess Louise Scottish Hospital for Limbless Sailors and Soldiers, and a military convalescence facility for servicemen who had lost limbs in the First World War

Conserving and cataloguing the hospital's archive is a joint venture between the University of Glasgow and Erskine, and is funded by the Wellcome Trust's Research and Resources Grant Scheme. The partnership came about as part of the university's Great War community research project, which encourages staff, students and alumni to investigate the lives of their predecessors in the Great War. Tony Pollard's research into Sir William Macewen's pioneering work at Erskine paved the way to re-establish the connection between the two institutions.

The creation of the hospital was a direct response to the need for specialised medical facilities to deal with the unprecedented number of injured and maimed service personnel returning from the First World War. At the beginning of 1916, Sir John Reid, a member of the executive committee and later president of the hospital, bought Erskine House and grounds, and gifted them to the charity. The hospital received its first patient on 10 October 1916, and within a year, 1,162 patients were treated at the facility. Limb manufacturing workshops were established with the help of Yarrow & Co – and other prominent Clydeside shipbuilders – to meet the high demand for artificial limbs, and to provide vocational training to amputees. Sir William Macewen, Regius Professor of Surgery at the university and founder of Erskine, had 'unbounded confidence in the potentiality of Glasgow...[to] make artificial limbs sufficient for

demand' (Address at Erskine Scheme launch, 29 March 1916). His confidence was not unfounded, and Erskine remained an important treatment facility for ex-Service personnel long after the Armistice in 1918.

Today, Erskine facilities located at sites throughout Scotland continue to care for ex-Service men and women, providing rehabilitation services such as physiotherapy and speech therapy, respite and short break admissions, as well as long-term nursing and dementia care in residential care homes and cottages. Since the end of the Second World War, there has been just one year when British forces have not been engaged in war or peace-keeping initiatives around the world. Conflicts such as the Falklands, the Gulf War, Bosnia, Iraq and Afghanistan have

Volunteers and members of local history groups, such as the West of Scotland Family History Society, have helped in transcribing the original First World War patient registers. Photograph copyright the Erskine Collection at University of Glasgow Archives.

| No. | Name          | Age | Regiment                        | Rank    | Date of Admission | Remarks            |
|-----|---------------|-----|---------------------------------|---------|-------------------|--------------------|
| 1.  | Reid, J. G.   | 29  | Argyll & Sutherland Highlanders | Private | 10 Oct 1916       | Left leg amputated |
| 2.  | Brown, J.     | 33  | Argyll & Sutherland Highlanders | Private | 10 Oct 1916       | Left leg amputated |
| 3.  | Watt, J.      | 19  | Argyll & Sutherland Highlanders | Private | 10 Oct 1916       | Left leg amputated |
| 4.  | Campbell, J.  | 21  | Argyll & Sutherland Highlanders | Private | 10 Oct 1916       | Left leg amputated |
| 5.  | Hoggan, B.    | 31  | Argyll & Sutherland Highlanders | Private | 10 Oct 1916       | Left leg amputated |
| 6.  | Macdonald, B. | 28  | Argyll & Sutherland Highlanders | Private | 10 Oct 1916       | Left leg amputated |
| 7.  | Macdonald, H. | 20  | Argyll & Sutherland Highlanders | Private | 10 Oct 1916       | Left leg amputated |
| 8.  | Macdonald, B. | 21  | Argyll & Sutherland Highlanders | Private | 10 Oct 1916       | Left leg amputated |
| 9.  | Macdonald, J. | 21  | Argyll & Sutherland Highlanders | Private | 10 Oct 1916       | Left leg amputated |
| 10. | Macdonald, J. | 31  | Argyll & Sutherland Highlanders | Private | 10 Oct 1916       | Left leg amputated |
| 11. | Macdonald, J. | 31  | Argyll & Sutherland Highlanders | Private | 10 Oct 1916       | Left leg amputated |



Artificial limbs produced at Erskine. 1917. Photograph copyright the Erskine Collection at University of Glasgow Archives.

meant a continued requirement for such services into the 21st century.

The work of preserving Erskine's heritage for the next 100 years for researchers, as well as past and present residents and their families, is ongoing.



Patient having his artificial limb adjusted by a limb fitter. 1917. Photograph copyright the Erskine Collection at University of Glasgow Archives.



Patients at the Princess Louise Scottish Hospital. 1917. Photograph copyright the Erskine Collection at University of Glasgow Archives.

The collection is currently being catalogued, and consists of minutes and annual reports, patient and resident records, photographs, fundraising campaigns, promotional literature, press-cuttings, workshop records, and financial records. While there are some gaps, it is an impressively-full record of the activities of the hospital through both world wars, the National Service era, and through to the present day.

To find out more about the project, visit the website and Twitter:

[www.gla.ac.uk/services/library/collections/medicalhumanities/erskine%20archive%20project](http://www.gla.ac.uk/services/library/collections/medicalhumanities/erskine%20archive%20project)

Twitter: @Erskine\_100

Jennifer Novotny and Orla O'Brien  
University of Glasgow

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# Speak Out exhibition launch at London Metropolitan Archives

Lesbian, Gay, Bisexual, Trans and Queer+ (LGBTQ+) people have always been part of the fabric of London, yet their histories have been marginalised. Archives reflect this marginalisation with collections that often cast LGBTQ+ people as criminal, immoral or ill.

Speak Out London Diversity City, supported by the Heritage Lottery Fund's Our Heritage funding stream, has started to directly address the marginalisation of this part of London's history.

Since 2014, Speak Out volunteers, supported by London Metropolitan Archives (LMA), have created a community archive using oral histories and memorabilia to complement and – where necessary – challenge more formal collections held at LMA. Over the last two years, we have interviewed 51 people, and digitised new and existing collections for viewing in LMA's Mediatheque. A website that makes much of this history available online was launched in August 2016.

A highlight of this project was a four-month exhibition, in which newly-acquired items and oral histories were set alongside existing collections. This showed the work that had already been done, but also invited people to come forward with their own stories, ideas and documents to help tell this fascinating aspect of London's history.

The initial impetus of Speak Out was to seek stories from older LGBTQ+ Londoners. As previous work in this area has shown, as each year goes by, we are losing possibilities of recording the experiences of a generation of LGBTQ+ people. They all have stories to tell that have never been documented.

Two contributors, now over 90, told us about being gay in the post-war period in London, and the various clubs and pubs they visited, and the cruising that apparently occurred nightly in Leicester Square. We have heard personal accounts of loss, bravery, and prejudice during the 1980s when HIV/AIDS devastated the gay community. Older lesbians have described political debates of the '70s when the intersectionality between feminism and lesbianism created both celebration and schisms within factions of the Women's Movement. Older transgender people have shared stories of meeting in a Fulham restaurant in the 1960s, after getting dressed in their cars outside.

One interviewee spoke about the very first meetings of the Gay Liberation Front (GLF) at the London School of Economics

(LSE), and a GLF commune that he subsequently joined in Bounds Green. Another told us about how and why the Black Lesbian and Gay Centre was created in 1985. Stories of how lesbians and gay men fought for London Councils and national unions to accept and protect them against prejudice during the Thatcher years were recounted by political activists, and several contributors spoke about how the policies of the Greater London Council (GLC) had allowed for the creation of safe spaces, including The London Lesbian and Gay Centre. These interviews allow the voices of an often silenced, frequently shamed, and historically criminalised group of people to now be listened to – to be heard and to be deeply treasured.

As well as gathering wonderfully moving, politically significant, and occasionally hilarious stories from an older generation of LGBTQ+ people, we also had the pleasure of interviewing younger LGBTQ+ people for this project, and we have created a living archive of a wide range of LGBTQ+ people in London today. All of the contributors have generously shared their experiences with us, and we are privileged to have these recordings in the LMA to share with others now and in the future.

**Tom Furber and Clare Summerskill**  
LMA

Speak Out exhibition launch at LMA in May 2016. Photograph copyright LMA.



# Conference report: International Council on Archives' Section for Business Archives, Atlanta 2016

The International Council on Archives' Section for Business Archives (ICA SBA) exists to promote the preservation and use of business archive collections around the world. The ICA SBA helps archivists with business collections in their care to support and share practice with each other internationally.

ICA SBA's 2016 conference, themed 'around sustainability', was hosted by the Coca-Cola archives in Atlanta, Georgia in April 2016. Thanks to a bursary from the ARA, I was able to attend this conference and give a paper about my experiences as the archivist for Rambert, Britain's oldest dance company.

Rambert dates its birth to 1926, to the first performance of a ballet ever created by a British choreographer. The Rambert Archive pre-dates even this seminal beginning as it contains the papers of Dame Marie Rambert, who was a pioneer of dance internationally. In 2011, the Rambert Archive was already a significant and established collection, documenting the development of dance and cross-art form collaborations in Britain. However, it was difficult to access, uncatalogued, and stored in mouldy, leaking and pest-infested rooms. The company staff found it impossible to find items they had deposited in the archive. They had begun to hoard their old records. Questions were asked: What is the business worth of the collections? Should they be deposited at a museum instead?

From 2012, we began to give the archive a voice, cataloguing, preserving and moving the archive collections to their new home with the rest of the company, on the south bank of the River Thames. In 2015, the Rambert Archive became the UK's first performing arts archive to reach the National Accreditation Standard – an achievement that seemed impossible in 2011. The archive is used by schools, dancers, choreographers, academics,

family historians, students, and dance fans. Most importantly, the archive has now found a central place within the company, used by all departments. Records are being transferred and digital preservation progress is being made.

I saw the ICA SBA annual conference call for papers that addressed:

'Sustainability: both as what makes business sustainable in the 2010s, and the ways in which business archives can and do input into that sustainability, and also the ways in which corporate archive services can be made sustainable. Topics included corporate social responsibility, as well as creative use of archives within corporations'.

I thought that perhaps the Rambert Archive's journey would be a relevant case study. The paper was accepted, and with just over a month to go, my next task was to raise the funds to attend. However, Rambert could see the business relevance of the conference and were prepared to support my attendance, but being such a small organisation, additional support from the ARA was necessary to make my trip possible.

Travelling up a few days early gave me the opportunity to visit an additional archive service before the conference: the Archive Research Center at Clark Atlanta University. This service is located in a beautiful modern library building, the Robert W. Woodruff Library, with a spacious search-room, and a generous amount of space for conservation and

cataloguing. They hold special collections documenting the history and culture of African Americans, appropriately for the birthplace of Martin Luther King Junior. They showed me how they have increased security around sensitive collections such as Martin Luther King's papers, and how they make the collections available digitally. You can find out more about the Archive Research Center at:

[www.auctr.edu](http://www.auctr.edu)

The conference itself was hosted by the Coca-Cola archives. The free Coca-Cola brand drinks were plentiful. It is the only conference I have been to where it was impolite *not* to open cans of pop during sessions. Incorporated into the programme was a behind the scenes tour of the Coca-Cola archives itself. It is always informative and oddly comforting to see how other business archives handle tricky mixed-media collections. We were told that they do keep cans of beverages in the store room and, yes, those cans have on occasion exploded. They have a disaster plan in place for such incidents, and regularly find these at risk cans to drain them.

Other attendees at the conference ranged from those as close to home as the London based BT archives, to Shiseido cosmetics in Japan. Naturally, there was an attendance bias towards American archivists. Former ICA SBA conferences have been held in Milan and Basel, so our American counterparts were keen to capitalise on the conference finally coming closer to home.



The papers covered a wide range across the conference theme, including:

- The use of archives for new marketing campaigns and for establishing a sense of identity within a company
- The use of archives to support corporate social responsibility
- The use of archives to create new products
- Surviving corporate change and austerity
- Time management and strategic planning
- Sustainability of an archive within the organisation
- Sustainability of the role of the archivist

There was also a discussion led by the director of the Winthrop Group – Linda Edgerly – on whether formal archival education was producing the graduates with the necessary skills to work in a business environment. Business archives tend to require staff who can fit into the corporate culture (which of course differs from business to business), can use creative problem solving skills, and can talk to internal stakeholders at various levels within the organisation. This discussion ranged around the content of archival education in the UK, Germany, Switzerland and America.

The archivists I met were all deeply dedicated to their organisations. The Levi Strauss archivist wore her brand, the beverage archivists drank their brands, and the Campbell's soup archivist ate her brand. The Microsoft archivist wore the Microsoft Band, and the Harley Davidson archivist rides a Harley Davidson. It was refreshing and energising to be in amongst professionals with such dedication to moving their archive services forward, along with supporting the work of their companies. Writing and reading the tweets from the conference provided a precis of

proceedings and helped me to link up with other attendees:

Hashtag: #icasba2016

The overall tone was positive and energising. I will be assimilating the lessons I have learnt for months to come, but some early thoughts I am taking away from the conference include:

- Henning Morgen, Maersk Group Historian: "Your word is not enough – you're to prove that you're doing what you're doing" (on how archives support corporate social responsibility).
- Eibhlin Colgan, Guinness' Archive Manager: "We're part of the future of the brand"
- Ted Ryan, Coca-Cola's Director of Heritage Communications: "[the archives] remain sustainable by offering value"
- Shiseido's Chief Executive after taking a tour of their archives: "A series of continuous innovations has made Shiseido what it is today"

I have now made many new friends at home and abroad, to whom I can turn for professional support and vice versa. Attending this conference has helped me understand better the role that the Rambert Archive plays within Rambert, and has helped me better envision how to develop this archive in the future.

Find out more about Rambert's heritage, and about our 90th anniversary Heritage Lottery Fund-supported plans on Rambert's website: [www.rambert.org.uk](http://www.rambert.org.uk)

Visit the ICA SBA's Facebook page to keep up with their news and events.

**Arike Oke**

Rambert Archive

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