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Specialist repositories issue

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of Performing
Arts Collections
(APAC)

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and Records
Managers Group
(CHARM)



Crowne Plaza, Chester
2nd – 4th September

Conference
2020

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Welcome...



Welcome to this issue of ARC, which focuses on the work of specialist repositories.

Welcome to this issue of ARC, which focuses on the work of specialist repositories. Specialist repositories are not easy to define, but they are generally characterised by not being funded directly or wholly by government, and they tend to have a small number of staff or be run by a lone archivist. Those working in them often become national experts in their field and serve a discrete and appreciative research community. I am very grateful to Daniel Scott-Davies and Adrian Glew, Chair and Secretary respectively of the ARA's Section for Specialist Repositories (SSR), for assembling much of the content for this issue. Adrian has also provided a fascinating insight into his work at Tate in our regular 'Backchat' feature. SSR has a number of key affiliate groups, which enables the ARA to build strong relationships with those working in this part of the sector. The work of these affiliate groups is the focus of several articles in this issue, and further information can be found on the SSR pages on the ARA website:

www.archives.org.uk/about/sections-interest-groups/specialist-repositories-group-srg.html

Turning a little more off-piste, this is my first set of editorial notes since some momentous events in the UK, namely a general election of potentially far-reaching significance, and the UK's departure from the European Union. As I write, a general election has also just taken place in Ireland. This is no place to be politically partisan, but it is perhaps worth reflecting on the relevance and impact of archives and records issues on what we have recently seen and experienced.

How concerned should we be about the current level of public acceptance of the validity of statements which records might prove to be inaccurate? How far does the public's right to access particular documents extend? More philosophically, what role have relevant records played in the formation of currently prevalent notions of identity, whether national, regional or more local?

Those are probably all topics for other fora or perhaps future issues, but in the meantime, I hope you enjoy this one.

Matti Watton
ARC Editor

A handwritten signature of Matti Watton in black ink on a light background.

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Front cover: Association of Performing Arts Collections members touring The Play's the Thing interactive exhibition at the Royal Shakespeare Company, image courtesy of APAC

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Opening lines

Rachael Minott, Inclusion and Change Manager at The National Archives (UK), introduces herself and the priorities for her work.



My name is Rachael Minott. I am a Jamaican-born artist, a researcher, facilitator and curator and now the Inclusion and Change Manager at The National Archives (UK). Taking up this role feels like an enormous task with an ever-extending remit. Based in Archives Sector Development my remit encompasses the workforce, collection and user-ship of all archives in England and Wales (over 2,500 archives). This could seem like an overwhelming task, except that inclusion, and inclusive practice, means working with other people. It's about valuing expertise, opening doors and creating platforms for others to stand taller, be more visible and to be supported in their work.

Most of my professional experience has been within museums and in universities. However, at the heart of my practice is the idea of decolonial working. Decolonial practice (for me) is human centric, collaborative, democratic, self-reflective, critical and active. It means I ask about human impact of our work first, so things like collections care and management don't disappear but are considered alongside the human element of this work, for example are these decisions sustainable, do they make collections more or less accessible, and are they appropriate considering the subject of the archive and the likely users? This practice asks us to be self-reflective and critical by asking these human centric questions but acknowledges that the solutions are not likely to be achieved by individuals by themselves. Valuing expertise from different professions, training or lived experiences requires collaboration, speaking to one another, and listening actively.

I understand inclusive practice to be disruptive, requiring one to address the exclusive practices that you are working to undo, such as restrictive personal specifications for archivist roles, the prevalence of offensive terminology in archives relating to those with protected characteristics and the perception of risk in pursuing diverse audiences and staff. However I also

“ *As I settle into my role, I will be reaching out to archives across the UK to be a champion of new approaches to inclusive practice* **”**

believe in acting sustainably and responding to the realities within which each practitioner operates. That is not to say I believe in making excuses for inaction, but to understand the role of creative problem-solving to make changes that make sense, and that can be embedded.

What I hope to achieve in my role is to support different workers within the archive sector in making their practice more inclusive. To do this I want to speak with as many practitioners as I can to get a sense of the work already being done, the ambitions for inclusion and diversity, as well as the perceived barriers, the level of confidence around this work, and what support and guidance is wanted and needed throughout the sector.

But collaboration only works if the functionality of this process is understood by all, expectations are managed, responsibilities delegated, and the shared goal articulated and agreed upon. With that in mind my focus in this role will be to deliver the strategic vision for the sector, Archives Unlocked, in collaboration with colleagues from across The National Archives. The 2019-2020 action plan has an emphasis on diversity, skills and wellbeing, and my role includes supporting the sector's resilience through openness to new skills and a diverse workforce, as well as demonstrating the impact of archives by developing and expanding audiences. Taking the three core themes of Archives Unlocked as my steer, I will be looking to build trust, not just simply trust in the archives and records by users and non-

“ *At the heart of my practice is the idea of decolonial working* ”

users, but trust in each other and trust in ourselves, what we are able to achieve, and how we must go about it. I will pursue not only the enrichment and enhancement of our society by archives, but also the enrichment and enhancement of archives by our society. We should understand that we are not just the benevolent distributors of value and knowledge but should acknowledge that there is much for us to learn, and for us to gain by opening ourselves up to society. By being more open and reflective we will be able to influence society more widely and truly become accessible to all.

As I settle into my role, I will be reaching out to archives across the UK to be a champion of new approaches to inclusive practice throughout the sector, raising awareness of the work being done, while developing connections across the archives workforce. In valuing different types of expertise, I will also be looking outside the sector to other industries and directly to under-represented communities, those with experience of facing barriers, and key change makers. Exploring the experiences of users and non-users. I hope to bring my human centred practice, creative energy and collaborative ethos to the sector, and bring about sustainable and meaningful change.

Please accept our apologies.



A few errors crept into the article on the Anne Lister diaries in the January issue of ARC. Anne was born in 1791, and she kept diaries until her death in 1840. Two men named John Lister are referred to: father (1802-1867) and son (1847-1933). Ann Walker's name was misspelled.

Professional development news

This month **Chris Sheridan**, Head of Professional Standards and Development, takes a closer look at some of the enquiries we receive from candidates working towards Foundation, Registered and Fellow status. The full answers are available from the programme guide, published on the ARA's programme website (archivesandrecords.smapply.io/res/p/programme-guidance/)



Q. I graduated from an ARA accredited Masters two years ago. I'd like to enrol onto the Registered programme, but I note you recommend a minimum of three years' experience?

Enrolment onto the professional development programme is open to all Individual Members of the ARA, regardless of academic qualification and experience. Anyone interested in qualifying as a Foundation or Registered Member can enrol at any time. The only restriction we have is for members considering Fellowship of the ARA. Before they enrol they must be a Registered Member of the ARA and have completed at least one CPD Review.

We know from member feedback that many think it is better to qualify as a Registered Member sooner than later. The longer you wait, the more difficult it can be to find the time. The three-year

experience period you refer to is only a recommendation, and only applies to the amount of experience you may need before your application (portfolio) meets the standard for assessment.

Q. I'm developing my application for RMARA. Some of the experience I will use in my competency forms was gained with another employer. I'm not sure that there is anyone appropriate who can validate the supporting documentation. Can I still use it?

This is an issue best discussed with your mentor, who will give you an objective opinion on the strength of your application. To ensure you have the best chance of success you need to consider how well you demonstrate meeting your chosen competencies at the qualification levels (for Registered this is a minimum of five competencies at

level three and three competencies at level two. Is there other experience you can use instead?

If you cannot find a previous manager or colleague to validate supporting documentation, then this may impact on the assessors' decision. You should therefore explain in your competency form why the supporting documentation was not validated.

Q. One of my chosen competencies, C5 Providing (intellectual) access to the content of records and archives on-site and on-line, gives four different examples at level four. How many of these examples do I need to demonstrate in my competency form?

Some competency levels set out in the competency framework give one or two examples of the kinds of activity you might undertake at that level. Others give four or five. When developing your competency forms we recommend candidates choose one or two examples. If you choose more then you may find that you are unable to provide all the necessary content within the word limit. So be concise and ensure the content you write clearly demonstrates how you meet the level descriptions. We also recommend key wording to help you do this. For further advice please refer to the programme guide (section 4.3 page 12).

Q. I gained Registered Membership six years ago. Do I need to re-enrol and go through the process again?

No. If you are a Registered Member then you remain a Registered Member. All that has changed is the route to qualify, which is now through the professional development programme. However, to maintain your Registered status you must take part in the ARA's CPD Review. You can take part at a time that suits you, or wait until we contact you. For more information visit the programme website.

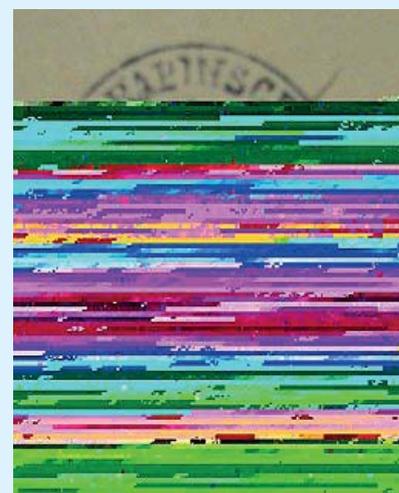
We're all digital archivists now

Dr Jo Pugh, Digital Development Manager at The National Archives (UK), outlines how their new digital capacity building strategy *Plugged In, Powered Up* is supporting archives rising to the digital challenge

The digital challenge

J.K. Rowling, Neil Gaiman and Quentin Tarantino all still write in longhand but the rest of us watch their films on smartphones, download their audiobooks from digital platforms, and watch interviews with them on YouTube. Paper hasn't gone away but it is no longer the medium for most communication: business, art and even politics now happen online. Presidents tweet, MPs squabble on WhatsApp, and the local church, school and council all have Facebook pages. This is the world we now need to archive, and we need to apply even more dedication, care and rigour than we have applied to paper records because the digital is so ephemeral.

At the same time, we all know that digital technologies offer huge opportunities, if used thoughtfully, to deliver dramatically wider access to records and to engage entirely new audiences. Archivists were quick to embrace some of these opportunities: computerised catalogues, digital surrogates, email enquiries. But very few organisations are ready today to deal with the fundamental challenge of obtaining, preserving and promoting data from their depositors' myriad systems, networks and platforms. In some cases, we are custodians of records that we do not know how to care for. In other cases, we have stopped collecting the everyday records of the organisations whose histories



Result of an almost completely failed data restoration of a JPEG photograph on a hard drive, public domain

we are dedicated to protect. We are placing the record at risk.

Plugged In, Powered Up

There isn't a magic wand to fix this problem, but The National Archives is investing in a range of programmes, resources and networks as part of its *Plugged In, Powered Up* strategy to help the sector. We aim to help archivists develop their digital skills so that they can not only preserve digital records but widen access to all their collections and use digital technologies to tell profound and engaging stories about them.

What help is available or coming soon?

- **Digital engagement grants**
We have already funded a set of digital engagement grants totalling £60,000 through our Collaborate and Innovate programme.

“Paper hasn't gone away but it is no longer the medium for most communication: business, art and even politics now happen online”

- **Working with archival system vendors**
We have begun discussions with vendors to improve archival systems and begun to experiment with novel ways of representing archival metadata.
- **Archives School**
We have also developed a pilot Archives School, a hands-on taught course in digital preservation delivered in Kew.
- **Online training and resources**
Together with the Digital Preservation Coalition, we are producing online training to remotely support digital preservation skills. We also have a further resource laying out common digital preservation workflows in development. For archives considering more advanced infrastructures, we will be publishing a series of case studies showing how open source and proprietary components have been assembled and combined by a range of repositories.
- **Digital Archives Learning Exchange (DALE)**
We have additionally launched the DALE network which meets regularly to discuss digital topics and share learning.
- **Manage Your Collections tool**
We are continuing our support for the Manage Your Collections tool to remove barriers to publishing digital data. The tool allows organisations to add and edit information about their collections in Discovery.
- **Expanding routes into the sector**
The Bridging the Digital Gap traineeship programme is designed to bring people from diverse backgrounds with digital skills into the sector. 16 trainees are already in post and the programme is now complemented by the Computing for Cultural Heritage PGCert that we are assisting the British Library and Birkbeck, University of London in piloting.
- **Peer mentoring**
We are in the process of trialling a peer mentoring programme which will support archive professionals in developing and delivering a digital project this year.

- **Advocating for digital**

We are equally continuing discussions with organisations such as the Society of IT Managers (Socitm) to raise the profile of digital work within local government and other parent organisations, as well as working with ARA to strengthen the digital content of postgraduate archive courses.

Our longer-term plans include a toolkit focusing on best practice in digital engagement, a leadership programme, a focus on metrics and data, and a report examining the role that archives can play in supporting digital literacy and inclusion in their local communities. The digital challenge is significant, and we believe our response should be equally significant.

Get involved

Other archives must also move their digital work up a gear. There is no more urgent challenge facing the sector today than the shortage of skills to properly manage the contemporary record into the future. This is our blueprint for the three years following the launch of Plugged In, Powered Up at the DCDC19 conference. Archivists at all levels should consider what actions they are planning to support this strategy over that period. (If not you, then who? If not now, then when?) This work places new pressures on services already facing significant challenges. However, not undertaking it places the long-term sustainability of the entire sector at risk. Archives are not merely treasure houses for attractive manuscripts and charmingly nostalgic black and white photographs. We are safeguarding vital information for the future and that mission is too important to stop just because what was once vellum is now contained on a USB stick or a website. We really all are digital archivists now; we need to demonstrate that we are skilled digital archivists.

“The digital challenge is significant, and we believe our response should be equally significant”

Winners of the British Records Association's Janette Harley Prize announced

Victoria Northwood, BRA Vice-Chair, reports on the latest prize winners

The British Records Association (BRA) is a charity which aims to promote the preservation, understanding, accessibility and study of our recorded heritage for the public benefit, and is open to anyone interested in records and archives: www.britishrecordsassociation.org.uk. It established the Janette Harley Prize in memory of Janette Harley, a member of the BRA, who died in 2015. The prize is intended to raise awareness of research and achievements in the world of archives, and is awarded for the best or most original piece of published work which reflects the aims of the Association.

The winners of the 2019 Janette Harley Prize were announced following the BRA AGM and Maurice Bond Lecture held at the Paul Mellon Centre on 13 November. We are most grateful to our Patron, Lord Salisbury, for presenting the certificates.

The joint winners were Dr Hannah Leah Crummé of Lewis & Clark College, Portland, Oregon, and Dr Lucy Munro of King's College London, for their book *Shakespeare on the Record: Researching an Early Modern Life*. Three other entries were Highly Commended: Dr Keagan Brewer and Dr James Kane, of the University of Sydney, Australia, for their book, *The Conquest of the Holy Land by Salā al-Dīn*; Julie Peakman, independent historian, for her book *Hitler's Island War, The Men Who Fought for Leros*; and Professor Sarah Pedersen of Robert Gordon University, Aberdeen, for her pamphlet, *Caroline Phillips, Aberdeen Suffragette and Journalist*.

This year's Maurice Bond Lecture was given by Gill Bull (Director of Freedom of Information Complaints and Compliance, Information Commissioner's Office) on "Access to Information in Turbulent Times". The text of Gill's lecture can be found here: ico.org.uk/about-the-ico/news-and-events/news-and-blogs/2019/11/bond-lecture-2019-access-to-information-in-turbulent-times/

The call for entries to next year's Harley Prize will be made in April 2020.

“The call for entries to next year's Harley Prize will be made in April 2020”



Dr Lucy Munro receiving her certificate from Lord Salisbury, copyright Amanda Engineer

“The prize is intended to raise awareness of research and achievements in the world of archives”

George III's treasured collection of military maps published online to mark the 200th anniversary of his death

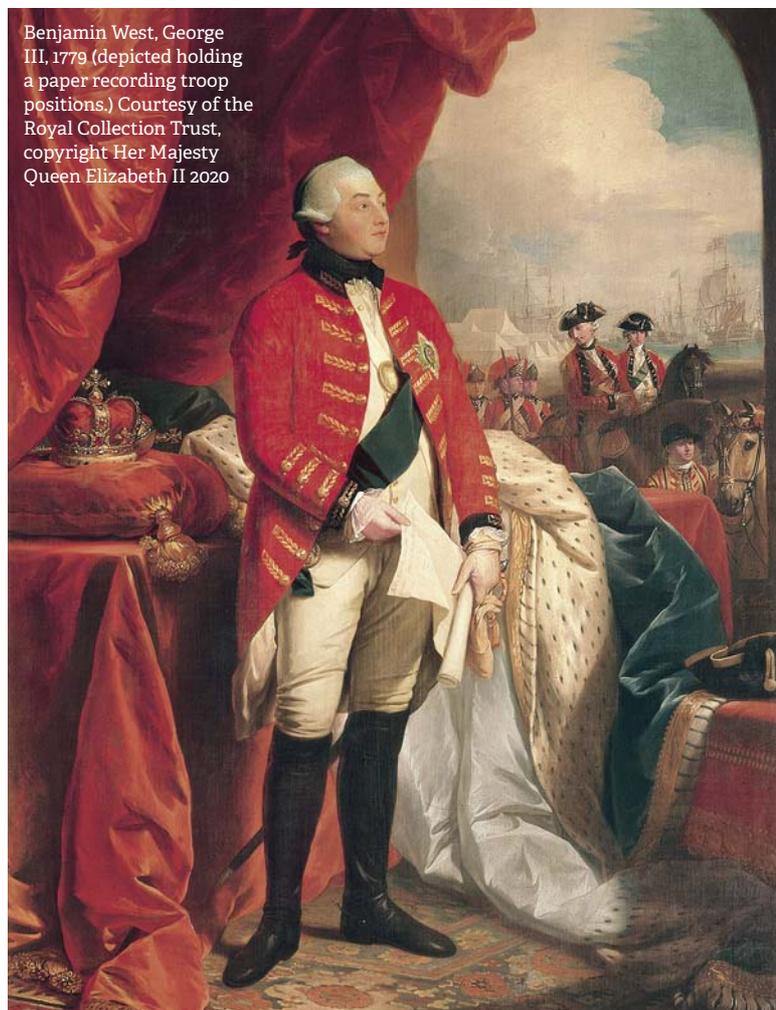
Highlights include plans charting the loss of the American colonies and maps by the founder of the Ordnance Survey

On 29 January 2020, the 200th anniversary of George III's death, the King's unparalleled collection of more than 3,000 military maps, views and prints in the Royal Collection was published online, offering an extraordinary insight into the art of warfare and mapping. The culmination of ten years of research by Dr Yolande Hodson to catalogue one of George III's most prized collections, the new website (militarymaps.rct.uk) makes these important documents publicly available for the first time and allows them to be explored in minute detail.

'George III's Collection of Military Maps' presents a diverse range of material from the 16th to the 18th centuries, from highly finished presentation maps of sieges, battles and marches, to rough sketches drawn in the field, and depictions of uniforms and fortification plans, providing a vivid contemporary account of major theatres of war in Britain, Europe and America.

Maps were an important part of George's early life and education, and his passion for the cartographic sciences continued once he became King. He never left the south of England or fought on a battlefield, but his vast collection of more than 55,000 topographical, maritime and military prints, drawings, maps and charts allowed him to travel the world from the comfort of his library at Buckingham House, now Buckingham Palace. Upon the King's death, his son, George IV, gave his father's collection of topographical views and maritime charts to the British Museum (they are now in the British Library), but retained the military plans due to their strategic value and his own keen interest in the tactics of warfare.

Highlights of the collection include two-metre-wide maps from the American War of Independence (1775–83). George III took a close interest in every detail of the war, from how many blankets were required by the British forces to the number of cannon in the French fleet. These vast maps were probably hung on purpose-made mahogany stands in Buckingham House, enabling the King to follow the steady erosion of his hold on the American colonies. A map of the final British defeat at the Battle of Yorktown in 1781 is the only known copy to survive outside the USA. An annotation by the American mapmaker marks 'The Field where the British laid down their Arms'.



Benjamin West, George III, 1779 (depicted holding a paper recording troop positions.) Courtesy of the Royal Collection Trust, copyright Her Majesty Queen Elizabeth II 2020

“A map of the final British defeat at the Battle of Yorktown in 1781 is the only known copy to survive outside the USA”

In 1766 the Scottish military engineer William Roy wrote to George III proposing a national survey of Britain based on his map and survey experience during the Seven Years War (1756–63). This memorandum, which survives in the Royal Archives, is regarded as the founding document of the Ordnance Survey. The King was very keen on the idea, visiting Hounslow Heath in 1784 to watch the preliminary setting out of a baseline. He also paid for the construction of the Ramsden theodolite, the most accurate surveying instrument of its time. Several unique examples of Roy's maps from the Seven Years War survive in the Royal Collection and can now be viewed on the website.

As well as purchasing individual items from contemporary mapmakers, George III bought large groups of maps from other collectors. In 1762 he acquired the Paper Museum of the Italian art patron Cassiano dal Pozzo, as part of the collection of Cardinal Alessandro Albani. Among this collection were 500 military prints relating to European wars in the 16th and 17th centuries, many of them unique. A rare engraving of the Siege of Malta in 1565 shows the Fort of St Elmo overrun by the besieging Turkish forces, resulting in the death of 1,300 Christian knights, captains and soldiers.

The King also acquired a major collection of military maps and plans from his uncle, William Augustus, Duke of Cumberland, who led British and allied armies on the Continent during the War of the Austrian Succession (1740–48) and against the Jacobite Rebellion of 1745–6 at home. The first map known to have been commissioned by Cumberland records the Battle of Dettingen of 1743, the last occasion on which a British monarch (George III's grandfather, George II) went into battle at the head of his troops.

Illustrated maps in George III's collection provide a glimpse of what life was like for the ordinary soldier in a military campsite, from the catering supplies and makeshift taverns, to the latrines and endless baggage trains. A map of the Siege of La Rochelle during the Huguenot Rebellions of 1627–9 shows a group of soldiers drinking in a tented tavern, with one turning away from the table to be violently sick.

George III's passion for cartography was matched by his enthusiasm for the military sciences and for military education. In 1799 he supported the founding of the Royal Military College at High Wycombe, where young officers were taught topography, surveying and mapping. Examples of their college work can be found in George's collection, as well as maps made by the King's seventh son, Adolphus, Duke of Cambridge, while undertaking his military training in Hanover in 1791 aged fifteen.

Martin Clayton, Head of Prints and Drawings, Royal Collection Trust, said, "It is fitting, and rather moving, that on the 200th anniversary of George III's death we are able to make the King's collection of military maps digitally available to all, offering new insight into his topographical interests and his contribution to the cartographic sciences".

Backchat...



Adrian Glew, Archivist at Tate, talks to ARC editor **Matti Watton** about his role and the work of the Section for Specialist Repositories.

Hi Adrian, what was your path into the archive profession and to your current role at Tate?

I'd always had an interest in history and used to spend hours poring over leather bound ledgers and other financial records from my family's business deposited in a loft (yes, I'm afraid so). Following university, I travelled with a friend, who was an artist, to Asia and Australia for a year. Returning to the UK, I was fortunate to get a contract post at Lambeth Palace Library, which re-ignited my interest and passion for archives. I went on to work for TFPL on several other projects, before being appointed Assistant Archive Curator at Tate. Since 2010, I have managed Tate Archive, which serves as the national repository for fine art practice in the UK, greatly supported by a dedicated team of seven.

Could you tell me a bit about what you are focussing on at Tate at the moment?

This year all our energies are devoted to celebrating the 50th anniversary of Tate Archive with learning events, displays, and a reception to thank all our donors of the more than 1,000 collections (containing an estimated 20 million pieces) that we now care for and look after in our recently accredited service.

Tate has carried out some major digitisation work in recent years. What advice would you give to anyone starting out in this area?

Yes, in 2012, we were fortunate to secure a grant from the Heritage Lottery Fund (now the National Lottery Heritage Fund) to catalogue a number of collections and digitise 52,000 items and pieces representing a cross-section of our holdings and covering all areas of the UK. In addition to providing all the infrastructure for a significant digital presence, the project had a strong learning strand with diverse outreach activities in five different localities. The project could not have taken place without an ardent project manager and the commitment of many colleagues at Tate. My advice for anyone embarking on such an ambitious project would be not to underestimate the amount of time required by you as the Archivist and your team in meeting all the deliverables. Much of the staff time was taken up by meetings: cataloguing, technical, operational, learning, legal, and so on, which were essential in keeping stakeholders informed and involved. Much of what we learned was written up and published as an online toolkit: www.tate.org.uk/art/archive/archives-access-toolkit

You've worked very closely with gallery curators. Anything in particular which you've learned from that?

These relationships are mutually beneficial: archivists gain greater insight and knowledge of art history whilst curators learn more about what an archive is and what archivists do. There can be misconceptions that we might exist solely to supply display material for exhibitions, forgetting that each item has a context within a larger agglomeration of personal papers or institutional records. Having regular joint acquisition meetings helps, as does ensuring that newly appointed curatorial staff are appropriately inducted.

Galleries inevitably focus on their art, so how have you gone about maintaining the archive's profile?

Ever since the first archive collection entered Tate Archive in 1970, staff in the department have been keen to display new acquisitions and treasures. Our first 'official' archive display took place as far back as 1974 when Paul Nash's own photographs (www.tate.org.uk/art/archive/tga-050ph/negatives-of-1267-photographs-taken-by-paul-nash) were displayed for the first time at the original Tate Gallery (now Tate Britain). One of the first archive displays I was actively involved with related to the major survey of artists working in St. Ives in 1985. We now have a dedicated Archive Gallery at Tate Britain where the archive collections are stored and made accessible. I programme this space (now newly named the Marie-Louise von Motesiczky Archive Gallery following a generous gift from her eponymous Charitable Trust) with my team and in association with curatorial staff.

How would you characterise the challenges and opportunities for archive collections within galleries and museums?

The key challenge is to ensure the visibility of archive collections within the wider offer that galleries like Tate give the visitor. The only way to do this is to develop your own unique and interesting activities that provide added value to any visit to Tate, and which tie in with Tate's vision and values.

Importantly, archives in galleries and museums can provide that all important personal touch: a letter or object that can speak directly to the visitor touching people on an emotional and spiritual level. I am always delighted when schoolchildren experience an artist's sketchbook for the first time and are amazed that they do not contain finished sketches but are

An Archive Explorer (Guide) with visitors in Charlotte Moth: Choreography of the Image, Archive Gallery, Tate Britain, 2016, copyright Tate



Adrian outside the newly named Marie-Louise von Motesiczky Archive Gallery, copyright Mark Heathcote, Tate.



more like a visual diary. This level of enlightenment and inspirational quality makes our monthly 'Show and Tell' (now renamed 'Show and Share') events so popular. Within our reading rooms, colleagues lay out a collection that has recently been catalogued or represents a theme to tell a story such as a trip down the River Thames or aspects of a public celebration or holiday such as Halloween. We've also had a 'Show and Sketch' session where visitors use paper and coloured pencils to sketch and draw whatever they wish, taking inspiration from key sketchbooks. Later this year, we'll have a similar event called 'Show and Stitch' with participation by students from Chelsea College of Art (part of UAL). We've also had successful and well attended collage workshops using colour scans of archival items, both at Tate Britain and Tate Modern.

You have been involved with the Section for Specialist Repositories, previously the Specialist Repositories Group, for many years. What are the main ways it looks to help and support those working in this area, and beyond?

The section brings together the interests of many lone archivists or archivists working in specialised environments such as museums, universities and research centres. We also act as a link between those working in archives and those who may not be members of ARA, who require support in our field. We do this by assisting our affiliate groups in providing training and educational resources for archivists and those working in the record keeping fields as well as serving as a lobbying group for this part of the sector. Our initiatives have included the concept for British Archives edited by Julia Sheppard and Janet Foster, the development of archival descriptive standards and methods of listing for a wide range of records, the output of the Professional Methodology Panel on standards and performance indicators, and a major report on the role and resources of university repositories.

Section for Specialist Repositories (SSR)

Daniel Scott-Davies, Chair of SSR, introduces this issue of ARC

As Chair of the Section for Specialist Repositories (SSR) I am particularly proud to introduce this special edition of ARC, which highlights the valuable work of the section, our affiliate groups and individual archive services, and the contribution this work makes to the ARA and to wider public awareness of the sector. We should also acknowledge that this is largely achieved by the dedicated service of professionals and volunteers. I would particularly like to thank the members of the SSR committee; Adrian Glew's work as Secretary is invaluable in organising meetings and in generously allowing us to use Tate Britain as the venue for our AGM. Charles Dace as Treasurer ensures our financial matters are kept in order, and he also chairs the Historic Houses Archivists Group.

I have been involved with the section for approximately fifteen years and I have immensely enjoyed meeting

fellow professionals and advocating for our sector. The highlights have included ensuring that the NHS Code of Practice on Records Management was suitably revised in partnership with the Section for Records Management and Information Governance. Details of the negotiating process and the lessons which were learned were published in the ARA Journal. We also advised on the setting up of The Mills Archive Trust, which won the

“ *We have a few vacancies including a training officer and an editor for our edition of ARC* **”**



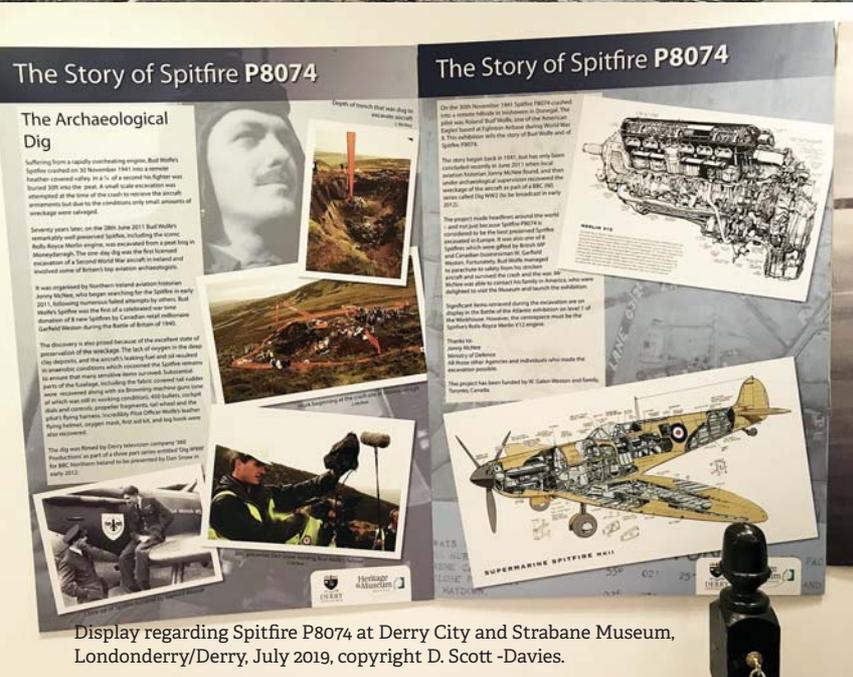
Bloody Sunday mural, Londonderry/Derry, July 2019, copyright D. Scott-Davies.



Remains of a Spitfire P8074 at Derry City and Strabane Museum, Londonderry/Derry, July 2019, copyright D. Scott-Davies.



Derry Girls mural, Londonderry/Derry, July 2019, copyright D. Scott-Davies



Display regarding Spitfire P8074 at Derry City and Strabane Museum, Londonderry/Derry, July 2019, copyright D. Scott-Davies.



Tate St Ives, October 2019, copyright D. Scott-Davies

“The section’s meetings and visits over the past year have demonstrated the diversity of specialist repositories”

Queen’s Award for voluntary service last year. This was richly deserved for their work creating a unique archive service.

The section’s meetings and visits over the past year have demonstrated the diversity of specialist repositories and the contribution that they make to their public and professional audiences. Our AGM last May included

training on collections care for museum objects held by archives and this was held jointly with the newly formed Section for Archives and Museums. This event was extremely well attended, and we hope to hold another training session this year in a different location. In July, we held a fascinating meeting in Londonderry/Derry which involved tours of the City Walls, the events of Bloody Sunday (led by Gleann Doherty of Derry Guided



Barbara Hepworth Museum in St Ives, October 2019, copyright D. Scott-Davies

Tours), the Museum of Free Derry, Derry City and Strabane Archives (thanks to Bernadette Walsh for hosting and providing this tour), and the Giant's Causeway, plus of course some Guinness and live music! Our final meeting of the year in October took us to Cornwall. This involved visits to Penlee House and Morrab Library in Penzance, and to Tate and the Barbara Hepworth Museum in St Ives. These visits were followed by a joint meeting with the South West Region at the new Cornwall Record Office in Redruth. Thanks to Lucy Powell for making the arrangements and co-chairing this event, which incorporated training on a range of topics including outreach and digital preservation.

Hopefully this brief introduction has given you an insight into the work of the section and I would thoroughly recommend attending our meetings or even joining the committee. We have a few vacancies including a training officer and an editor for our edition of ARC. We have an exciting programme of meetings this year taking place in London, Edinburgh and Reading. Our web page and email newsletters will keep you informed of all the details, so become a member of SSR today!



Statues created by Littlewhitehead at the new Cornwall Record Office in Redruth, October 2019, copyright Lorraine Logan

Association of Performing Arts Collections (APAC)

Erin Lee, Head of Archive at the National Theatre and APAC Chair, gives an introduction to APAC

The Association of Performing Arts Collections (APAC) is a membership network for any archive, library or museum in the UK and Ireland holding performing arts materials. APAC, a subject specialist network, celebrated its 40th anniversary in 2019, and has a broad membership base covering national organisations, such as the Victoria and Albert Museum, Royal Opera House and National Theatre, regional theatres and university special collections, and individuals and students with an interest in the performing arts. APAC has just under 100 members who meet around six times a year for visits, talks, symposia and study days and it has close links with SIBMAS, the international association for this sector, which hosts biannual international conferences.

APAC became an affiliate member of the Section for Specialist Repositories (SSR) in spring 2018, with both APAC and SSR members agreeing the motion at their respective AGMs. This affiliation allows APAC to advertise events to a broader audience base. APAC events aim to focus on current issues within the framework of the archive, library and museum sectors with specific focus on the challenges and best practices for our membership. There have, however, been many attendees at APAC events from outside the performing arts, including at the study day on marking anniversaries which featured a keynote delivered by a representative of the National Lottery Heritage Fund, and at the symposium on managing volunteers which included a keynote by a representative from the South West Museum Development Programme. These events are open to all and SSR affiliation ensures that the calls for papers and attendance are seen more broadly than was possible previously. APAC also advertises the section's events using its JISC listserv and social media channels. Many of the institutional members of APAC are themselves specialist repositories and so

“The performing arts archive world is relatively small, and the challenges faced by professionals in this area are unique”

Association of Performing Arts Collections members touring *The Play's the Thing* interactive exhibition at the Royal Shakespeare Company, image courtesy of APAC

“ APAC celebrated its 40th anniversary in 2019 ”

the affiliation with this section ensures that archivists are regularly updated on the visits and training on offer.

The performing arts archive world is relatively small, and the challenges faced by professionals in this area are unique. The performing arts are ephemeral and capturing work on and offstage can be a constant tussle with creatives and theatre companies. Making this content accessible to the general public can also pose problems due to funding, space, ownership or staffing. A major challenge for performing arts collections, as we move further through the digital age, is the need for digital preservation of vast quantities of data. For example, some theatres are capturing performances in 4K resolution with terabytes of data created for each production. Given the small staffs and conservative budgets, digital preservation will remain a challenge for years to come within creative institutions. Copyright ownership can also be difficult to identify or pin down with archive material potentially containing several copyright owners, or venues ceasing to operate or adopting new names. This impacts on the availability of secondary rights including the reproduction of posters, programmes, prompt scripts or costume designs. In conclusion, whilst APAC is a fantastic network, enabling discussions and collaboration with colleagues appreciative of the unique challenges archivists, curators and conservators face in this area, a connection to the wider Archives and Records Association community is necessary to maintain relationships across the sector and benefit from the ARAs advocacy power.

The APAC Board hopes that affiliation with SSR will help the network to raise its profile and further promote performing arts collections across the sector. APAC will be the focus of the special edition of ARC to be published in June 2020. Members are excited to share news of their collections, projects and anniversaries as well as reports on APAC's networking projects, events and online resources. If you would like to join APAC or find out more, please visit our website performingartscollections.org.uk, email us at info@performingartscollections.org.uk or follow us on social media @apac_SSN.

Historic Houses Archivists Group (HHAG)

Charles Dace outlines a range of collaborations being established through the group

The Historic Houses Archivists Group (HHAG) exists to encourage the best possible care, preservation and awareness of privately owned family and estate archives. This is achieved through regular meetings of HHAG archivists, but also through collaboration in many other forms.

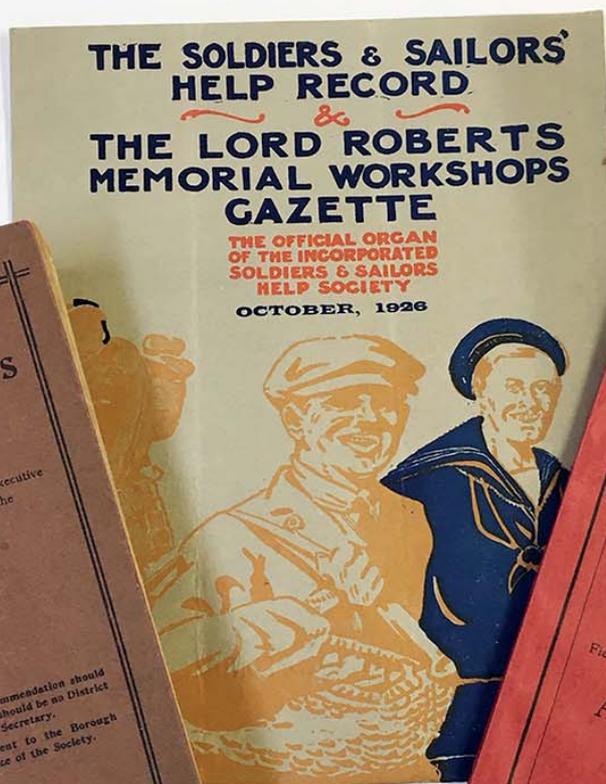
John D'Arcy of Fonthill Estate and Derek Maddock of Sudeley Castle have collaborated on the art collection (at Sudeley) and associated paperwork (at Fonthill) of James Morrison. Morrison's collection, amassed as a result of his business acumen, dissipated with future generations. The marriage of Morrison's great granddaughter, Mary Morrison, to Major John Henry Dent-Brocklehurst led to 140 paintings from the collection moving to Sudeley Castle. Although the collaboration was not totally successful it has opened up other areas for future research collaboration between the two estates.

Dr Peter Burman is pursuing a collaborative project involving the Hopetoun Papers Trust at Hopetoun House and the archives of the Earl of Annandale and Hartfell, with a view to developing a better understanding of the outstanding historic town of Moffat. In his summary appraisal of the project he states that "one of our primary objectives is to encourage inter-archive collaborative research so that we can better understand the connexions between us all and also encourage one another to work at making our archives more accessible, intellectually and physically".

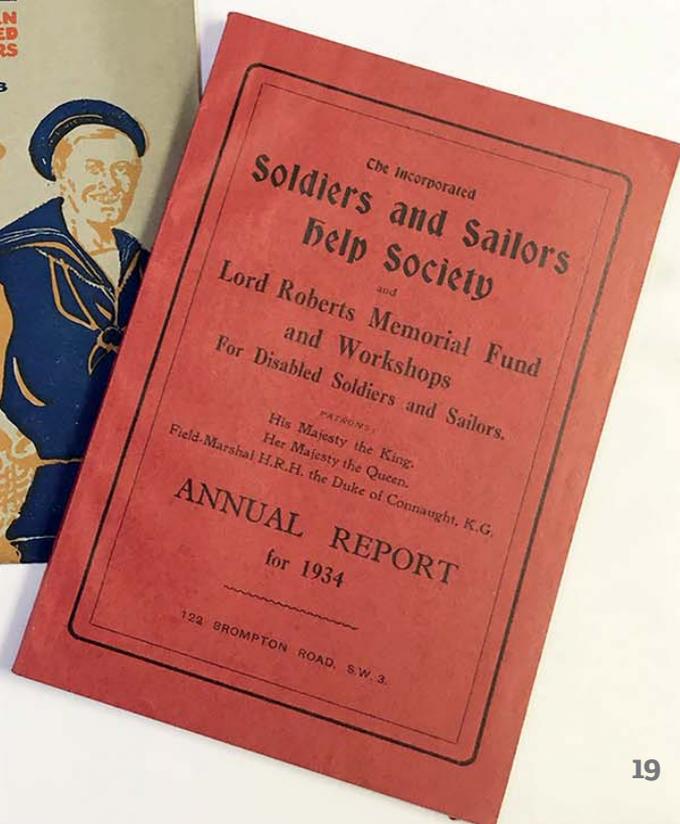
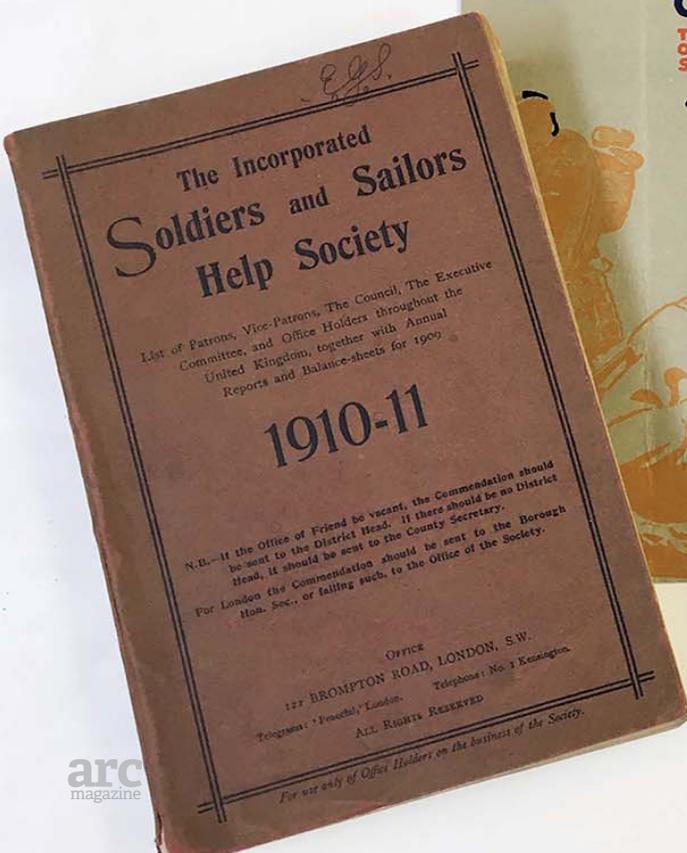
The archivist at Renishaw Hall, Christine Beevers, is certainly increasing the accessibility of the collections depicting the events of the Sitwell family and the associated papers of family friend and artist John Piper. Over the past four years Renishaw Hall has collaborated with Sheffield Hallam University, starting with the Brothers in Art event in 2016, the brothers being Osbert and Sacheverell Sitwell. Students from the creative writing degree course were invited to tour the house, using the



Staff party in Chatsworth's Theatre, c.1930s, copyright The Devonshire Collections, Chatsworth. Reproduced by permission of Chatsworth Settlement Trustees



Soldiers' and Sailors' Help Society 1910-11 handbook, 1934 annual report, the Soldiers and Sailors Help Record and the Lord Roberts Memorial Workshops Gazette from October 1926, image courtesy of the Wrotham Park collection



paintings of Renishaw Hall by John Piper housed within, to create their own responses in poetry or prose to John Piper's vision of Renishaw from 70 years previously. The link with Sheffield Hallam continues today with Dr Claire Drewery of the English Department, who has invited Christine to give a lecture on the collections at Renishaw. This will give the students an insight into the various aspects of archival and curatorial work in historic houses, but will also encourage the use of the collections as inspiration for future dissertations.

Sheffield University has also collaborated with another Derbyshire historic house, Chatsworth. An initial scoping project and a series of MA work placements led in 2015 to three PhD studentships funded by the AHRC Collaborative Doctoral Award scheme. The students' work focused on the lives of servants and estate workers over three centuries, and alongside their academic research, the students made a significant and enduring impact on interpretation and engagement at Chatsworth. The success of these projects led in 2019 to two further AHRC-funded PhD studentships. Louise Calf's project focuses on the history of Chatsworth's Victorian theatre, and Lucy Brownson is researching the history of Chatsworth's archives, with a particular focus on how women's lives and voices have shaped the collections across time and space.

It is not an academic link, but a collaboration of note has been initiated by Christopher Hunwick at Alnwick Castle, for a group digitisation project through Ancestry. One set of records common to almost all historic house archives is estate farm and cottage tenancies. These records are rich in names and quite detailed. The coverage offered across the HHAG is significant, both in chronological and geographical terms, making the project appealing to Ancestry. HHAG members gain a digital surrogate of a key record series, which is useful for example in planning applications, and a significant genealogical resource is made available to the public.

The Soldiers', Sailors' and Airmen's Families Association (SSAFA) archivist, Juliet Chaplin, recently visited Wrotham Park in Barnet, north London, to view the extensive collection of Soldiers' and Sailors' Help Society (SSHS) papers. The latter started in 1898 with a view to helping returning soldiers from the Boer War receive much needed help once no longer deemed fit to fight, something the government of the day failed to provide. The 6th Earl and Countess of Strafford were instrumental in setting up the Middlesex Branch and continued to support the branch at various levels until the 1940s. The archives of SSAFA have very little information about the SSHS, and SSAFA are very keen to forge strong links with county collections around the UK.

Collaborations enable historic houses to broadcast the extent of their collections, opening their archives to a wider audience. Sharing examples of archive participation encourages fellow historic house archivists to try new methods of opening their collections to new sets of researchers. If you would like to become a collaborator and are an archivist of an historic house or estate, in England, Scotland, Wales or Ireland then contact Derek Maddock, Membership Secretary of the HHAG, at hhagcommittee@outlook.com

Archives in schools: support group for archivists becomes the School Archives and Records Association

The School Archivists Group is changing its name, as **Elizabeth Wells**, Archivist and Records Manager at Westminster School, explains

The School Archivists' Group (SAG) was founded back in 1998 as a support network for those caring for archives within schools. The group was instigated and led by Rita Boswell, then Archivist at Harrow School, and its regular meet ups provided a lifeline to members who were often working in isolation and with scant resources. More than twenty years on, the group remains free to join and gives advice and encouragement to its increasing membership, many of whom are not professional archivists by training, and who work in a voluntary capacity. Through Rita's drive and determination, the group's numbers have increased from single figures to over 250 individual participants representing schools across all sectors: private, state and new academies. Whilst meetings take place in the UK, we welcome members from schools across the world, many of whom are unable to find an equivalent organisation in their own country.



The School Archives and Records Association's new logo

School Archives & Records Association

Initially much of the group's work was conducted at face-to-face meetings. The annual conference, held just before the summer holidays each year, is always a welcome opportunity to network. However in recent years we have developed an online forum, kindly hosted by SDS Heritage, who have supplied scanning and web services to several schools in the group. In addition to providing a facility to ask the advice of other group members, the website hosts a number of helpful documents, including papers given at previous conferences and training days. We run a mentorship scheme, so that those new to the role of school archivist can visit (or be visited by) others working nearby. The group has also organised themed training days in the autumn and spring terms, on topics such as practical conservation measures, data protection and using archives in the classroom.

Rita, who stepped down from Harrow School in 2011, has gradually been handing over the day-to-day running of the group to a committee of members, so that she can better enjoy a well-deserved retirement. William Richardson, a historian of education who served as 15th

“Whilst meetings take place in the UK, we welcome members from schools across the world”

“At this year's conference we will be unveiling a change of name”

General Secretary of The Headmasters' and Headmistresses' Conference has very kindly taken on the role of Chair. We are fortunate that Rita has agreed to remain involved in an advisory capacity as President. William has already proven indispensable in raising the profile of schools' archives and records with the people that matter: heads and bursars!

Our flagship event remains the annual conference which alternates between London and further afield to ensure that as many members as possible have a chance to attend. In 2020 we will be at St. Paul's School in London on Wednesday 24th June. At this year's conference we will be unveiling a change of name to the School Archives and Records Association (SARA). After discussion the committee felt that this new title better recognised that some of our members have records management and information compliance responsibilities, whilst also acknowledging that many do not feel themselves to be qualified archivists. There is the added benefit that SARA is a more fitting acronym!

If you would like to book a place or join SARA, do register via our website at: schoolarchivesandrecordsassociation.org



The group at the 2019 annual conference at Oundle School, credit Ivan Quetglas, Oundle School photographer

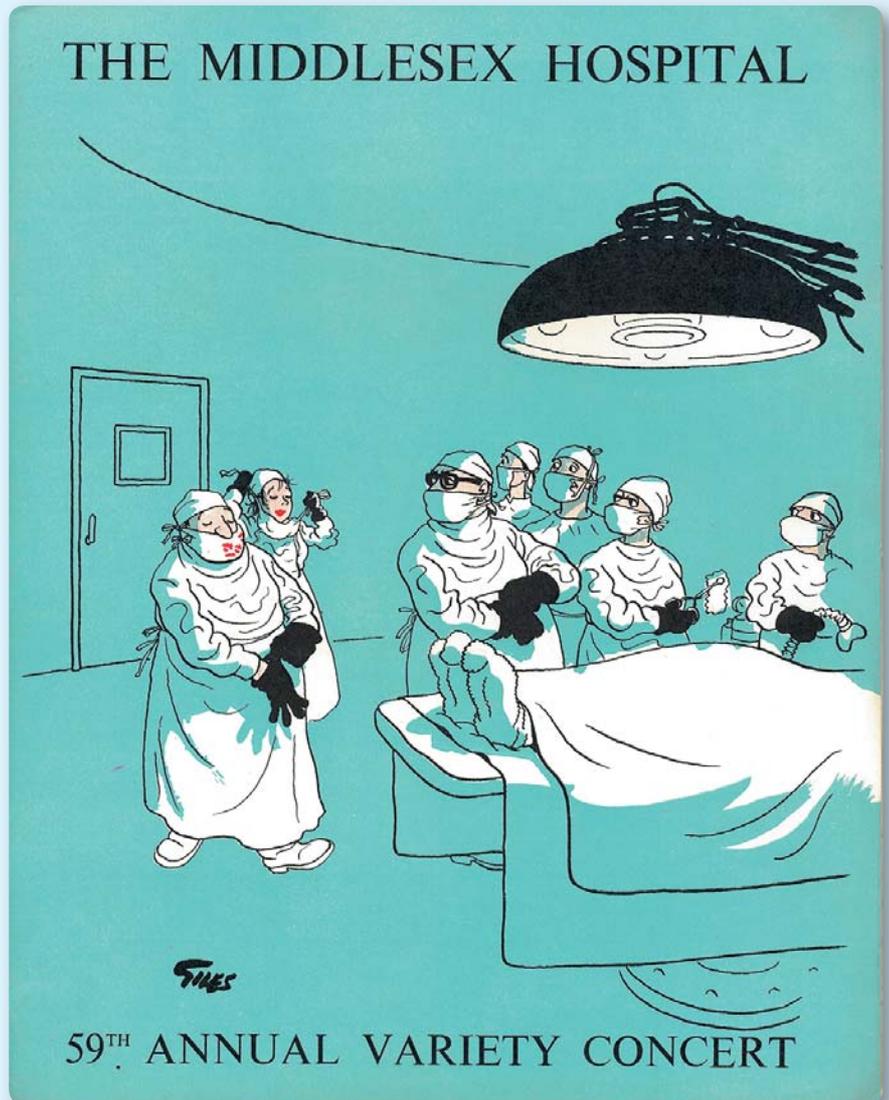
Engagement work at University College London Hospital NHS Foundation Trust Archives

Daniel Scott-Davies, Trust Archivist, describes a range of recent activities

The Health Archives and Records Group (HARG) is a group for people working with or interested in health records and the history of medicine, and the group's website healtharchives.co.uk/ provides details of future events and training. Several organisations which manage hospital archives are affiliated to HARG, and University College London Hospital, whose Trust Archives' engagement work is described here, is one.

Former staff of the Middlesex Hospital recently held a symposium to remember and celebrate the hospital's achievements

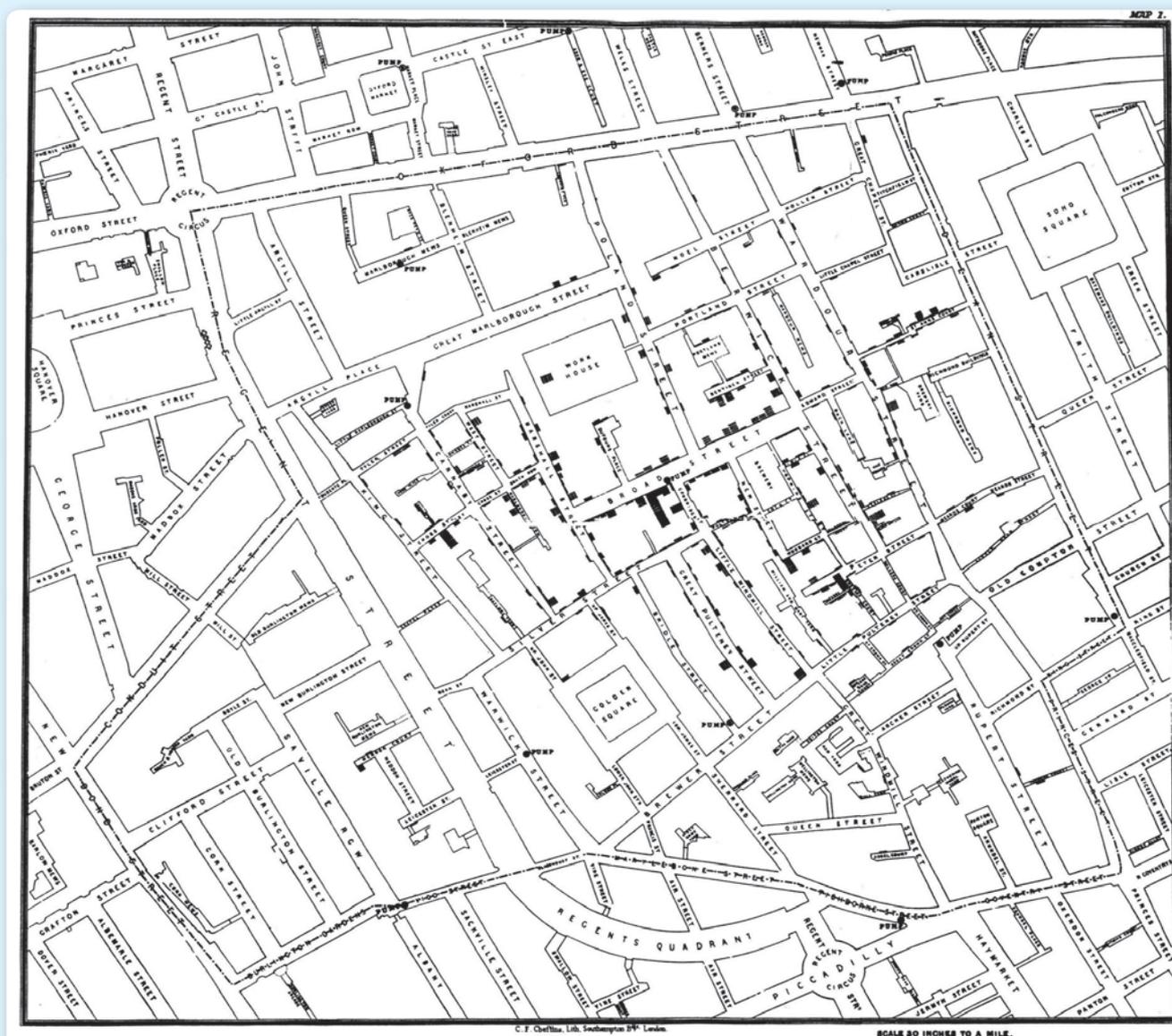
“ A more unusual request for the archive team was to contribute towards patient therapy ”



Front cover of the Middlesex Hospital Variety Concert programme featuring a cartoon by Giles, 1950s, copyright Trustees of University College London Hospital NHS Foundation Trust



Chipperfield bear visiting a patient on a ward of the Middlesex Hospital, 1920s, copyright Trustees of University College London Hospital NHS Foundation Trust



Annotated map by Dr John Snow centred on the Broad Street pump illustrating the number of people infected by cholera, 1854, copyright expired

“*The cholera outbreak was particularly fascinating to examine as we hold a handwritten account of how the hospital reacted*”

between 1745 and its closure in 2005, when staff and services were transferred to the Trust. As part of a weekend of events we created two temporary exhibitions themed around adversity which included the cholera outbreak of 1854 and the Second World War.

The cholera outbreak was particularly fascinating to examine as we hold a handwritten account of how the

hospital reacted and coped with the influx of hundreds of patients in a short period of time. At the time, it was widely believed that cholera was spread by the foul air that led to the great stinks in London during this period. Consequently clinicians fumigated the wards with chlorine gas and kept fresh flowers near patients, but unsurprisingly this did nothing to reduce the death rate. However, the pioneering work of Dr John Snow and Reverend Henry Whitehead would identify cholera as a waterborne disease spread by London's unsanitary conditions and contaminated water supply. By creating maps showing that people infected with the disease were concentrated around the Broad Street water pump, and by identifying the source of the first case, the outbreak was curtailed through removing access to the infected water supply. Their work would create the study of epidemiology, double blind clinical trials and provide the evidence that would lead to the installation of London's sewer system and the provision of clean drinking water that we rely on today.

During the Second World War, the Middlesex Hospital

formed part of the Emergency Medical Service provision in central London. The hospital had made extensive provisions in advance including evacuating in-patients to the countryside, blast prevention through the use of sandbag walls, and the creation of underground theatres to undertake surgery on casualties during air raids. One particular air raid on 16 April 1941 caused extensive damage to the hospital, documented in a report to the Board of Governors which emphasised how nurses, medical students, support staff and even volunteers such as scouts worked together in challenging conditions throughout the night to treat London's civilian population.

A more unusual request for the archive team was to contribute towards patient therapy, in particular for children resident in the hospital whilst receiving complex treatments for serious conditions. The challenge was to provide an engaging session where the children could learn about the history of the Trust and be made to laugh in the process. Hospital archives tend to reflect the serious nature of treating patients, however I soon realised that there was a rich seam of material which could be incorporated into the session. For example, we hold cartoons which demonstrate the way staff have used humour to cope with stressful roles and with the distress of patients in their care, such as on the covers of hospital publications created by Giles as a way of raising funds, for which he didn't accept payment and transferred the copyright. A group called the Manic Depressives, drawn largely from Middlesex Hospital Medical School students, wrote and performed an annual comedy show from the 1950s until the 1980s which was usually themed around a cultural highlight of that year.

Artwork and objects have also been used to relax patients. The Eastman Dental Hospital, which opened in 1930, incorporated murals from stories and an exotic bird aviary in the reception area to engage children. Staff would dress up at Christmas and deliver presents to children and allow them to view fireworks. In the 1920s and 1930s the Middlesex Hospital had a Chipperfield Circus bear delivered by taxi so that it could visit patients. Overall the session went very well and achieved the objectives that had been set, especially as they do say that laughter is the best medicine!



AVIARY,
(Children's Waiting Room.)

Exotic bird aviary with nurses and child patients in the waiting room at the Eastman Hospital, 1930, copyright Trustees of University College London Hospital NHS Foundation Trust



The Middlesex Hospital operating theatre in operation during the Blitz in the basement circa 1941, copyright Trustees of University College London Hospital NHS Foundation



Charity Archivists and Records Managers Group meeting, 2019, copyright CHARM

Charity Archivists and Records Managers Group (CHARM)

CHARM was formed in 1996 following a Records Management Society conference on records management and archives in the charity sector

The 1996 conference was the first to focus on the sector and the records manager/archivists from the Children's Society and NSPCC gave papers. During delegate discussion the idea emerged of forming a group for people managing records and archives in the charity and voluntary sector. Since then the group has grown substantially, giving CHARM the opportunity to develop its activities and allowing many of its members to contribute.

CHARM aims to promote the importance of charity and voluntary sector records and archives, and to raise the profile of the role of archivists and records managers within the sector. It aims to provide a support network enabling those working in this specialised field to give and receive information, ideas and assistance. Most members work for charities and voluntary organisations, but archivists from repositories with charity archives among their collections are also members. Some

members are generally interested in the sector's archives, but do not actively manage an organisation's records. Many well-known organisations are represented within CHARM's membership, alongside those with a much lower level of public recognition. Members include Amnesty International, Leonard Cheshire, British Red Cross, Barnardo's, the Royal Voluntary Service, The Children's Society, Blind Veterans UK, Islamic Relief, Battersea Dogs and Cats Home and the RNLI. The membership also includes organisations such as the Methodist Church and the Moravian Church, and organisations which are charities but are less well known for being such, for example the Zoological Society of London.

CHARM's membership is occupationally diverse. Alongside professionally qualified archivists and records managers, there are librarians and other information professionals, people without a formal professional



Pair of boots from the Royal National Lifeboat Institution (RNLI), 2019, copyright RNLI

Barnardo's Village Green sign, 2019, copyright Barnardo's

qualification, administrators and volunteer archivists. Many members' work is solely concerned with records, archives and related issues, such as Data Protection compliance. However, some members have other unrelated responsibilities to fulfil, while a few members' job descriptions cover much wider areas, so they have little or no time to give attention to their archive and records management responsibilities.

The group provides a forum where issues of interest can be discussed, and action taken. Our members form a network allowing them to draw support from each other and benefit from shared expertise and experience. There are four meetings a year, and these are usually a mixture of business, discussion and presentations on specific issues, with invited speakers when relevant. The topics could be anything from disaster recovery or data preservation to oral history. Visits to members' organisations can provide a valuable contribution to enhancing the profile of the host's work within their organisation. We also have representation from The National Archives (UK) at our meetings, in the form of their Sector Development Manager for the North West and Charities, who provides valuable support and representation for us.

CHARM operates in a collaborative way with an informal structure and co-operative working. It does not have a committee or office holders, although some ongoing tasks, such as maintaining the list of members, are undertaken by individual members. Members participate in CHARM's activities as much as they are able to or wish to. CHARM's e-mail discussion list and website allow group members a greater degree of communication and information exchange than is possible via meetings alone and involve those members who find it difficult to travel.

“ CHARM operates in a collaborative way with an informal structure and co-operative working ”

Working groups are sometimes formed to undertake specific projects, with members volunteering to take part in those that interest them. Recently, one of CHARM's groups worked to develop a national strategy for charity and voluntary sector archives, in cooperation with other archival and charity and voluntary sector organisations, and contributed to the British Academy project 'Archiving the Mixed Economy of Welfare'. Individual members also represent CHARM in a variety of ways by taking part in sessions at ARA conferences and other events, and by being a member of the British Standards Institution's Working Panel for the British Standard on Data Protection.

The group's main aim is to provide those who look after charity archives and records with a welcoming space where they can gain support, exchange ideas, share highs and lows, and look for ways to collaborate with one another in a section of the sector which is often staffed by lone workers. If you'd like to join us, then you can go to the contact us section of our website and get in touch. We look forward to seeing you at a meeting!

Twitter: @CHARM_UK
 Facebook: www.facebook.com/CHARMOnline
 Website: charm-online.org.uk/about-charm/contact-us/



Images showing the design of the new Lambeth Palace Library, copyright Wright and Wright architects

Religious Archives Group (RAG)

Norman James, Chair of RAG, describes the function and activities of the group

RAG was founded in 1989 as an association for anybody interested in the collection, preservation and use of religious archives, and the personal papers of religious leaders, in the UK. This includes archives created and used by private organisations and individuals and those in public repositories. It supports the archives of all faith communities and those of secularist organisations. The group aims to advance education, research, scholarship and stewardship by working, separately and with others, to promote awareness of religious archives and to encourage enhanced levels of access and care for these collections. In 2013 RAG was recognised by HMRC as having charitable status which conveys a number of practical benefits including the ability to receive external grants.

“It supports the archives of all faith communities and those of secularist organisations”

“RAG aims to produce and publish advice and guidance, which is available through its website”

In 2010, RAG, in partnership with the ARA and The National Archives (UK), undertook a survey of religious archives, aided by a grant from The Pilgrim Trust. It was the first such comprehensive survey of religious archives in the UK, and since its publication, we have worked with TNA and other partners to implement a support plan for religious archives.

Much of this work has been carried out by Tim Powell, TNA's Archives Sector Development Manager for the South West, Religion, Science and Technology. Tim regularly makes engagement and liaison visits to religious archives and provides advice and information in response to a range of enquirers by telephone and email. These can involve what might be called 'collections at risk'. It feeds into wider work TNA is undertaking on this front. RAG aims to

produce and publish advice and guidance which is available through its website: religiousarchivesgroup.org.uk/ and which is often referred to by archive services beyond the religious archives community.

The Group stages an annual conference which was held in 2019 at the Salvation Army Heritage Centre on the theme of religion and architecture. In 2019 we also wrote to the Worcestershire County Council Cabinet Member responsible regarding proposed heavy budget reductions to Worcestershire Archive and Archaeology Service following a speech in the House of Lords against the proposal by the Bishop of Worcester amidst concerns over its important religious holdings. After representations from a number of bodies the reductions were scaled back. Reassurances were also obtained about the transfer of archival collections which were formerly held at Heythrop College to the Jesuit Archives in London following transfer of the contents of the College library to other institutions of the Society of Jesus.

The new Lambeth Palace Library building, due to open in early 2021, is eagerly anticipated and is widely expected to stimulate renewed interest in the religious archives sector. It will provide an important new platform for the central archival and library functions of the Church of England.

Calling all colleagues!

ARC is always seeking articles reflecting the issues that matter to you most. We would love to publish pieces that reveal the sector's opinion and showcase successful best practice.

If you would like to send something for inclusion in the magazine, please send articles to arceditors@archives.org.uk, or write and let us know what you'd like to read about. Guidelines for articles for *ARC* can be found on the Association's website: www.archives.org.uk.





Crowne Plaza, Chester
2nd – 4th September

Conference
2020

We ♥ Records

