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ARA2023 CONFERENCE

BELFAST
30th August to
1st September 2023



Welcome

arc magazine

January & February 2023 edition

Welcome to the January/February issue of ARC Magazine. I hope you are looking forward to 2023 and the opportunities it will bring.

This issue is packed with news which might spark an idea for a new project and features which might encourage us to think about some of our working practices differently. What Sarah Lowry says about older oral histories struck a chord with me as I am custodian of some of the medical interviews she mentions. The idea of a risk aware rather than risk averse approach to copyright clearance from Claire Mayoh and Jack Kirby is encouraging for those of us with orphan works (which is probably just about everyone!). Valentina Sabucco gives us food for thought when it comes to the security of the collections in our care and how climate change is impacting the level of threat from natural disasters.

Elsewhere in this issue, we hear from Nick Stopforth and Helen Walder about the City of Doncaster Archives and the long road to their new fit for purpose archives centre, as well as the incredible Virtual Record Treasury of Ireland which won the Ellis Prize at the end of last year.

This issue's Backchat is with Antony Oliver and what he says about conservators being a supportive

and collaborative community really rings true. I recently became the treasurer for the Preservation and Conservation Group of ARA and as a non-conservator coming in, I was really struck by how generous the group are with their time and expertise.

Thank you to everyone who has contributed to this issue. If you have an idea for a feature or would like to share some news, please get in touch: arceditors@archives.org.uk.

Annabel

Annabel Valentine
ARC Joint Editor





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Opening lines

Doncaster Council's **Nick Stopforth**, Head of Culture and Commercial, and **Helen Wallder**, Cataloguer (Archives and Record Management), Culture Services, reflect on the journey that has taken them from a condemned building to the newly refurbished, and fit for purpose, City of Doncaster Archives.



The last few years have seen significant developments in the cultural landscape of Doncaster, not least in the £15.5 million investment by Doncaster Council in the new Danum Gallery, Library and Museum, and a further £2.2 million into repurposing the former museum on Chequer Road for the City of Doncaster Archives. Recent years have also seen significant developments elsewhere in Doncaster, leading to the award of city status in the Queen's Jubilee Year, and the conferring of letters patent for city status by King Charles III and Camilla, Queen Consort on 9th November 2022.

The new City of Doncaster Archives includes, alongside the main archive collections, a Local Studies collection, resources relating to the Kings Own Yorkshire Light Infantry and resources relating to our local rail heritage. The intent is that this new venue becomes a centre of excellence in heritage research, and complements and connects with the Danum Gallery, Library and Museum and the wider cultural life in Doncaster.

For our Archives, to get to this point has certainly been a journey of its own, and by no means a straightforward one, but ultimately a journey which

is now nearing completion, and we look to the future with positivity, whilst recognising the ongoing societal and financial challenges that are affecting people across Doncaster.

Doncaster Archives collects the archives and written heritage of the Borough of Doncaster, its communities and its people. We preserve this unique collective memory for present and future generations and we encourage and support the use



Doncaster Archives at King Edward Road. © City Of Doncaster Council



Doncaster Archives mid demolition 2021. © City Of Doncaster Council



Images from the Archives collection grace the new window. © City Of Doncaster Council

of our collections by everyone - for research, learning and enjoyment.

Doncaster Archives was formally created in November 1973 by the appointment of a professional archivist, who was given responsibility for creating a record office, which had a public research room in the town centre and outstores in various other premises.

In 1977 the archives moved to Bentley Library, but much of the collection remained in outstores. Five years later in 1982 the service moved again, to King Edward Road, in what may have been considered a temporary relocation, but where it remained for the next 37 years.

Due to the deteriorating condition of the structure on King Edward Road, the archives service closed in August 2019 and the buildings were subsequently demolished. Plans were put in place to find a new home and as the museum was relocating to the new Danum Gallery, Library and Museum a decision was made to convert the Chequer Road site into a new archives centre.

All the archives and some local studies collections were packed up and sent out of the borough for storage at Deepstore in Cheshire and Harwell near Oxford.

The Local Studies Library based at the Central Library was still open until lockdown closed it. The collections held there were packed up awaiting the chance to relocate to Chequer

Last delivery day and a visit from Assistant Director, Leanne Hornsby and our Portfolio Holder, Councillor Nigel Ball. © City Of Doncaster Council

Road upon completion of the building work.

After almost three years away, we were very happy to see the first lorry load of collections from Deepstore arrive at Chequer Road on 30th March 2022. Even better was getting archival boxes onto the new strong room shelves.

The last of the 660 pallets arrived on 31st May 2022 and since then we have retrieved the Local Studies collections from the old central library. The task to get the collections back, organised and on the shelves in order has been, and continues to be, a monumental task. The staff team cannot be underestimated in their efforts to make the new venue fit for purpose and to return the archival collections back to the borough.

The former museum now hosts a new research room, an IT suite and a space for an oral history suite in the future, and the team has enjoyed welcoming back our customers in the form of tours.

A booking system is being developed so that researchers can be on site accessing materials in January 2023, when the site will be fully accessible to the public.

An unveiling of the new facility took place on 1st October 2022. The gates to our new home reflect the dates of our oldest known charter of 1194, and the latest charter to confer city status on Doncaster.

The new City of Doncaster Archives has a great future ahead of it, with stories to collect and tell from our people and our places. After an incredibly challenging time, the team are now working from a fit for purpose, city centre facility. We are immensely proud of our new City of Doncaster Archives, and it would not have been possible without the financial investment and leadership at Doncaster Council, the hard work of a professional and dedicated team and the support we have received from The UK National Archives. With this investment, we will be able to focus on our future plans including growing our archives and commercial stores, wide-ranging digitisation of archives and workforce development. Our ambition is to achieve growth in archives, with a resilient and relevant service offer, reaching long into Doncaster's future and drawing from its rich and inspiring past.



There are still many boxes of collection items to unpack and put in their new locations in the strong room © City Of Doncaster Council



The New Gates To Our New Home © City Of Doncaster Council

From the Chair

Andrew Nicoll, Chair of ARA, reflects on the work of ARA in 2022 and the work which will be happening in 2023.



Happy New Year, and I hope everyone had a relaxing Christmas and holiday period.

I'm taking this opportunity at the start of the year to look forward to work that ARA has underway as part of our business plan, but I would like to just highlight a few things from late 2022. In the final few months of the year, ARA continued to provide member benefits and promotion of our work in a number of areas. These are just a few:

- The ARA Ellis Prize was presented to the Virtual Record Treasury of Ireland in November at an event in Dublin
- ARA Archives for Learning and Education Section held the first of their events with education consultant Orlene Badu
- The Explore Your Archive Campaign launched successfully in the UK and Ireland
- The Section for New Professionals held their Winter Seminar on ethical archival practice.

Looking forward, more work is underway or about to be published, but a few large pieces of work happening are:

- The Security and Access Group are beginning a revision of security guidance for the sector
- The Chief Archivists in Local Government get their adoption and care experienced people project underway
- The Preservation and Conservation Group are working on a collections care toolkit
- The Diversity Allies will see the completion of a number of key EDI resources for the sector

- The ARA Competency Framework will be reviewed
- Our training offer will continue to grow with more opportunities being advertised
- The Campaign for Records will be launched at the Houses of Parliament on 18th January.

All of this work is planned and coordinated by the ARA board and staff, and supported by a large number of our colleagues volunteering across the sector to help deliver engagement and professional support for all. Our colleagues all contribute on top of very busy professional lives. Their expertise and commitment increase the value of the work we do. Our Annual Business Plan contains much more work which will strengthen the association, profession and sector going forward.

Finally, I like to start the new year with a positive resolution. As I write this (in December!), I've decided that I must increase my participation within ARA locally. I haven't been to a Scottish region meeting for I don't know how long, so, I will start finding the time to attend and support colleagues in the Scottish region (in addition to the association as a whole across Ireland and the UK). If you are looking for a new year resolution, perhaps that might fit well for you too. I hope to see many of you in person or online in the coming year.

Andrew Nicoll
Chair



Launch of Outside the Box podcast

In Explore Your Archive week 2022 the ARA launched their first podcast series aimed at the general public: Outside the Box. This is part of the Explore Your Archive campaign.

This new initiative from Explore Your Archive and the ARA explores a wide variety of archives and the wonders they contain, and talks to the people who work in them and with them.

The first series has everything from female boxing matches, live theatre streaming in the 19th century, Dennis the Menace and suffragette protest - although not all in the same archive!

The podcast is presented by Deborah Mason and produced by Lily Colgan.

All episodes will be available [here](#) and via most podcast hosting services (e.g. Spotify etc).

Details of episodes in the first series can be found [here](#).



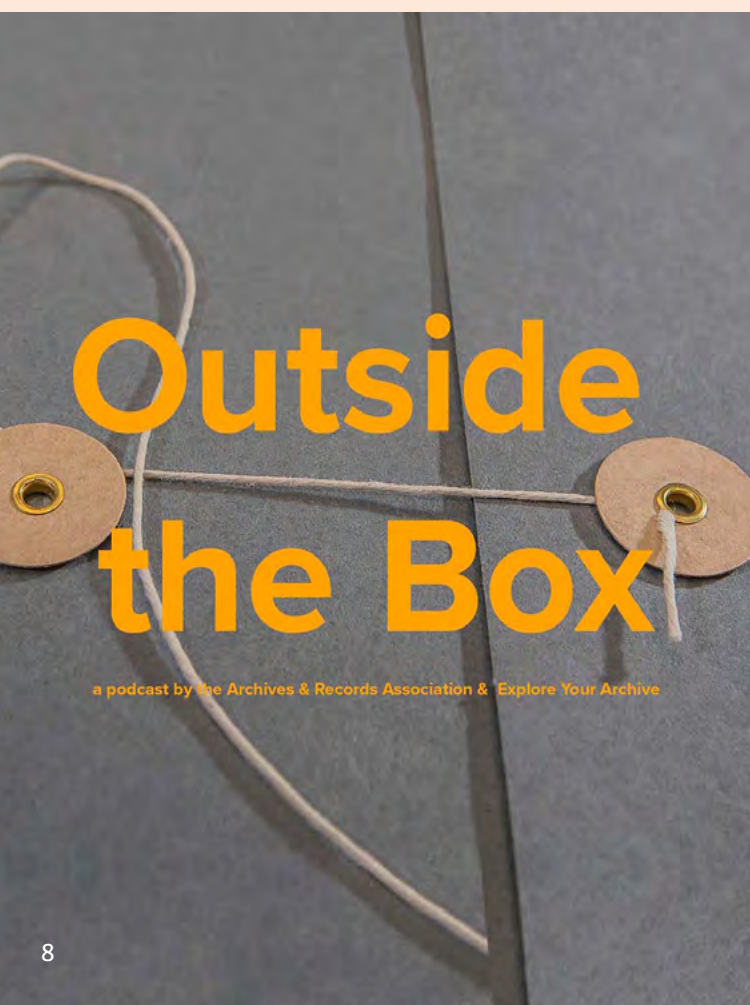
2022-23 Pay Guidelines published

The ARA has published its 2022/23 Pay Guidelines, but what does this mean in the context of the Cost of Living crisis and an economy in flux?

The ARA's Pay Review Group was formed in 2017 to help address low pay in the sector. Its latest guidelines include an increase of 7% in the UK and 6% in Ireland. This is based on an average forecast for inflation for the coming twelve months. It takes some time to pull these recommendations together and the group acknowledge that with the economy in flux, particularly in the UK, and inflation rising dramatically, many organisations will not have budgeted for this kind of pay rise. Most will probably have assumed a similar rate to the year before and have been budgeting for two and a half percent to four percent depending on the sector they operate in. So, what does this mean for the record-keeping sector?

Deborah Mason, the ARA's Communications Manager spoke to Morwenna Roche, Chair of the Pay Review Group to find out more in a blog post for the ARA website - read the blog post [here](#).

Go straight to the guidelines [here](#).



RAINING

Professional Registration: celebrating success in 2022

Chris Sheridan reflects on a positive outcome for ARA professional registration in 2022.

2022 was another successful year for ARA members! We received 24 applications, 50% of those applications were for Foundation Membership, of which the majority were from Bridging the Digital Gap Trainees. 20 applications passed the assessment - a pass rate of 83%, our highest since the programme was launched in 2017. A huge congratulations to all the following new Foundation and Registered members: Avril Loughlin FMARA, Cade Simpson FMARA, Eimear Coyle FMARA, Gavin Bambrick FMARA, George Jukes FMARA, Laura Cassidy FMARA, Leona Lynch FMARA, Marco Brunello FMARA, Mark Williams FMARA, Natasha Young FMARA, Noor Safi FMARA, Samuel Brenton FMARA, Sarah Thomson FMARA, Tasdiq Dewan FMARA, Abigail Hartley RMARA, Anna Delaney RMARA, Chris Ash FCLIP RMARA, Miten Mistry RMARA, Vanessa Bell RMARA, Tania Parker RMARA and Philip Milnes-Smith RMARA. A big thank you to all the mentors who supported these applicants.

Thanks also to our wonderful team of professional registration assessors, who volunteer their time to ensure each application meets the required standards: Liz Newman RMARA, Philippa Smith RMARA, Victoria Cranna RMARA, Mari Takayanagi RMARA, Laura Yeoman RMARA, Alison Diamond RMARA, Gavin McGuffie RMARA, Lisa Snook FARA, Melinda Haunton RMARA, Lyn Crawford RMARA, Sian Yates RMARA, Ruth MacLeod RMARA, Jennifer Povey RMARA, Nicola Waddington RMARA, Alison Spence RMARA, Elizabeth Oxborrow-Cowan FARA, Charlotte Berry FARA, Gillian Sheldrick FARA, Jemma Lee RMARA and Jim Ranahan RMARA.

A special thanks goes to Gillian Sheldrick FARA who has decided to step away from her role as an assessor. Gillian joined the assessor team in 2015, and has made an invaluable contribution to this important member benefit.

We are always looking to recruit new volunteers to join our assessor team. If you are interested in developing assessment skills and supporting the next generation of professional record-keepers, then please contact chris.sheridan@archives.org.uk. Full training is given.

15 most frequently chosen competencies

The following table presents the most frequently chosen competencies in applications for professional registration. There is very little change from last year, other than an increase in the number of applications. It may come as no surprise to see that

Competency Title	Number of applications
B9. Arranging, cataloguing and/or describing archives	67
A2. Developing and using policies and procedures	59
C9. Undertaking marketing, advocacy and outreach	55
A4. Working with people	53
C5. Providing (intellectual) access to the content of records and archives on-site and on-line	53
A9. Developing self and others	35
A8. Contributing to/understanding internal/external professional environments	29
B14. Digital curation: preserving born-digital and digitised records and archives	28
A5. Understanding, interpreting and complying with legislation and/or regulation	26
C2. Planning and delivering activities to meet the requirements of internal and external users/stakeholders	25
A1. Working with aims and objectives	24
B12. Undertaking and managing processes relating to buildings, environments, security, storage, packaging, handling and use	23
C4. Promoting and providing facilities for access appropriate to the nature of information held	22

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It may come as no surprise to see that Digital curation: preserving born-digital and digitised records and archives has moved from the 12th most frequently chosen in 2021 to the 8th most frequently chosen,

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Digital curation: preserving born-digital and digitised records and archives has moved from the 12th most frequently chosen in 2021 to the 8th most frequently chosen, appearing in 28 applications. Why not use the framework to benchmark your career experience so far, helping you think about your own career development?

Competency framework review

In 2017 ARA introduced a free competency framework for the record-keeping sector. Its purpose is to highlight the key competencies required of all those working across the sector, bringing greater transparency to the job market and supporting workforce development. Individuals may use it to plan their own career development. Employers may use it to plan professional development opportunities for their staff, and to inform discussions on transferable skills and bringing new talent into the sector.

We have started a review of the framework to ensure it remains fit for purpose and recognises the key competencies required of archivists, records managers and archive conservators. We would love to have your views on the framework, so please visit our website to take part. You can leave general comments, as well as specific comments on individual competencies and levels. The review will close in March.

Ellis Prize - the ‘Oscar’ of the Recordkeeping Sector - awarded to the Virtual Record Treasury of Ireland



Peter Crooks receiving the Ellis Prize on behalf of Virtual Record Treasury of Ireland with ARA President - Aileen Ireland (left) and ARA Chair - Andrew Nicoll (right). © Photo by Chris Bellew

At an event at the Royal Society of Antiquaries of Ireland on 21st November 2022, Aileen Ireland, President of ARA, presented the prestigious Ellis Prize to the Virtual Record Treasury of Ireland. This is the first time the prize, considered to be the ‘Oscar’ of the recordkeeping sector, has been presented to a group rather than an individual and is only the tenth time it has been presented in the 50 years of its existence.

Aileen Ireland said:

“Beyond 2022 - The Virtual Record Treasury of Ireland is an exemplar project that shows the world what can be done through the use of new technology, through trans-national and trans-sectoral collaboration and how archives sit at the centre of a nation's identity and culture. It shows that in their restoration to people of that nation, and the world, they can bring hope to many other countries where cultural identity is lost or threatened by the destruction of war, climate catastrophe or natural and man-made disaster, most notably right now in Ukraine, but also recently in Afghanistan, Syria and Mali. I am thrilled to be able to award the Ellis Prize to this excellent venture and look forward to seeing its development over the coming years. I extend my congratulations to all who have made this possible.”

The Virtual Record Treasury of Ireland is a research project working to digitally recreate the Irish state archives destroyed by fire in 1922. The project is led by Trinity College Dublin, in collaboration with over 70 libraries and archives worldwide.

The Virtual Treasury comprises five core partners, the National Archives, Ireland, The UK National Archives, the Public Record Office of Northern Ireland, the Irish Manuscripts Commission and The Library, Trinity College Dublin. It is funded by the Government of Ireland through the Department of Culture, Dublin, under Ireland's Decade of Centenaries Programme (2012-2023).

Since the launch of the Virtual Record Treasury of Ireland in June 2022, the public has been able to 'step back in time' to explore a virtual recreation of the Public Record Office of Ireland and its collections, as they were on the eve of their destruction at Dublin's Four Courts at the outset of the Irish Civil War.

The Ellis Prize is being awarded to the Virtual Record Treasury of Ireland for their excellent work in delivering back to the Irish nation and its diaspora more than 700 years of Irish history and culture. The project also demonstrates to the global record-keeping sector what can be achieved with innovation and imagination, through the use of new technology and through trans-national and trans-sectoral collaboration. It brings hope to other nations who have lost similar cultural treasures through acts of war and natural disaster. 'Beyond 2022' Programme Director Dr Peter Crooks, Associate Professor in Medieval History, Trinity, said:

"The award of the Ellis Prize is an extraordinary honour for the Virtual Record Treasury of Ireland, and a fitting tribute to the power of collaboration. Our work to restore a lost archive has been enriched immeasurably by the generosity of over 70 archival partners. I am delighted to accept this Prize on behalf of the entire partnership - from London to Lifford, from Cambridge to Canberra. We look forward to deepening these collaborations and, together, driving innovation in the creative exploration of digital archives."

About the Prize

The Ellis Prize was set up by Roger Ellis, a past President of the Society of Archivists in 1972 "to reward excellent work in our profession, and to recognise significant contributions to archive theory and practice".

During World War II, Ellis served in the Monuments, Fine Arts and Archives (MFAA) Section of Civil Affairs of the Western Allied Armies. Known as the 'Monuments Men', they were a group of 348 American and British men and women. They were museum curators, art historians, librarians and archivists who volunteered for service in the newly created unit during World War II. Their job description was simple: to protect cultural treasures so far as war allowed.

3D model of the Public Record Office of Ireland, destroyed on 30 June 1922. © Image courtesy Beyond 2022 research project



Interior reading room Beyond 2022 research project.
© Virtual Record Treasury of Ireland



Inside the Virtual Treasury. © Virtual Record Treasury of Ireland

Ellis is noted particularly for the salvage of the library of the Colombaria Society, Florence, in 1944, which held codices, incunabula, manuscripts and books, and had been damaged by a combination of explosions, fire and rain. The links to his past work in awarding this prize to the Virtual Record Treasury of Ireland are clear.

Like Ellis in Florence, the staff of the Public Record Office in Dublin worked to salvage what was left of their archives following the fire and explosion in the Four Courts in June 1922.



Left:
Official in the
ruins of the
Four Courts.
© Courtesy
UCD Archives



Right:
The ruined
Record
Treasury of
the Public
Record Office
of Ireland, 30
June 1922.
© Image
courtesy
of the Irish
Architectural
Archive

Collaboration, Conservation, Technology

In the capable hands of the conservation team at the National Archives of Ireland, these 'Salved Records', rescued from the rubble, emerged from their wrappings to become one of the most captivating aspects of the research project that became the Virtual Record Treasury of Ireland.

Copies of lost originals were held by other archives and an impressive number of transcripts survived at The UK National Archives and the Public Record Office of Northern Ireland. National, local, university and institutional repositories have also enthusiastically collaborated in finding replacement records. The Virtual Record Treasury of Ireland has collaborated with over 70 libraries and archives as far afield as the west coast of the USA and Australia. Tens of thousands of replacement records have been contributed in this way to replace those lost in 1922. Of particular importance are the three 'Gold Seams' - (the Medieval Exchequer, Cromwellian Surveys and the 1766 religious census of Ireland) enriched reconstructions of almost entire collections where over 80 per cent of their original records have been recovered.

Orlaith McBride, Director of the National Archives of Ireland said:

"This award recognises the groundbreaking nature of this collaboration between archival, academic and technological partners. As part of the Decade of Centenaries 2012-2023 National Programme, Beyond 2022 has been one of its most innovative and ambitious legacy projects. The National Archive is privileged to be the successor institution to the Public Record Office (PROI) and through this project we are honouring the incredible commitment of the former staff of the PROI in 1922, who worked tirelessly to salvage what they could from the burning rubble. Our vision through this project has been to reconstruct the

virtual treasury and the lost records as a timeless testament to their work over 100 years ago."

Technology plays a major part in the story of the Virtual Record Treasury. In addition to the 'advanced search' facility which allows the user to filter the results by date, document format or repository, the public interface also offers an immersive virtual reality experience. Entering through the front door into the reading room you can browse a selection of records and read them at the desk, flicking through the pages. You can even proceed through the fire-break to the Record Treasury itself and go where nobody alive today has ever been. With so much manuscript and early printed material in the Virtual Treasury, providing searchable text posed a major challenge which was resolved through computer-generated transcription. The Transkribus software uses AI to transcribe handwriting, so you don't have to be an expert in palaeography to decipher the records you have found.

Whether it was prescience or hope that drove them to save what others might have thought just ash - their professionalism has been rewarded. Modern technologies in conservation have evolved tremendously since 1922 and continue to do so at pace - allowing conservators to stabilise records ready for access and digitisation.

Alongside innovation and technology, collaboration is an essential feature of the project. An extraordinary level of collaboration has enabled the project's success. It is the first time that the National Archives of Ireland, The UK National Archives and the Public Record Office of Northern Ireland have worked together in this way. Those three archives were joined by the Irish Manuscripts Commission and The Library, Trinity College Dublin as the Core Partners in the Beyond 2022 Research Programme.



Inside the Search Room at the Public Record Office of Ireland (1914)
© Image courtesy of the National Archives, Ireland

David Huddleston, Acting Director of the Public Record Office of Northern Ireland (PRONI) said: "I am delighted to see the Ellis Prize awarded to the Virtual Record Treasury of Ireland. This is fantastic recognition of a project that has shown what can be achieved through collaborative partnership. From the ashes of the Four Courts 100 years ago, we now have this incredible online resource providing access to the reconstructed archives and demonstrating their value to users across the world. PRONI was excited to be involved in such an innovative project and congratulate the team on their success."

As well as historians and archivists, Trinity also provided the team of computer scientists (from the SFI ADAPT centre) who brought to life the virtual reality environment to house the records treasury. Trinity's Provost, Dr Linda Doyle, said:

"The Ellis Prize is a fitting recognition of the outstanding work of the Virtual Record Treasury of Ireland.

"I want to congratulate the entire team involved in this fantastic project. In particular I want to commend the researchers in our Department of History and in the ADAPT Centre in our School of Computer Science and Statistics who worked so creatively to make this resource available to the public. This skilful combination of historical research and technical innovation is hugely inspiring.

"Technology should be at the service of society and, having watched this project evolve over the



past four years, it gives me great pride to see that recognised today."

The Virtual Record Treasury can be found [here](#).

Careful conservation work on the Athlone Port Revenue Accounts (1790).
© Photo Credit National Archives of Ireland.

A risk aware approach to copyright: digitising the Daily Herald Archive

In this article **Claire Mayoh** and **Jack Kirby** of the Science Museum Group look at how a risk aware, rather than risk averse approach, allowed them to give the public as much access as possible to the Daily Herald Archive of over three million photographs.



The Daily Herald Archive is the largest single collection held by the Science Museum Group (SMG), consisting of over 3 million photographs. In 2020, we set out to digitise a small but significant proportion of the collection. This led us to confront the challenge of 'orphan works' - items where the copyright holder cannot be traced.

Rather than fear the legal, financial and reputational risks associated with orphan works, we decided that we would be 'risk aware' rather than risk averse, and put mitigations in place that would allow us to publish more of the archive. We believe that our approach could be more widely adopted by archives to make more low risk digitised content available online.

The Daily Herald Archive

Beginning life as a strike sheet for the London printing unions, the *Daily Herald* rose to become the world's top-selling newspaper in 1933, selling more than 2 million daily copies. For many years it was supported by the Labour Party and was known for its pioneering photojournalism focusing on working class and socialist causes. As a national newspaper it was a leading publisher of local, regional, national and international news for over half of the 20th century before its eventual decline in the 1960s.

After the sale of the *Daily Herald* (having been re-named *The Sun*), to Rupert Murdoch's News International in 1969, its in-house picture library was transferred to the National Portrait Gallery. Editions of the newspaper are preserved at the British Newspaper Archive, while in 1983, under Colin Ford's founding directorship, the picture library now known as the Daily Herald Archive transferred to the National Science and Media Museum in Bradford.

The Daily Herald Archive is a visual and textual archive, created by the newspaper's in-house picture library, used to illustrate and accompany articles in the newspaper dating from 1911-1965. It comprises 3.5 million individual items including 3 million photographs, contact prints and enlargements, with prints from press photographic agencies and freelance photographers alongside work created by *Herald* staff photographers. The collection also includes 100,000 glass plate negatives and Day Books (dating from 1931-1946) detailing the assignments allocated to the staff photographers.

Digitising the archive

SMG worked in partnership with Google Arts & Culture to realise the project with the objective to undertake rapid, mass digitisation of photographs from the Daily Herald Archive. The outputs focused on sharing the thousands of newly digitised images on Google Arts & Culture and SMG's Collections Online website, with 25 new stories from the Archive for the Google Arts & Culture platform and 15 on the National Science and Media Museum website.

The digitisation element of the project took place at the National Science and Media Museum, undertaken by a team of two Collections Care Assistants and two Junior Photographers. The resulting 99,000 digital images were shared with Google for cropping and editing ready for uploading to Google Arts & Culture and the SMG website.

The stories were researched and written by two Associate Archivists covering a broad range of topics taken from the digitised photographs. In the process of story making and cataloguing, SMG developed a new in-house cataloguing standard for photographic items. Assessment and identification of intellectual property rights in Daily Herald Archive photographs was



Daily Herald Archive, Ashley Paine and his dog, Three Counties Show, Gloucester, 1948. © Science Museum Group Collection.

Daily Herald Archive, Women
at agricultural institute, 1937.
© Science Museum Group
Collection.



undertaken throughout the process. SMG negotiated and secured non-commercial image use rights with the main intellectual property rights holders in the collection to maximise sharing Daily Herald Archive photographs online.

Orphan works

Orphan works are in-copyright artworks, books, films, photographs etc. where the rights holders cannot be identified or tracked down in order to grant permission to use them. The 50,000 Daily Herald Archive photographs that we digitised included over 3,000 orphan works.

Digitising orphan works for archiving and preservation reasons is permitted under a UK copyright exception for archives, libraries and museums. The publication of orphan works, however, is not covered by this exception. Following the UK exit from the European Union, UK cultural heritage organisations can no longer use the EU orphan works copyright exception for publication that was available between 2014 and 2020. This has led to some digitised content being withdrawn, notably the Spare Rib magazine archive formerly published by the British Library.

There is a UK Orphan Works Licensing Scheme, administered by the UK Intellectual Property Office. This scheme is useful for individual artworks where the provenance is known but the rights holder is untraced. However, high administration costs and limited coverage

(UK only) mean that it is not well suited to the mass online publication of low value orphan works.

Being 'risk aware'

The UK Libraries and Archives Copyright Alliance has stated that it "strongly believes that an appropriate appetite for risk within the context of copyright compliance is vital for the health and resilience of our sector and is fundamental to supporting greater creativity, innovation and research."

If the Science Museum Group had wanted to avoid all risks, we would not have published the 3,000 orphan works in the Daily Herald Archive. Our mission is to share as much of the collection as possible, so we believed it would be better to publish the orphan works images, and to accept a small legal, financial and reputational risk should any rights holders come forward. If the risk were to crystallise, we would at least improve our knowledge and information about the collection. Overall, we felt the public benefit of making the collection available outweighed the risk.

We commissioned Naomi Korn Associates, a cultural heritage copyright and licensing consultancy, to provide advice on mitigating risks arising from orphan works. This advice led to our internal Corporate Risk Group formally agreeing that we adopt a 'risk aware' approach to the publication of orphan works. This means that orphan works will be published where risk mitigation activities have been undertaken, consisting of:

- Reasonable searches for obviously traceable rights holders.
- Assessing the level of inherent risk for different categories of image (e.g. images containing identifiable people).
- A Take Down approach, meaning that content is removed from public access if a complaint is verified.
- Not applying Creative Commons licences to these images or releasing them for commercial use.

Our approach results in a moderate level of inherent risk, with mitigations in place to reduce probability and impact to low risk. The low financial value of these images played a part in our decision-making, and helped to convince colleagues that we were taking the right approach by being risk aware rather than risk averse.

Naomi Korn Associates also drafted a Takedown Policy, now published as a notice on the SMG website. The web page contains a notification form instructing anyone believing they hold the rights to an image to contact us. There is also an associated internal procedure, which is ready to be used if a claim is received. In taking down an image, we would not necessarily abandon making it available online: we would first attempt to negotiate a licence for use with the rights owner.

Outcomes

Using TinEye reverse image search software, we were able to carry out a major part of our due diligence. This resulted in identifying rights holders for over 100 images. Many of these were rights holders with whom we had already negotiated licences, meaning that we were able to update our data and publish these images. The remaining orphan works are also being published along with the rest of the Daily Herald Archive.

The Takedown Policy helps to protect the organisation against copyright infringement not just with the images from the Daily Herald Archive but more generally, by giving a clear process for handling potential rights infringements. We believe that most organisations publishing collections online would benefit from a similar policy.

Ultimately taking a risk aware approach has helped to make the Daily Herald Archive more available to online audiences. We currently receive over 130,000 visits to our online collection website every month, and expanding the content we have available online is likely to increase engagement with our collection even further. We suggest that the archive sector would benefit from following the advice of the UK Libraries and Archives Copyright Alliance and our example, and take a risk aware approach to publishing orphan works.



Daily Herald Archive, Steel erectors study a building plan, 1935.
© Science Museum Group Collection.

Find out more

[artsandculture](#)

www.scienceandmediamuseum

www.sciencemuseumgroup.org.uk

Authors

Claire Mayoh's work as a professional archivist has covered a wide variety of collections including business, local authority and ecclesiastical archives. She began working with archives in the museum sector at the Museum Libraries and Archives Council, prior to her role at Leeds Museums & Galleries. Her current role focuses on managing access to the National Science and Media Museum's collections and leading on archive and library development.

Jack Kirby is Associate Director of Collections Services for the Science Museum Group. He is responsible for the Group's strategy for archives and libraries, digital preservation, and conservation and digitisation across seven sites. His major projects include relocating 300,000 objects to a new low energy facility, and large-scale digitisation of both artefact and photography collections. He has previously worked in museums in Manchester, Birmingham and London.



It is a truth universally acknowledged that a good oral history collection in possession of all its documentation must be in want of an archive...

Sarah Lowry, oral historian, looks at the benefits of collaboration between oral historians and archivists.



One of the key characteristics of oral history is that the recordings are preserved in a publicly accessible repository for the benefit of future generations. It gives a great sense of satisfaction to help build an audio collection and then work to ensure that it is saved for posterity. I love it when people tell me at a conference that they have used material from one of the projects I've worked on for their MA thesis, book or exhibition. When delivering training sessions, I always encourage participants to think beyond their own immediate work to how others might use their interviews in the future. Often professional archivists themselves collect and document recordings, but whether interviews are made by academics, schools, community groups or an individual one thing is always true - oral history collections need an archive home.

In addition to ensuring the longevity of the recordings there are multiple other benefits to the oral historian from working closely with an archive partner. It is reassuring for interviewees to know that professionals will be looking after their contributions which will, through their accession, become part of local or even national history. Archivists often provide valuable information about other potential partners or participants, and sometimes have a piece of recording equipment tucked away in a drawer which can be reused by a new project, saving valuable funds. Oral historians generate a large amount of audio but visual material can be harder to come by and archivists can help to redress this by loaning photographs, letters or other documents to accompany the sound. We understand, I hope, that this invaluable

support takes time and expertise and always encourage people to build archivists' costs into funding bids.

As oral historians we hope that we, too, can bring some benefits to the party. Our work is often rooted in local, and sometimes hard to reach, communities. The spark that ignites collecting often comes from community groups themselves and this offers a chance to draw people to the archives to explore collections, widening audiences and reach. Archivist oral historians say that interviews can help to 'fill a gap' in collections, documenting the experiences, motivations, impacts and emotions behind, for example, the change in use for a local landmark or the building

“whether interviews are made by academics, schools, community groups or an individual one thing is always true - oral history collections need an archive home”



Early Life Events

- 1. The first memory of the author's life is of a dark, rainy day in the early 1940s.
- 2. The author's father was a soldier in the British Army during the Second World War.
- 3. The author's mother was a nurse and worked in a hospital during the war.
- 4. The author's grandparents were Jewish and were persecuted during the Holocaust.
- 5. The author's father was killed in action during the war.
- 6. The author's mother was widowed and had to raise the author alone.
- 7. The author's mother was a strong and resilient woman who taught the author the importance of family and faith.
- 8. The author's mother was a devout Jew and the author grew up with strong religious beliefs.
- 9. The author's mother was a great storyteller and the author learned a lot from her stories.
- 10. The author's mother was a very loving and caring mother who always supported the author.

Read the full story of the author's life and the impact of the Holocaust on her family.



of a trunk road through a neighbourhood. An object or document accompanied by a first-hand account of its importance to a community takes on an additional dimension for the researcher.

Oral historians and archivists can also collaborate in valuable work to promote the use of previously recorded material in collections. There has been, since the turn of the 21st century, something of a race to record in the oral history world. Seeking interviewees and creating new interviews is exciting but listening back to recordings that are decades old can be equally so. It's important that we encourage new projects to research material that already exists on the topics they are covering to avoid duplication and also to listen and reuse relevant interviews. In my current post, at the Royal College of Physicians in London (RCP), I enjoy listening to interviews collected 40 years ago by the RCP and Oxford Brookes University almost as much as I love recording new ones. Much excellent work in this area has been recently completed by the 'Unlocking Our Sound Heritage' project, led by the British Library in partnership with libraries and archives across the UK and funded by the National Lottery Heritage Fund. It will be very interesting to see how all the newly digitised and promoted audio collections will be used over the coming years.

As for everyone in pretty much every sphere in every country, COVID-19 presented new challenges for the oral historian. Prior to the pandemic, almost nobody interviewed remotely. There seemed to be too much of a compromise on sound quality and building a rapport with interviewees to make it feasible; but COVID forced our hands. The first thing we had to check was whether archives would accept a lower quality sound file as a true WAV can be expensive and somewhat complicated to record remotely (although it can be done and is still the recommended standard for remote interviews wherever possible, see [here](#)). Most archives were very accommodating in accepting MP3s and felt that they reflected the nature of the time. We will need to navigate the next steps on this topic together, as flexibility and cost considerations have encouraged many to continue remote interviewing now that COVID-19 restrictions have been relaxed. The pandemic also, of course, highlighted the value of the online collection. There are ethical concerns linked with making full oral history interviews available over the internet and projects should consider these very carefully before taking this step, but there was also solace in knowing that researchers were accessing online recordings during lockdown.

As an oral historian I love working with archives, as I hope I've made clear through this article! If

“ Seeking interviewees and creating new interviews is exciting but listening back to recordings that are decades old can be equally so. ”

you haven't yet been involved in an oral history project, please do consider it, time and resources allowing. The Oral History Society (OHS), in partnership with the British Library, runs a range of courses that might be of use to those new to the field, including ones on designing and planning a new project and archiving [sound recordings](#). Or if you have a gap in your archive that you think oral history might help to address, or are keen to attract a particular group to your archive through oral history work, then you can contact your OHS local networker for [advice](#). And if you have been involved in oral history before then a big thank you for all you do to support the field.

Author

Sarah Lowry has worked in oral history for the past 18 years. She managed the Refugee Communities History Project, supporting fieldworkers to record 160 interviews in 19 different languages, which are now archived at the Museum of London. Following this she worked at the Foundling Museum where she helped to record the memories of men and women who grew up in the Foundling Hospital School in the first half of the 20th century. Sarah now works as the oral history officer for the Royal College of Physicians of London where she has been working with a group of volunteers to interview hospital doctors about changes in medical practice since World War Two and, more recently, about their experiences of working through the COVID-19 pandemic. She is also a member of the Oral History/British Library oral history training team.

Getting the balance right between access and security

In this article ARA's Communications Manager, **Deborah Mason**, talks to **Valentina Sabucco** who is Manager - Security and Protection Advice, Museums and Cultural Property at Arts Council England.



Winter and early spring are often the wettest months of the year and bring with them clear environmental threats in the form of flooding and leaks due to extreme weather, but these aren't the only threats that endanger our physical cultural heritage - whether it's buildings, objects or archives. Before I broached the detail of what those security risks might be, I asked Valentina about what she does in her role at Arts Council England (ACE):

Valentina:

I joined ACE in July 2022 following my predecessor's retirement. William Brown's title used to be National Security Advisor however mine has changed to Manager - Security and Protection Advice. This seems to have caused some confusion across the sector on whether this position retained the same tasks and responsibilities or whether these were going to be managed differently within ACE. At the moment, I am pleased to say that it is business as usual, so I continue to be responsible for reviewing and advising venues on best security arrangements for the exhibition and transportation of artworks, nationally and internationally, both for loans coming from national venues and for those covered under the Government Indemnity Scheme. This often involves conducting security audits at several sites across the UK, so I am very grateful to be supported in this by a very skilled and knowledgeable team of eight consultants who operate on behalf of ACE. My remit is cultural property and that covers museums, galleries, archives, libraries and any sites that have a cultural value in England, Wales, Scotland and Northern

Ireland. The great thing about my role is that every site is unique and has its own challenges, so it is very rewarding to be able to assist the sector and meet and engage with a lot of different people.

I asked Valentina if there was anything she was particularly looking to achieve now that she had been in place for just over a year and a half:

I have many goals I would like to accomplish during my time at ACE but I think the primary one is starting the review of the security resources we currently have on the Collection Trust website, which is a need that also gets flagged a lot by the sector. There are all sorts of resources there - everything from recommendations on types of glazing and doors, up to environmental monitoring, how to work with contractors on site, security considerations for architects and much more. Whilst many of these resources are still relevant, a lot would benefit from being reviewed and updated.

My next question was: "What are the key threats people should be focusing on now as we head into 2023?"

It's difficult to talk generically as every venue sits within a specific context, so what applies to one venue may not apply to another, but if I had to pick a generic threat then I would start with a very well-known one: climate change. At this time of year, I'm particularly thinking of venues that are in areas prone to flooding or landslides - it doesn't just have an impact on collections but also on the ability of staff to travel to and from the venue and also for the public to use these spaces and engage with collections. Thinking back to the very hot



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My remit is cultural property and that covers museums, galleries, archives, libraries and any sites that have a cultural value

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Fire brigade equipment demonstration.
© Image credit: The National Archives
(COPY 1/369)



Culham College, repository for evacuated Public Record Office records. © Image credit: The National Archives (PRO 18/3 4)

summer we experienced this year, collections can be subject to risks associated with extreme heat, so systems of environmental control and operational plans are key to prepare for these scenarios.

Another threat that is fairly generic is fire - we've seen it in the UK and also recently on a bigger scale abroad - who can forget the images of Notre Dame de Paris on fire? A really clear example of the devastating impact fire can have. Although regulations exist, it is still important to not underestimate these events - they may not be as frequent, but when they occur the damage they cause may be irreparable. It is important for venues to have the right controls in place and to keep monitoring them. Knowing what type of fire alarms and detectors are needed, making sure they have been tested - are they fully working?

When talking about threats, I cannot not mention theft and criminal damage. Theft might come from organised crime groups or it might be opportunistic. We see different instances and different types of objects stolen: ceramics, statues, even scrap lead. Different elements have a different attractiveness depending on the market demands.

Something that hasn't (as far as I'm aware) affected archives yet - but which is certainly a concern for museums and galleries - is climate change protests. Although archives haven't yet been targeted, they may be in the future so it is important for institutions to conduct risk assessment to promptly identify and prepare for any emerging threats. In January last year no one would

have considered a can of soup or tube of glue in someone's bag as something to raise a red flag!

I'm sure we are all aware that it is often the overlooked detail or aspect of a challenge that ends up causing the most trouble, so I asked Valentina if there was something that (nearly) everyone forgets to do?

Again, this is difficult to answer generically, but something I have noticed recently is a tendency for an overreliance on the use of alarms on artworks. This is primarily due to the cost of having invigilators patrolling exhibition spaces and the current financial crisis the cultural sector is facing.

Alarms can help raise staff awareness of something happening to the artwork, however, they allow for a reactive response as opposed to a proactive one. What I mean by it is that invigilators with direct line of sight to artworks can intervene or challenge anyone who is acting suspiciously, possibly preventing damage to the artwork. Alarms instead are triggered only when an attempt of removing or damaging the artwork has been conducted, and there is often a delay between the moment the alarm is triggered and staff attending the scene. It's not a proactive or preventative mechanism.

Additionally, where alarms are used it's vital that they are checked, if they are battery powered, that the batteries are working and backups are available - and also to know what to do when an alarm is triggered. However, we do have to accept that they don't really fulfil the same role as invigilators.

I asked Valentina for her five top tips...

One - Training

Although there is currently no UK standard for security training for cultural venues I would advise cultural venues to ensure that their staff receive training in the following:

- Understanding the threats that venues are exposed to (which may not be obvious to staff)
- Understanding how criminals plan their attacks
- Behavioural analysis - what sort of behaviours can be considered as suspicious - what are the red flags?
- Proactive actions - how to respond to threats - e.g. challenge, enlist help from colleagues, escalate - what the routes for escalation are.
- For any public facing staff, giving them an understanding of how they balance their twin priorities of welcoming, engaging and providing information to the public so they can have an enjoyable experience, and also keeping collections safe so people can continue to enjoy them. Training on this would ideally provide tools for people to be more proactive in dealing with these instances.

Training should be ongoing and refreshed at least once a year - not just a one off on induction - and should be proportionate, we aren't creating 007 agents!

Two - Internal communication channels

Communication channels should be in place for staff to report any concerns or potential threats they have identified so that other colleagues are aware of this and can respond accordingly.

Three - Operational plans

Ensure your operational plans (e.g. emergency, risk management plans) are monitored and tested and shared in a confidential manner across staff (who also need to receive training in it, see above). There is no point in having an emergency plan in place if the last time it was reviewed was years ago - so for example the contact details page is not up to date meaning you don't know who to call - not something you want to have to deal with in the middle of an emergency. It is also useful to engage with the services that will help you during emergencies, such as the police and fire services. In the event of a fire it will be the fire brigade supporting staff to save collections so engaging them along the way makes the difference.

Four - Learn from the past

Ensure past lessons are captured and reflected in your operational procedures, and make sure that this information is shared across your venue so that everyone can benefit from this. For example, it's unlikely that COVID-19 will be an isolated incident but it showed how people had to start thinking creatively to make their collections and archives accessible when physically closed. The learning from COVID-19 can inform risk management strategies going forward.

Five - Use groups such as the Security and Access group of ARA to keep up to date

Groups such as ARA's Security and Access Group, the National Museum Security Group and ICOM are networks that are already in place with good communication mechanisms to share information and keep up to date on recent or emerging threats. They also provide great open-access resources that can be consulted when needed. At ACE we don't currently have a mailing list as we feel it would duplicate the work done by these existing networks but we are happy to offer support with security-related enquiries and signpost colleagues to available resources.

And finally... Valentina says:

Security is not set in stone - yes it is fundamentally about the protection of assets, but the approach you adopt to achieve that varies depending on

each individual context and risk assessment.

The final purpose, however, should be making collections available to the public, whilst also protecting them for future generations to enjoy.

Winners at the BAC Awards announced

The inaugural Business Archives Council Awards (BAC) Night, on 18th October, announced the winners of the BAC Cataloguing Grant, Research Bursary and Wadsworth Prize. It's the first time all three have been awarded together and illustrates the range of funding the BAC offers.

BAC Cataloguing Grant

The Arts University Bournemouth were awarded the cataloguing grant for The Thorp Modelmaking Archive. The judges felt the cataloguing of this rare collection of architectural model makers would lead to further projects and initiatives.

BAC Annual Research Support Bursary

The research bursary, open to anyone conducting research using business archives, received surprising and varied applications. The judges decided to award support to three projects:

- Chris Corker for research on the history of stainless steel using a variety of corporate archive collections.
- Lewis Smith for analysing how nationalised industries influenced gender, masculinity and public service.
- Emma West for 'Art in the Pub', which will look at how brewers made arts and cultural activities available to pub goers from the 1930s to the 1960s.

BAC Wadsworth Prize

The prize is awarded annually for a book that makes an outstanding contribution to the study of British business history. This year's winner is Dr Greg Finch for *The Blacketts A Northern Dynasty's Rise, Crisis and Redemption*. The book deals with the Early Modern period and its scarce archival record to tell the story of the first three Sir William Blacketts, who developed a lead and coal business around Newcastle.

BAC thanks all who applied, their volunteer judges and Unilever who hosted the event at their headquarters.

Please visit businessarchivescouncil.org.uk for details on applying for next year's awards.

Tim O'Reilly Bennett, Head of Library and Special Collections, receives the BAC Cataloguing Grant on behalf of the Arts University Bournemouth. © BAC



Winner of the Wadsworth Prize, Dr Greg Finch, thanks the BAC. © BAC





Tracking data protection compliance with senior management support

Compliance with data protection law and good record keeping practices is essential for any archive to achieve its goals; however, given the vastness of the requirement of the UK General Data Protection Regulation (UK GDPR) it's hard to know where to start.

Accountability is one of the key principles in data protection law – it makes an organisation responsible for complying with the legislation and says that it must be able to demonstrate its compliance. The UK regulator for data protection, the Information Commissioner's Office (ICO) has a free online [Accountability Framework](#) tool that can be used to guide your organisation's data protection and information rights compliance program.

In relation to a recent £4.4 million-pound fine John Edwards, UK Information Commissioner, said:

“The biggest cyber risk businesses face is not from hackers outside of their company, but from complacency within their company”.

Security is also a key principle of data protection law – if an organisation's senior leadership have an interest in the technical aspects of keeping data secure the National Cyber Security Centre has a free useful [Toolkit for Boards](#) designed to encourage essential cyber security discussions.

Jess Pembroke, Head of Data Protection at Naomi Korn Associates says, “Getting



Jess Pembroke, Head of Data Protection, Naomi Korn Associates

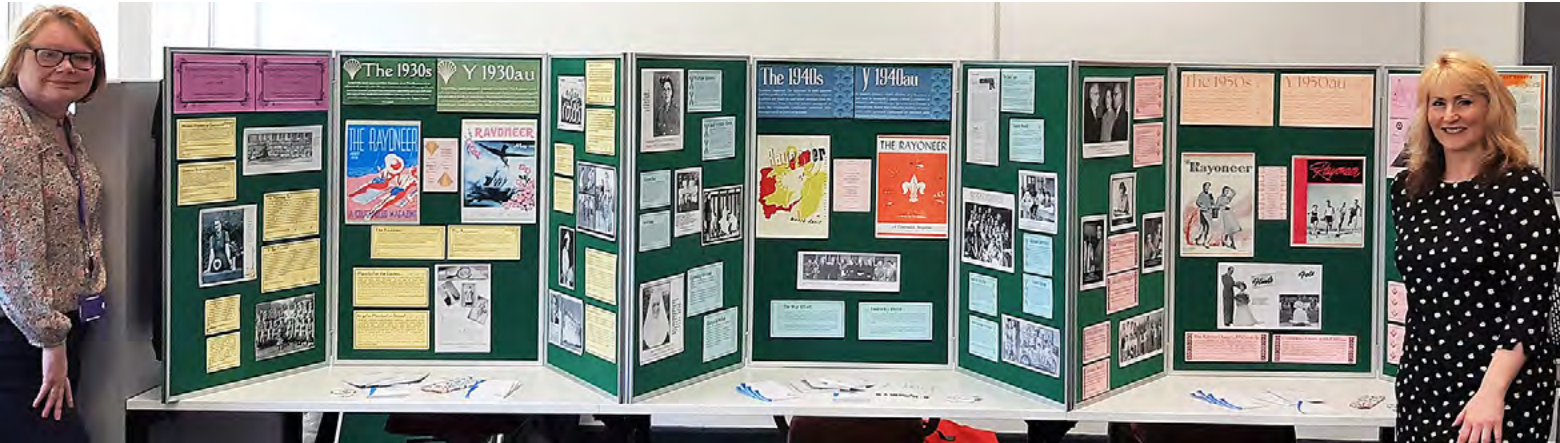
buy-in at a senior level for compliance can be challenging with so many competing priorities. In my experience providing a dashboard of the ten headings given in the ICO Accountability Framework to senior management can help steer discussions about allocation of resources and the importance of data protection compliance. Another useful tip is to email senior managers links to recent ICO enforcement to highlight the scale of the potential risk. I often work with our clients to help raise the profile of data protection within their organisation. Our experienced team have developed a bespoke tool (Health Check) that uses the Accountability Framework to provide your organisation with a clear indication of its current data protection compliance and the areas for development. If you would like to find out more about a Health Check or any other support needs your organisation may have, we would love to discuss them with you. Please contact us at info@naomikorn.com.”

Funding opportunities from The UK National Archives

Applications are now open for a scoping grant from the Archives Revealed funding programme, which is a partnership between The UK National Archives, the Pilgrim Trust and the Wolfson Foundation. A scoping grant funds a report of expert advice on a range of areas relating to your collections management, with recommendations about next steps for your service. Archives Revealed re-opened its other fund - offering cataloguing grants of up to £45,000 - on 25th November 2022. The UK National Archives also launched its new Risk and Resilience Fund on 7th December 2022. This new fund has two strands - one for saving records in immediate peril and another for developing the long-term resilience of archive services. You can find details of these and other funding from The UK National Archives [here](#).



A successful sequence of events at North East Wales Archives, Hawarden



A succession of events, collaboration and community engagement by North East Wales Archives (NEWA), Hawarden this year began with a small deposit of magazines called 'The Rayoneer', from a local textile firm, Courtaulds (1930s-1950s). At its height, the Courtauld company employed over 10,000 people in Flintshire. During cataloguing, the magazines were recognised as being rich in social history and of great interest to local people who had worked there, or whose family had done so.

Asked to participate in a Women's Archive of Wales (WAW) conference, NEWA staff decided to create an exhibition based on 'The Rayoneer' magazines, about women working at Courtaulds. Created collaboratively with a student from Glyndwr University, Wrexham, the exhibition focused on women's varied roles at the firm, tight-knit friendships, sense of 'family', the glamorous 'Rayon Queens' and leisure activities outside the workplace.

Following the conference, social media posts engendered enquiries from local people who wanted to know more about Courtaulds' archives, so NEWA, Hawarden's annual Open Doors event was a Courtaulds-themed day. Speakers from Flintshire museums service came to talk about the factory sites and a Flintshire County Councillor, who in her youth had worked at Courtaulds, agreed to share her reminiscences.

There was so much community interest that the event was repeated for Explore Your Archive week. One of NEWA, Hawarden's most successful collaborative and community-engaging events for a long time was inspired by the cataloguing of a small collection of magazines! The catalogue is now available [online](#).

Suzanne Jones, student at Glyndwr University, Wrexham, and Liz Newman, Archivist, NEWA, at the WAW conference, May 2022.
© North East Wales Archives May 2022.



Workers from the Aber Reeling Works enjoying a joke, 1947 (ref: D/DM/1895/2/131).
© North East Wales Archives May 2022.



Front cover of The Rayoneer, Courtaulds Magazine, July 1947. (ref: D/DM/1895/2/103)
© North East Wales Archives May 2022.



Holocaust survivor Trude Silman (third from left) with Tracy Brabin, Mayor of West Yorkshire, Holocaust Centre North staff and members of the Leeds Jewish community.
© Holocaust Centre North.

Huddersfield's Holocaust education centre rebrands to assume larger northern role

Huddersfield University's Holocaust Exhibition and Learning Centre has rebranded as Holocaust Centre North as part of a plan to take on a pan-northern role.

The Centre will now work with survivors across the whole of the north of the UK, assume a larger educational role and become the only specialist resource in the region dedicated to helping future generations learn about the genocide of European Jews during World War II.

It plans to mark the 80th anniversary of the liberation of Auschwitz-Birkenau in 2025 by increasing the size of its archive by 50 per cent and safeguarding at least 10,000 fragile and rare items.

The rebrand was marked with a visit by the Mayor of West Yorkshire, Tracy Brabin, who praised the Centre for taking on a bigger role.

"This is an incredibly valuable resource for Yorkshire and I'm really pleased to see it taking on a more

prominent role to become a voice for the north," she said.

"Our region has a proud history of welcoming people fleeing persecution from all over the world and the Centre's hard work in promoting tolerance and understanding has never been more needed. We need to ensure younger generations learn the lessons of the Holocaust to ensure this doesn't happen again."

The Centre's director, Alessandro Bucci, said the decision to expand their remit had been taken because it was felt that the north needed a stronger voice to counter antisemitism and intolerance.

"Around the world, conflict and violence is on the rise and in the UK we've seen a surge in antisemitism," he said.

"Our centre is founded on the basic truth that no one is born hating another person and antisemitism, like all other forms of prejudice and racism, is learned behaviour. But hate can be unlearned by teaching

tolerance and understanding and that's what has motivated us to expand our work to cover the whole of the north."

With remaining Holocaust survivors in the north now in their 90s, he acknowledged that the number of living witnesses to the atrocities was declining.

"We are a survivor-led organisation and we owe it to those who survived the Holocaust to continue their legacy," he explained. "That means broadening our activities across the north, taking a fresh approach and amplifying their voices."

The activities that Holocaust Centre North is committed to include working with the children, grandchildren and even great grandchildren of Holocaust survivors to explore their legacies, delivering educational activities in primary and secondary schools, and delivering a unique artist residency programme.

To find out more about Holocaust Centre North [visit](#).

Pope's Grotto Preservation Trust presents a symposium on the use of digital technology in the interpretation of heritage properties

Pope's Grotto Preservation Trust is delighted to announce its upcoming symposium, 'Re-Creation: Digital Technology and the Interpretation of Heritage Properties'. The one-day event will take place on Tuesday 21 February 2023 at Conway Hall in Central London.

Hosted by Pope's Grotto Preservation Trust, this exciting event highlights the very latest developments in the use of digital technology and virtual reality to bring heritage properties and landscapes back to vivid life. 'Re-Creation' is a must for everyone interested in digital technology, history, heritage and conservation. Chaired by Rachel Mackay, Head of Hampton Court Palace, the symposium features talks from six speakers with practical experience in the application of the latest technologies to explain and engage the public in a wide range of heritage attractions.

Keynote Speaker is architectural computing pioneer Professor Paul Richens. In 'Virtual Arcadia: Alexander Pope's Lost Garden

on the Banks of the Thames', he will describe how contemporary evidence was combined with virtual reality to create an interactive walking tour of the poet's famous 18th-century garden in Twickenham.

Attendees will find out how digital technology helps tell complex stories, enhances the visitor experience and generates greater engagement. They will learn about the technologies, methodologies, tools and lessons learned from real-life projects.

The remaining speakers announced for 'Re-Creation: Digital Technology and the Interpretation of Heritage Properties' are:

Professor Matthew Davies, Birkbeck College, University of London - 'The Layers of London Project: Digital Tools and the Co-curation of Heritage'

Emma Inglis, National Trust for Scotland - 'Without Walls: Using Digital Technology for Visitor Engagement at the Hill House'

Professor Matthew Nicholls, St John's College, University of Oxford - 'Virtual Rome: A Digital Model of the Ancient City'

Professor James Bennett, Royal Holloway, University of London and Director of StoryFutures - 'StoryTrails: Using National Archives to Reanimate Public Space for the Metaverse'

Tim Powell, award-winning freelance producer and creative consultant - 'Experiential Heritage: Technology, Empathy and Authenticity' 'Re-Creation: Digital Technology and the Interpretation of Heritage.

Properties' will take place on Tuesday 21 February 2023 at Conway Hall, London. For more information and to book, follow this [link](#).

This event has been made possible by generous support from Arts Council England and the National Lottery Heritage Fund.

Alexander Pope's Villa as seen from the River Thames
© From 'A Virtual Arcadia' by Professor Paul Richens, commissioned by PGPT and supported by the National Lottery Heritage Fund and Arts Council England



2022 marked the 150th anniversary of the publication of George Eliot's novel *Middlemarch* (1871-72). Over the course of fifteen months, researchers at De Montfort University Leicester (DMU) have been developing a pioneering Arts and Humanities Research Council-funded project to create a new digital resource.

Using television scripts from Andrew Davies's archival [collection](#) as the foundation for the project (held at DMU's Special Collections and donated by the award-winning screenwriter in 2015), researchers are creating a unique online edition that takes users on a journey from George Eliot's ground-breaking novel through to the celebrated six part BBC television adaptation. Intended for a diverse non/scholarly audience, the edition explores the process of transforming classic literature to the screen.

Bringing together expertise from several disciplines (archives, digital humanities, literary adaptation, and film and television scholarship), the edition will be annotated with editorial notes and commentaries highlighting key

Transforming Middlemarch for the 21st Century: a digital genetic edition of Andrew Davies's 1994 BBC/WGBH-TV adaptation of George Eliot's novel



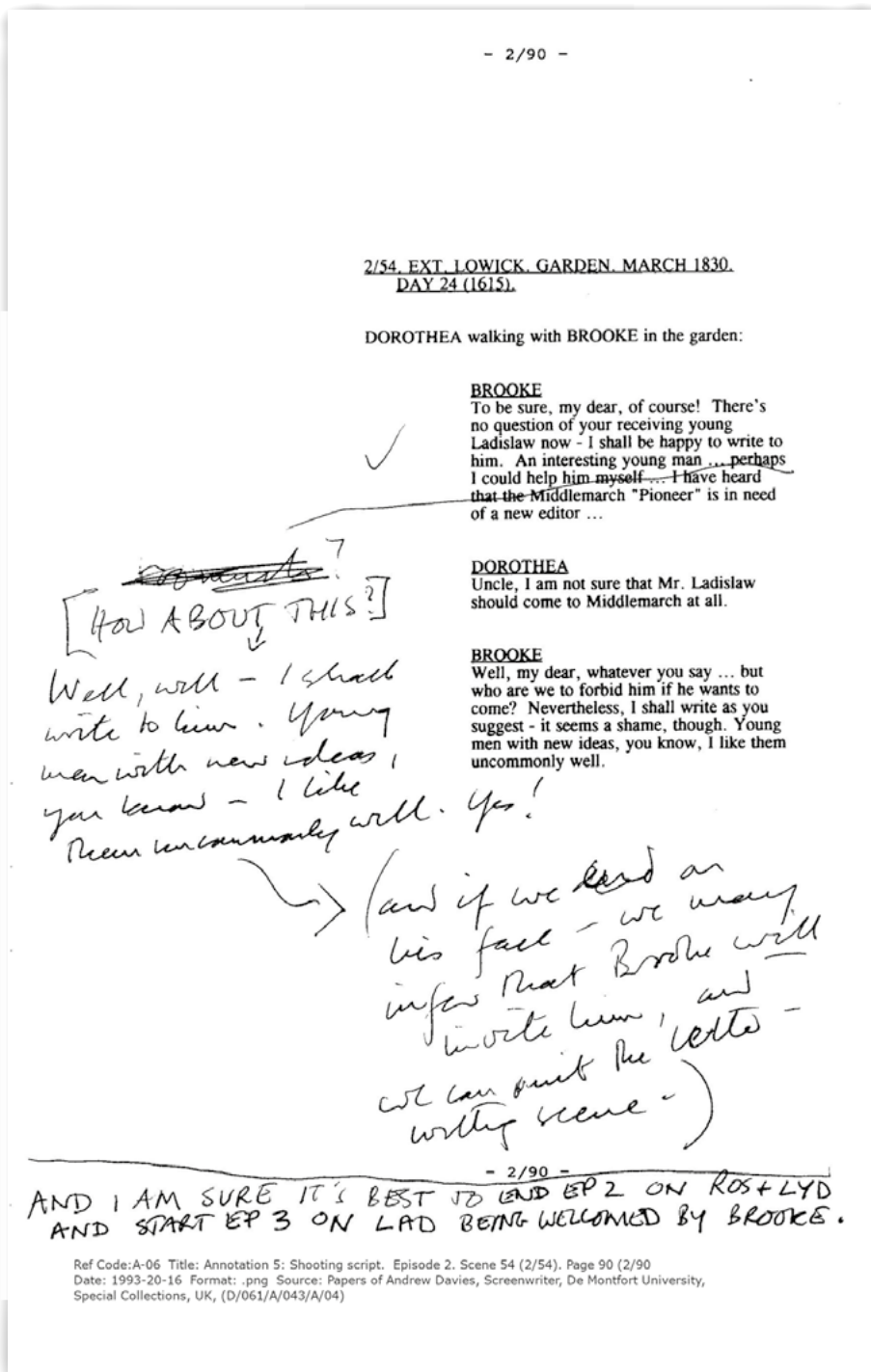
Filming at night in St George's Square, Stamford. Photograph © John F. H. Smith BEM, FSA (former curator of Stamford Museum)



Andrew Davies, award-winning screenwriter known for his classic novel adaptations.
© Andrew Davies

adaptive processes. Illustrated by additional archival materials to offer a full production history, the edition incorporates a range of media, from original manuscript pages held at the British Library to programme clips, as well as previously unpublished resources, including interviews with cast and crew and on-location photographs.

In December 2022, a prototype of the resource was shared at a



An annotated page from one of Davies's shooting scripts. © John F. H. Smith BEM, FSA (former curator of Stamford Museum). D/061/A/043/A/06 Shooting Script, Episode 4. From Papers of Andrew Davies, Screenwriter. © De Montfort University Special Collections, Leicester, UK

British Library Study Day where feedback from a range of audiences (academics, archivists, educational publishers and literary interest groups) was invited to help further develop the edition. During the course of development, a focus on user experience and accessibility has led a dynamic process that will continue to feed into the project's final phase before the online Open Access launch at the end of March 2023.

For further reading [see](#).

For further information please contact the Principal Investigator, Professor Justin Smith, Justin.Smith@dmu.ac.uk



The Dublin Port Archive Engineer's Department photographic collection

Dublin Port Archive holds an extensive collection of photographs. Over 78,000 images dating back to Victorian times have been preserved. It is unclear how the port authority came in contact with photography. Undoubtedly, they were in the right place at the right time. The port had its headquarters at the beating-heart of Dublin's 'photographic mile' (Grafton St, Westmoreland and Sackville St - now O'Connell St). Between 1849 and 1870, roughly 80 studios opened their doors in Dublin City. And the most famous and long-lasting ones were located in that mile, like Glucksman or Chancellor. Indeed, the latter produced most of the late-nineteenth photographs preserved at Dublin Port Archive.

What is clear is the role of the Engineer's Department in introducing photography to the port. Engineers quickly recognized the benefits of photography to document their work. Indeed, the earliest prints in the collection record the rebuilding and widening of Carlisle Bridge, a major project for Dublin's civil engineering, overseen by Bindon Blood Stoney, Chief Engineer of the port. Other late 1800s images also focus on Stoney's bridge engineering. Particularly on the swivel design of Butt Bridge. However, it seems port engineers did not make a consistent use of photography until the 1920s - less than 200 images taken between 1860 and 1920 have been preserved. These earlier items mainly comprise salted paper prints, albumen prints, some silver gelatin POP and DOP prints, a few lantern slides and an ambrotype.

By the 1920s, port engineers became fond of lantern slides. This format was in use from 1850, but gained popularity after 1890, thanks to commercial plates that allowed amateurs to make these glass-slides from their own negatives. Port engineers mostly used lantern slides to document works of civil and marine engineering, such as the reconstruction of the Custom House Quay or ships being hauled to the Graving Docks. After the Second World War, their use declined as colour material on film became increasingly available. This tendency is reflected in the collection. Post-1950s, the only slides are colour slides on film. Dublin Port Archive preserves approximately 3,300 colour transparencies on plastic, covering the period from the mid-1950s to the 1980s. Slides were highly convenient for projecting images during presentations for the board, other stakeholders or professional conferences.

Another significant part of the photography fonds is the negatives collection. The archive team uncovered c.1,100 gelatin-silver negatives on film produced by the Engineer's Department. The collection shows the development and land reclamation of the port between 1930 and 1960. Some shots depict the port's daily life, like scenes of shipping and dockers working on the quays, or events that weren't so ordinary such as a fire in the British and Irish Shipping sheds, or the recovery of a car that plunged into the Liffey at Custom House Quay.

The name "Dublin Port" in pre-rusted corten steel panels. It's localized at East Wall Road in Dublin. A view from the street.
© Shutterstock



Fascinating social history of 'Britain's Greatest Palace' to be revealed online

Blenheim Palace has teamed up with The Internship Office at the University of Oxford to create a public database chronicling the stories of the people who have lived and worked on the Oxfordshire Estate.

Over 300 years' worth of archival documents, encompassing servants from as far back as the time of the 1st Duchess of Marlborough, Sarah Churchill, will be made available online with public access.

Leading the project is Blenheim Palace Archivist, Dr Alexa Frost, the first qualified person in the role in the Palace's history.

"By using letters from people living on the estate, staff wage books and receipts found in and around the Palace, we can build a database chronicling the estate's changing social history over the centuries," said Dr Frost.

"Some of the letters written by residents on the Estate to their respective Dukes and Duchesses are fascinating and highlight the often hidden history of the Palace over the years," she added.

The digitisation of objects, including wage books, is being undertaken in-house at Blenheim Palace, and interns from Oxford University are transcribing them remotely.

This style of working began initially as a result of the COVID-19 pandemic restrictions, however the team



Cover of a leather-bound photo album presented to the Duke of Marlborough in 1895 in the Blenheim Palace archives. © Pete Seaward



Dedication page within the photo album presented to the Duke of Marlborough signed by the Chairman on behalf of the Blenheim Estate tenants. © Pete Seaward



Blenheim Estates Land Steward's Office cash ledger is being used to build a social history of people who have lived and worked on the Oxfordshire Estate. © Pete Seaward



Images of portraits of Blenheim Estate tenants presented to the Duke of Marlborough. © Pete Seaward



Wm. Willett.



T. G. Williams.

Images of portraits of Blenheim Estate tenants presented to the Duke of Marlborough. © Pete Seaward

has found it the most effective and inclusive way to catalogue the information and allow students to take part.

Dr Fiona Whitehouse, Head of the Internship Office at The University of Oxford, said: "Blenheim Palace Archives has been offering internships to our students since 2018 and we are really pleased with the partnership. The interns work with key material related to the social fabric of the Palace, so for students looking to forge a career in the Arts and Heritage sector, the experience is invaluable. Several students have already obtained work on the back of the internships which is wonderful to hear."

2022 University of Oxford MSt graduate Niamh Twyford worked on the project and is now the current graduate collections intern at Waddesdon Manor. She enjoyed working with Blenheim Palace and said: "Unveiling the stories of those working in the Palace throughout the 19th century was a historic venture that humanises the collection and is of great public interest; from spaniel walking to stolen plate scandals, it was a privilege to document this everyday history."

Names, job titles and wages help to highlight aspects of societal history which haven't been accessible to the public online before. The documents will be incorporated into the digital archive providing a treasure-trove of information, both for future historians and the public to access.

Due to the number of staff and the sheer volume of material involved, it's anticipated the database will take several years to complete.

Initially, and to comply with GDPR regulations, the database will show records of staff members up until the 1930s which was the end of the 9th Duke's era. The team will be recording staff members after this point to assist in ancestral enquiries and in preparation for their release in the future once they have passed the date of GDPR restrictions.



Backchat

Annabel Valentine talks to **Antony Oliver**, Conservator at Sheffield City Archives and Chair of the ARA Preservation and Conservation Group about his career in conservation and the challenges and opportunities there are for conservators in the current climate.



Can you tell me about your role at Sheffield City Archives?

I have been a conservator here at Sheffield City Archives since 1999, and along with my colleague we are responsible for the conservation and preservation of the collections pertaining to the city of Sheffield, and the collections that have county wide significance. In addition to that, we provide a preservation packaging and conservation service for our local studies library, and we also provide an advisory service to the rest of the library wide departments within the city.

We also provide a comprehensive preservation packaging and conservation service for other organisations and institutions, including individual members of the public.

How did you get started in a career in conservation?

As a school leaver in 1979, I joined Staffordshire Record Office, and my role was a cross between what you would nowadays call an archives/preservation assistant.

My role was twofold - I produced and put away the documents for the public and I was also responsible for preservation packaging the collections and recording the environmental controls throughout the strongroom areas. Whilst I was doing this job, I had a desk in the conservation studio and in between my tasks I watched the conservators at work, and I was just really fascinated from a very early stage. The conservators (Mary Mottershead and Shirley Read) really encouraged me and gave up a lot of their time to show me different conservation techniques. I was allowed to do a bit of conservation on a series of ordnance survey maps, which then progressed to traditional paper repairs and map repairs. That is where my interest in conservation came from. When the assistant conservator role became vacant, I was lucky enough to get it and the rest, as they say, is history.



Antony Oliver © Sarah Oliver



Repair of seal with beeswax. © By kind permission of the Devonshire Collections, Chatsworth

What do you enjoy most about your work?

I think it is the sheer variety of the work you come across. It never ceases to amaze me, even after 40 years, the unique and individual items which we work on. You can be working on anything from an illustrated poster to something more complex, such as an illuminated parchment or vellum manuscript, and everything in between. I still get that joy and the challenge that an individual piece of work provides.

Alongside your day job, you are also chair of the ARA Preservation and Conservation Group (PCG). Are there particular challenges facing the conservation profession at the moment that the PCG are hoping to raise awareness of?

There are a few challenges that spring to mind and the first has been an issue for several years now. I am very concerned about the future of the conservation profession, particularly colleagues who work in local authorities who have and are continuing to experience budget cuts which can lead to job losses, and in some instances those posts are not going to be filled. This can potentially have a severe impact on future recruitment and reduce opportunities for conservators to gain a foothold in a local authority repository.

Also, in recent years, a lot of the training schemes throughout the UK have disappeared, so the opportunities for someone wanting to come into the profession have narrowed considerably.

On a more positive note, it is vital that we continue to engage with conservators. I would like to see PCG launch a campaign (in 2023) to get more conservators interested in what we do, to make them aware that we are here and what we can do to support them - an example would be getting them interested in the training scheme/becoming an instructor etc.

It is things like that that we need to be more involved in - we may be able to provide support, and certainly advice. We are a close-knit community of people, and we really need to stick together and continue to learn from one another.

What plans do the Group have in the pipeline for 2023?

It is a very exciting period now; we have a wonderful bunch of people in PCG. I think social media can play a really important role in campaigning; we have already started this in the last year or so, letting colleagues know what we're about and hopefully they'll be interested in joining us on the committee.

We have two wonderful training officers in Mark O'Neill and Sarah Graham who have initiated a brilliant idea, and have set up some informal discussion sessions, the first of which happened in November 2022, and was on the most random object in your collection. We are hoping to have sessions at least every other month - sharing our experiences and the challenges that face us in the workplace.

I still get that joy and the challenge that an individual piece of work provides.

The ARA conference call for papers has just closed and Annie Starkey, our colleague on PCG, is the organiser of the conservation conference stream and has done a brilliant job in organising the conservator's programme. I would recommend anyone who is interested to go to the conference. There will be bursaries available and it's just brilliant for maintaining your CPD and networking with other colleagues. I think it's going to be an exciting year for us in 2023.

And finally, is there a standout project or item you have worked on during your career?

It is very difficult to pinpoint something because I've been fortunate to have had so many highlights over the years, but if I had to choose, I would pick something that I worked on when I was back in Stafford many years ago. I worked on a series of letters of correspondence between the Duchess of Sutherland and Queen Victoria. It was a very nice collection, loose correspondence and quite badly damaged. It was in the period when Queen Victoria had lost Prince Albert and she was in mourning, so the letters and envelopes had a black border all the way around. I conserved them and then I bound them into a book. That is one of the most satisfying pieces of work that I have done over the years.

And finally **arc**magazine

Our next edition of the **ARC Magazine** is due out in March/April 2023 so look out for it in your inboxes. If you have any content suggestions for future editions, please email ARC Magazine arceditors@archives.org.uk

All our back issues are now on our new TownsWeb hosting platform [here](#)

aratoday

Meanwhile, ARA Today, our electronic members' bulletin which contains all the latest ARA and industry news, is circulated on the first Wednesday of each month. Please send any content suggestions for future editions of ARA Today to deborah.mason@archives.org.uk.



ARA 2023 CONFERENCE

BELFAST
30th August to
1st September 2023

