Archives & Records Association
Cumann Cartlann agus Taifead
Ireland/Éire

Autumn 2018 Newsletter

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A Word from the Chair

Dear Member

Welcome to the autumn newsletter 2018. I hope you all had a good summer!

The annual Archives and Records Association Ireland and Information and Records Management Society joint training event will be held on Tuesday 18th September at the Royal Irish Academy. This year's event will be on Copyright and Data Protection and will take the form of four presentations followed by a seminar. The event will take place on Tuesday 18th September in the Royal Irish Academy in Dawson Street, Dublin.

The Explore Your Archive campaign will be happening this year from the 17th to the 25th of November and we would encourage members to get involved. The campaign will be launched on the 15th of November in the National Library of Ireland.

ARA, Ireland will be hosting October's *Archive Hour* on Twitter, Thursday 25th 8-9pm. ARA Ireland's Communications Officer will take control of the @ArchiveHour Twitter account for the month and will be joined by guest hosts during Archive Hour itself. Topic and hosts to be announced. Follow @ARAIreland and @Archivehour for more information.

Gerard Byrne,
ARA Ireland Chairperson

Architecture and the Pattern Book: An exhibition of volumes from the Rowan Collection

Colum O'Riordan, Irish Architectural Archive



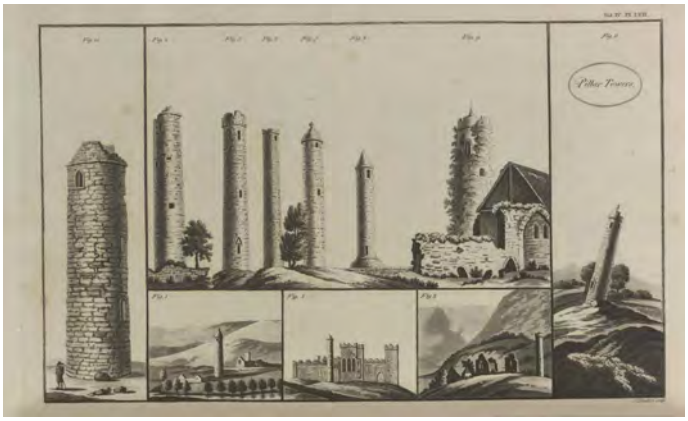
Vitruvius, De Architectura, with commentaries by Daniele Barbaro and wood-cut illustrations by Andrea Palladio, (Venice, 1556), p. 89, detail

In 2017 Professor Alistair Rowan, formerly of the History of Art Dept. UCD and Edinburgh College of Arty, and his wife Ann Martha Rowan placed a collection of over 215 anticultural publications in the Irish Architectural Archive. An exhibition now running in the Archive's Architecture celebrates this deposit while also marking European Year of Cultural Heritage 2018. Included in the exhibition are such highlights as the 1556 Venice publication of Daniele Barbaro's commentary on the ancient Roman architect Vitruvius, with plates by the renowned Italian architect Andrea Palladio; a sequence of several editions of Vignola's seminal work on the Classical orders of architecture; Antoine Desgodetz's Les Edifices Antique de Rome of 1682, and J.D. Le Roy's magnificent Les Ruines des Plus Beaux Monuments de la Grèce of 1758.



J.D. Le Roy, Les Ruines des Plus Beaux Monuments de la Grèce, (Paris, 1758), pl. 2

Though relatively few architectural books were published in Ireland in the eighteenth or even in the nineteenth century, architects and their patrons in the country were well informed on the range of architectural styles, taste and the technicalities of construction through a vast array of European architectural publications. Books on architectural theory and practice are part of a distinctive European tradition which began in Italy in the latter half of the sixteenth century and soon extended to France, Germany, the Netherlands, Spain and Britain.



Edward King, Munimenta Antiqua; or observations on Antient Castles including remarks on the whole progress of architecture, ecclesiastical, as well as military in Great Britain, (London, G. & W. Nicol, 1799, 1801 and 1805), vol. 4, pl. 7, Irish Round Towers



William Pain, The Practical House Carpenter; or Youth's Instructor, (London: I. & J. Taylor, 5th ed., 1794), pl. 39



Raphael and J. Arthur Brandon, The Open Timber Roofs of the Middle Ages, (London, David Bogue, 1849), pl. 36

This strong and resilient tradition of architectural publication constitutes an important element in the cultural inheritance of Europe and, even though there are few native volumes, the consequence of this inheritance is felt everywhere in Ireland. It is most obviously present in the buildings produced by generations of Irish architects exposed to and working with the patterns presented in these European books. These buildings range from the Palladianism of Sir Edward Lovett Pearce and Richard Castle to the austere classicism of Francis Johnston, the Picturesque houses of Sir Richard and William Vitruvius Morrison, the castles and court houses of George and James Pain and, particularly, in the Irish Gothic Revival, to the magnificent churches of Thomas Duff, James Joseph McCarthy, George Coppinger Ashlin and William Hague.

Alistair and Ann Martha Rowan, have been closely associated with the Irish Architectural Archive since its foundation. Alistair served as Chairman of the Archive through six critical years from 1981 to 1987 while Ann Martha began working in the Archive in 1978. Initially cataloguing the collections and working on the Morrison family of architects, she turned her attention from 1991 to the creation of the online Dictionary of Irish Architects (www.dia.ie), a task which took more than eighteen years before completion in 2009.

Together the Rowans have recently deposited their important collection of historic architectural volumes with the Archive, providing representative examples from many different countries of this profoundly European cultural heritage.

Digitising the Michael Davitt photographic collection in the Library of Trinity College Dublin

Dáire Rooney, Manuscripts and Archives Research Library, Trinity College Dublin



Photograph of Davitt aged 17 (MS 9649/1)

The Library of Trinity College Dublin is home to the papers of Michael Davitt (1846-1906), who was a convicted Fenian, Irish nationalist, Irish Parliamentary Party MP, investigative journalist and agrarian campaigner, who is most famous for being one of the founders of the Irish National Land League. The collection was presented to TCD library between 1978-1980 by Davitt's son, Cahir Davitt and includes over 6000 letters, 550 photographs, diaries, newspaper cuttings, published pamphlets and articles. This material details an important period in Irish history, when the focus of Irish nationalism shifted from the revolutionary politics of the Fenian Brotherhood to the constitutional politics of the Irish Parliamentary Party in Westminster and the mass-agrarian movement of the Irish National Land League.

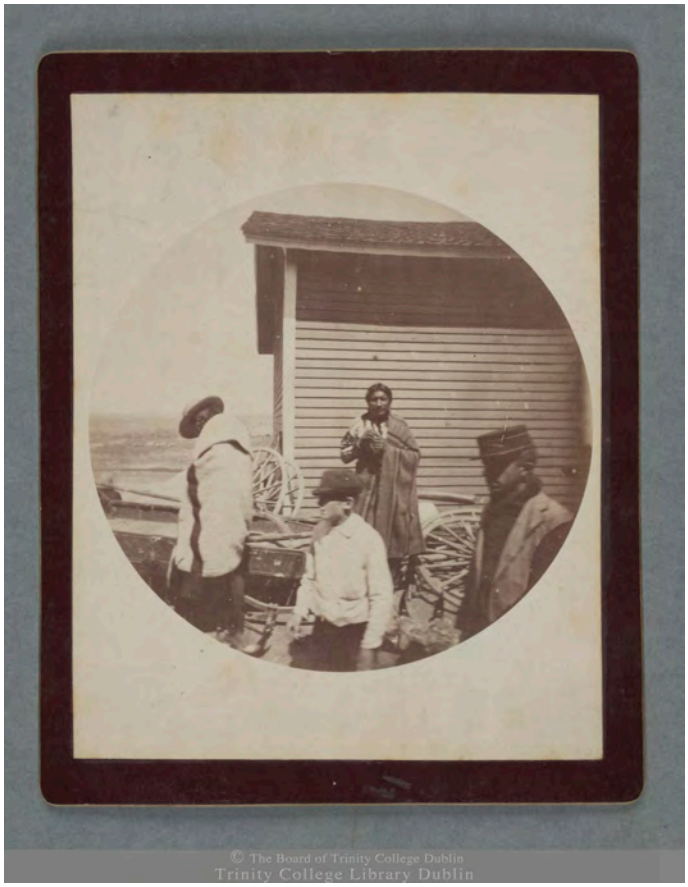
Within the collection is correspondence with major Irish nationalist figures such as John Dillon, John Devoy and international labour figures such as Keir Hardie.



Davitt at the eviction of the Widow Darcy in Wexford
(MS 9649/29)

A project to catalogue and digitise the photographs in the Davitt collection is currently underway. While the Davitt papers are one of the most heavily used historic collections in the Library of Trinity College Dublin, this important and extensive collection of photographs within the Davitt papers is less well known due to limited cataloguing. The project aims were to update the existing catalogue, to digitise the photographs and to publish the images on TCD's Digital Collections repository to increase the visibility and accessibility of this significant collection.

These photographs provide a visual record for immigrant and indigenous communities in countries that Davitt travelled to during the latter half of his career, as he toured the prairies and mountains of Northwest Canada, the gold fields of Australia and the battlefields of South Africa during the Second Boer War. The images reveal his international importance to the generation of the Irish diaspora that migrated from Ireland to the United Kingdom, United States, Canada, South Africa, Australia and New Zealand after the Great Famine.



Members of a First Nation tribe at Moosejaw Station, Saskatchewan in 1891 (MS 9649/304)

Davitt's investigated, as a social campaigner and journalist, the migration of Scottish crofters from the Highlands and Scottish Islands to Northwest Canada. [MS 9649/304] In Australia, he visited the communal settlements on the Murray River, the gold rush in Western Australia and the treatment of Aboriginal Australians across the colonies. In Samoa and Hawaii, he commented on the mistreatment of sugar plantation workers. In South Africa during the Second Boer War, Davitt became a fervent defender of the Boers, viewing them as a noble agrarian people, who were protecting their land and freedom from the mighty British Empire. Davitt, along with other Irish nationalists at the time, saw parallels between the annexations of the two Boer Republics with the continued failure of the British Government to grant Home Rule in Ireland. This anti-British bias allowed Davitt and other Irish nationalists to lionise the Boers and to overlook their mistreatment of black South Africans. [MS 9649/473]



Davitt with a group of Boers, travelling from Kroonstad to Wonderfontein during the Second Boer War (MS 9649/473)

In Kishinev, which is in modern day Moldova, Davitt was sent in 1903 to investigate a pogrom for William Randolph Hearst's newspapers in which 47 Jews died, over 500 were wounded and 700 houses were destroyed. The photographs from this investigation are extremely significant as they provide a visual record of the pogrom, the Jewish victims of the mob and humanised the tragedy for

Davitt's American newspaper audience. [MS 9649/499]



Davitt with a group of Jewish artisans and their families in Skulanska Rogatka Suburb in 1903 (MS 9649/499)

A catalogue for the photographs has been completed and can be viewed on the Manuscripts and Archives Research Library's online catalogue here. An online exhibition for the collection has been released onto Google Cultural Institute and can be viewed on TCD Library's website here. International interest in the Davitt photographic collection has increased since the completion of the catalogue and the release of the exhibition. Readers from America, New Zealand and South Africa readers, amongst others, have utilised the collection with research topics such as South African military history, Irish interaction with Native American tribes and Irish priests' role in developing New Zealand's educational system.

RTÉ – Papal Visit Collection

Pearl Quinn, RTÉ Photographic Archive

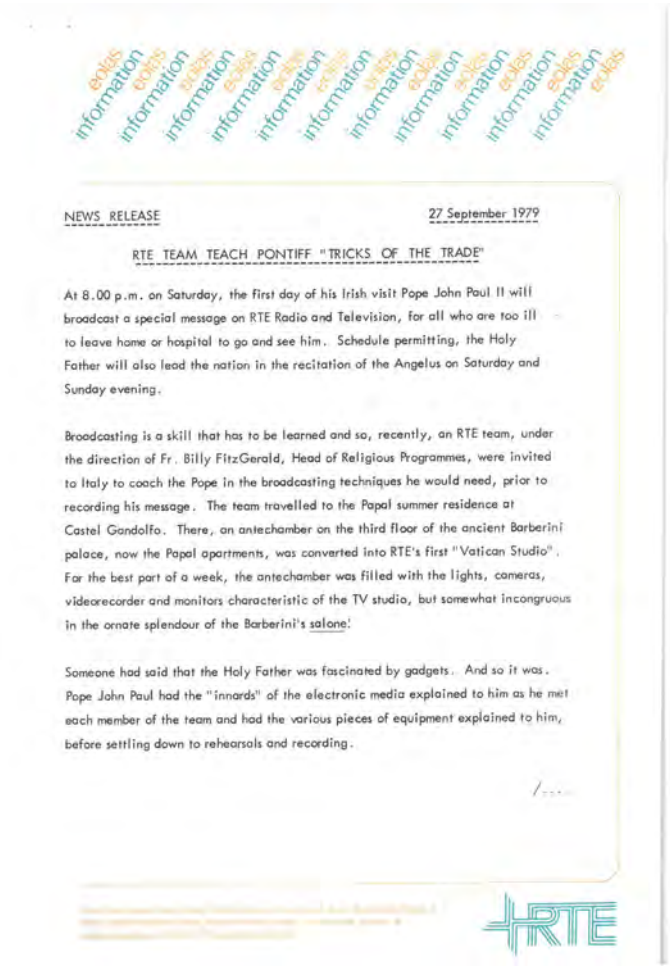


Pope John Paul II is welcomed to Ireland on his arrival at Dublin Airport on 29 September 1979. Standing from left to right, the Papal Nuncio Archbishop Gaetano Alibrandi, the Pope, President Patrick Hillery, Cardinal Tomás Ó Fiaich and An Taoiseach Jack Lynch. Image ref: 2003/049, RTÉ Photographic Archive

The recent visit of Pope Francis will have prompted recollections by some of Pope John Paul II's three-day visit to Ireland from 29 September to 1 October 1979. As might be expected RTÉ Archives holds many hours of footage and audio of this event; an extract of the Pope's famous 'Young People of Ireland I Love You!' speech made during the Youth Mass in Galway can be viewed on our website.

However the written material associated with the 1979 papal visit held by RTÉ Document Archives is less widely known and gives an excellent insight into the extent of the logistical planning and organisation that went into the event. The holdings include minutes of various internal RTÉ planning committees, e.g. TV Operations and Services Group, in addition to some minutes of the National Committee, which was in overall charge of organisation and included representatives from the government, church hierarchy, security forces and RTÉ. Copies of an interesting report prepared by RTÉ executive producer Paul Gleeson on what RTÉ could learn from international coverage of the newly-elected Pope's visit to his home country of Poland in June 1979 also form part of the preparatory material.

The Pope recorded a message to the sick in advance of his visit to Ireland and RTÉ issued a press release explaining how the RTÉ production team had taught him some 'Tricks of the Trade':



NEWS RELEASE 27 September 1979

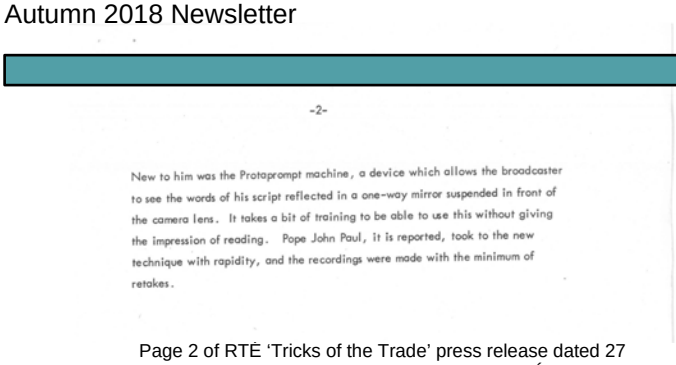
RTE TEAM TEACH PONTIFF "TRICKS OF THE TRADE"

At 8.00 p.m. on Saturday, the first day of his Irish visit Pope John Paul II will broadcast a special message on RTE Radio and Television, for all who are too ill to leave home or hospital to go and see him. Schedule permitting, the Holy Father will also lead the nation in the recitation of the Angelus on Saturday and Sunday evening.

Broadcasting is a skill that has to be learned and so, recently, an RTE team, under the direction of Fr. Billy FitzGerald, Head of Religious Programmes, were invited to Italy to coach the Pope in the broadcasting techniques he would need, prior to recording his message. The team travelled to the Papal summer residence at Castel Gondolfo. There, an antechamber on the third floor of the ancient Barberini palace, now the Papal apartments, was converted into RTE's first "Vatican Studio". For the best part of a week, the antechamber was filled with the lights, cameras, videorecorder and monitors characteristic of the TV studio, but somewhat incongruous in the ornate splendour of the Barberini's salone.

Someone had said that the Holy Father was fascinated by gadgets. And so it was. Pope John Paul had the "innards" of the electronic media explained to him as he met each member of the team and had the various pieces of equipment explained to him, before settling down to rehearsals and recording.

Page 1 of RTÉ 'Tricks of the Trade' press release dated 27 September 1979. Ref: NEWS/SE/POPE/007, RTÉ Document Archives

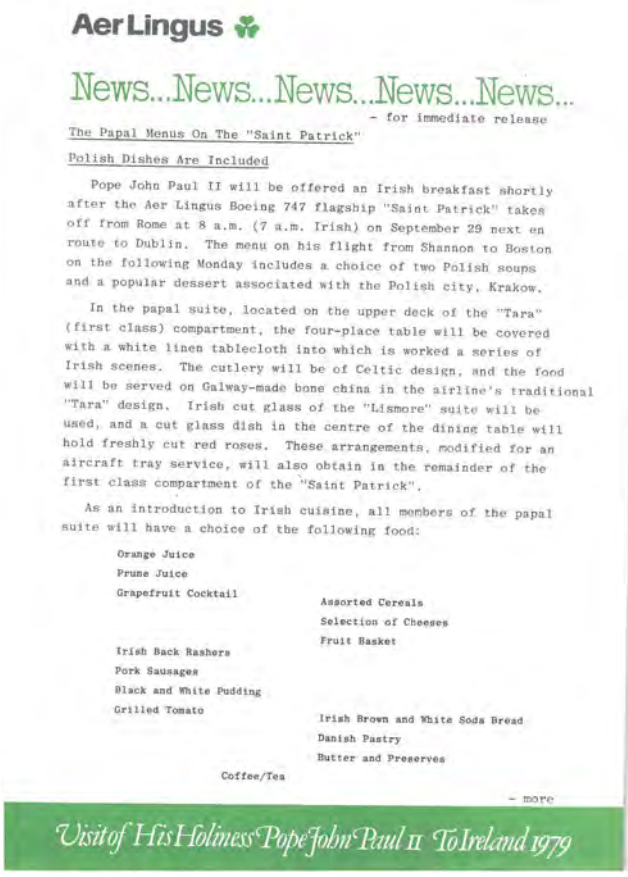


-2-

New to him was the Protaprompt machine, a device which allows the broadcaster to see the words of his script reflected in a one-way mirror suspended in front of the camera lens. It takes a bit of training to be able to use this without giving the impression of reading. Pope John Paul, it is reported, took to the new technique with rapidity, and the recordings were made with the minimum of retakes.

Page 2 of RTÉ 'Tricks of the Trade' press release dated 27 September 1979. Ref: NEWS/SE/POPE/007, RTÉ Document Archives

The press release can also be viewed online along with the RTÉ footage of this message as broadcast on 29 September 1979, the day of the Pope's arrival in Ireland. As might be expected there are several RTÉ press releases detailing various aspects of its coverage, but there are also a number of Aer Lingus press releases that give fascinating details on how the 'St Patrick' airplane ferrying the Pope to and from Ireland was kitted out, in addition to some details on what food was served on board. A menu in English, Irish and Italian for the departure flight from Shannon to Boston at the start of a US visit begun immediately after John Paul II's trip to Ireland ended is among this material.



Aer Lingus

News...News...News...News...News...

- for immediate release

The Papal Menus On The "Saint Patrick"

Polish Dishes Are Included

Pope John Paul II will be offered an Irish breakfast shortly after the Aer Lingus Boeing 747 flagship "Saint Patrick" takes off from Rome at 8 a.m. (7 a.m. Irish) on September 29 next en route to Dublin. The menu on his flight from Shannon to Boston on the following Monday includes a choice of two Polish soups and a popular dessert associated with the Polish city, Krakow.

In the papal suite, located on the upper deck of the "Tara" (first class) compartment, the four-place table will be covered with a white linen tablecloth into which is worked a series of Irish scenes. The cutlery will be of Celtic design, and the food will be served on Galway-made bone china in the airline's traditional "Tara" design. Irish cut glass of the "Lismore" suite will be used, and a cut glass dish in the centre of the dining table will hold freshly cut red roses. These arrangements, modified for an aircraft tray service, will also obtain in the remainder of the first class compartment of the "Saint Patrick".

As an introduction to Irish cuisine, all members of the papal suite will have a choice of the following food:

Orange Juice
Prune Juice
Grapefruit Cocktail

Assorted Cereals
Selection of Cheeses
Fruit Basket

Irish Back Rashers
Pork Sausages
Black and White Pudding
Grilled Tomato

Irish Brown and White Soda Bread
Danish Pastry
Butter and Preserves

Coffee/Tea

- more

Visit of His Holiness Pope John Paul II To Ireland 1979

Page from Aer Lingus press release giving details of food served on board the 'Saint Patrick'. Ref: NEWS/SE/POPE/012, RTÉ Document Archives

There are many 'aids to commentators' documents, which are effectively running orders for the Masses the Pope said at various locations, including the Phoenix Park, Drogheda, Galway, Knock and Limerick. These include the names of participants, both lay and clerical, details of the music used and exact timings for what was due to take place at each point of the ceremony, in addition to background information on the location. A proposed itinerary for a visit to Sean MacDermott Street in Dublin, which did not in the end take place, is also present.



RTE - PAPAL VISIT

Aids to Commentators "C" - Galway

0945-1010 (before arrival of Pope)

During this period the Bishop of Galway (Dr. Eamonn Casey) will address the crowd, and there will be some prayers and singing, including chants from the Mass (pp 39 - 44). There will be a short service of penance ending with the Agnus Dei in Irish (page 44).

The crowd have been assembling since early morning, and, since 0815, Fr. Michael Cleary has been leading them in song and speaking about a variety of topics - historical and topical

At 1000 the procession of Bishops enters and Fr. Cleary will introduce each of them. At 1005 there will be a short period of silent preparation.

10.10 Pope Arrives

Helicopter circles once over the crowd. (Scarves).
Touchdown.
Pope greeted by welcoming party

"Holy God we praise thy name" (page 01)
(All the Earth Proclaim the Lord)

He goes to vesting area.

"Walk in the Light"
"This is the Day"

The Holy Father moves in procession through two lines of invalids to the altar platform.

"How Beautiful on the Mountain"

First page of document used by commentators during Pope John Paul II's Galway Mass, referencing Bishop Eamonn Casey and Fr Michael Cleary. Ref: NEWS/SE/POPE/011, RTÉ Document Archives].

Some audience reaction to the visit was also recorded by the RTÉ Press and Information Office - telephone calls summarising comments and complaints about programmes were routinely logged by this department. While audience reaction to RTÉ's coverage of Pope John Paul II's

visit was overwhelmingly positive, one woman, described as ‘very distressed Protestant lady’, complained about the absence of television coverage of the Pope’s meeting with members of the Protestant community of Ireland.

RTÉ produced a video cassette and three vinyl recordings of highlights from the visit. Proceeds from the sale of the first LP, £75,000 in all, were donated to Our Lady’s Hospital for Sick Children, but copies of letters received from several other charities requesting funds are present in the files. The establishment of an RTÉ charitable trust was briefly mooted but dismissed on the grounds it would pose too many legal difficulties.

The Papal Visit Collection is held in RTÉ’s premises at Donnybrook, Dublin. Material from it and other collections from RTÉ Document Archives can be consulted by appointment with the RTÉ Document Archivist. For further information please contact: Pearl.Quinn@rte.ie

Online publication of ‘Medieval Manuscripts of Dublin City’

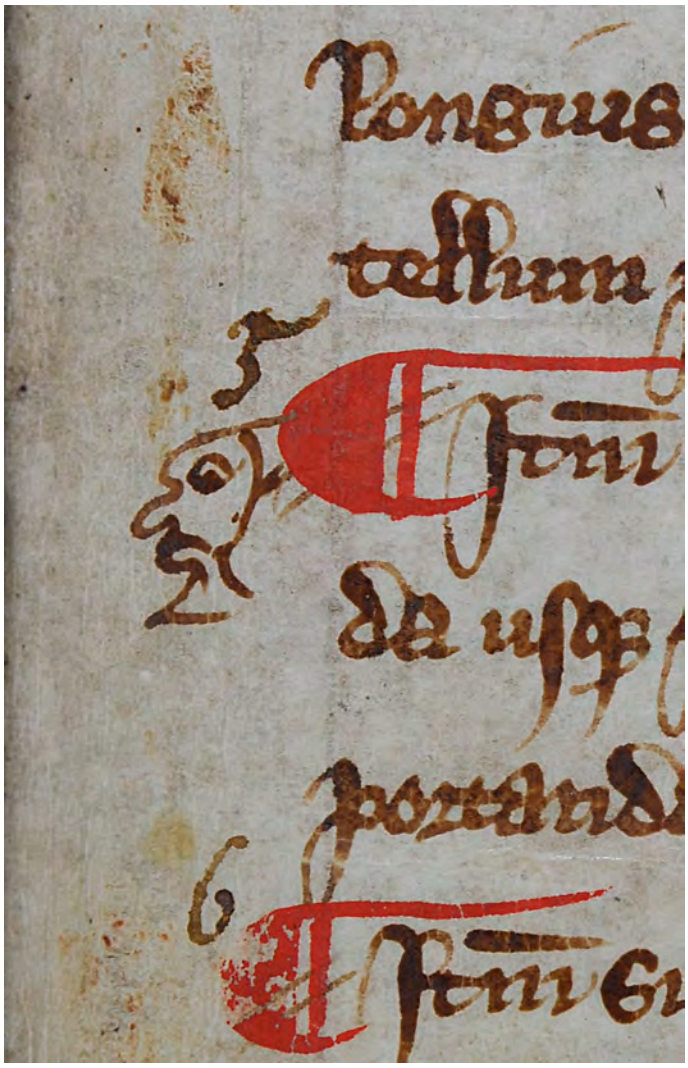
Mary Clark, Dublin City Library & Archive



Dublin Chain Book, page 047, Ecclestiastical calendar 15th century, month of June

‘Medieval manuscripts of Dublin City’ is the second in the series of online publications from Dublin City Library & Archive relating to sources for early history which are held in our collections. Curated by Dublin City Archivist Dr Mary Clark and funded by the private sector, this series follows the first which was the publication of the Dublin Guild Merchant Roll, 1190-1265. Both can be viewed and searched free of charge at the website databases.dublincity.ie

The Medieval Manuscripts series contains a digital image of each manuscript, with either a summary of the text or a complete transcript. Some texts have been prepared by students from the Ecole des Chartes at The Sorbonne, while on internship with Dublin City Archives. Photography was carried out in the air-conditioned strongroom where the manuscripts are held, to avoid moving them to a less-favourable environment. The city’s two medieval cartularies are included in the online publication. The White Book contains transcripts of documents relating to civic affairs, which were copied into it at various periods from the 13th to the 17th century. It acquired its name because the volume is composed of white vellum sheets - an indication that this was the most important book which the city possessed. Its contents include a statement of grievances by the Commonalty of Dublin (14th century; French); ordinances of the Staple of England, Ireland and Wales (1326; French); records of legal proceedings taken on behalf of the city of Dublin; and a description of the Riding of the Franchises (1603; English). The Chain Book is believed to have acquired its name because it was originally chained to a lectern in the Tholsel, the medieval City Hall, for ease of reference by the citizens of Dublin. This cartulary contains an ecclesiastical calendar, which is believed to have belonged originally to the religious Guild of St. Sythe in St. Michan’s Church (15th century: Latin); laws and usages of the city of Dublin (early 14th century: French); regulations for Corpus Christi pageant (15th century: English); lists of prisoners and irons in Newgate (16th century: English) and oaths of Mayor, Aldermen, freemen and officials (17th century: English).



Dublin Chain Book page 058 detail

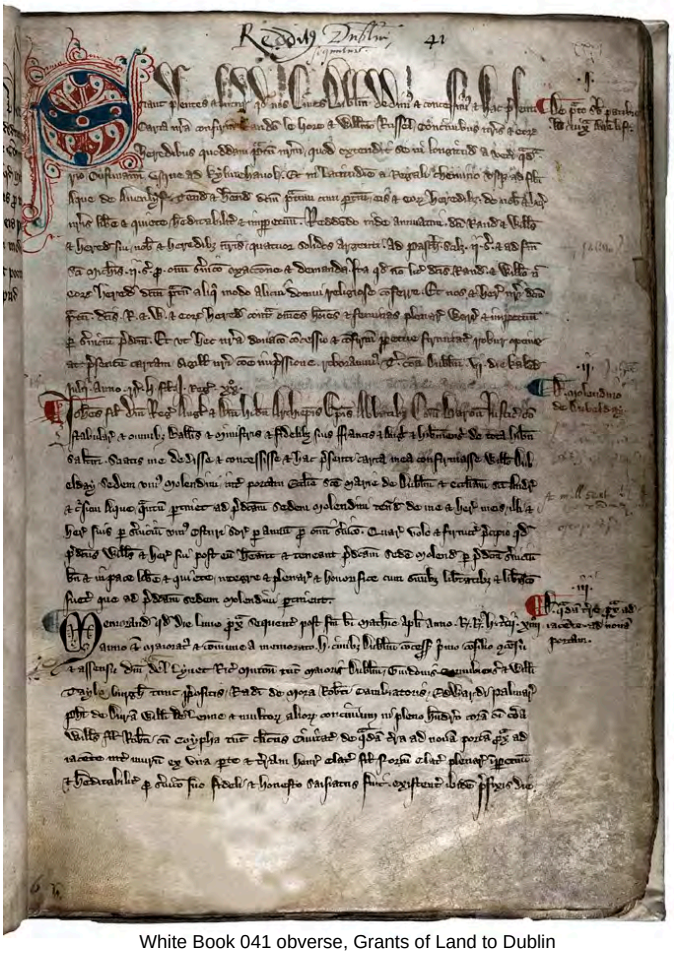
As the name suggests, the series Miscellanea contains a range of varied original manuscripts. The earliest item is a lease of a tower and ditch dated 1304 from the City of Dublin to Roger de Asshebourne. The material is very diverse and includes the appointment by Edward III of surveyors and searchers in the ports of Dublin, Howth, Malahide and Drogheda, 1357; grant by the City of Dublin of a piece of land near the river Liffey to the Prior of St Augustine with a reservation of fishery to city, 1401; grant of power to Richard Edgecombe to secure Irish rebels wanting to negotiate with the king, and to receive oaths of fidelity from those who want to submit themselves, 1488, with examples of oaths annexed to the grant; and confirmation by the City of Dublin of grant of chapel in Saint Michael's church, and houses in parish of Saint Nicholas from late Mayor Thomas Shortals to guild of Corpus Christi, 1489.



Miscellanea No. 006, Grant of a house in Rochelle Street Dublin, 1403 Latin

The medieval St. George's Chapel was destroyed in 1423 when the Irish clans of Co Wicklow attacked Dublin on the city's eastern side. Permission to reconstruct the chapel was secured in February 1426, when Henry VI issued letters patent to the Mayor of Dublin, Sir Walter Terrell, and to other Dublin citizens, permitting them to build a chapel to the honour of the Virgin Mary and St. George the Martyr within the city franchises.[1] Four months later, on 27 June 1426, the king issued letters patent granting permission for the creation of a fraternity or guild in Dublin in honour of St. George Martyr, to be based in the chapel with one or more priests to celebrate divine services every day forever.[2] The guild was almost certainly instituted as a means of financing the rebuilding and subsequent maintenance of the chapel but it also became the religious guild of the Dublin City Assembly, with the Mayor as guild master and the two Bailiffs as guild wardens for a period of one year. Women were also permitted to become members of St. George Martyr, since the foundation document of the guild refers to 'fratres et sorores'. All manuscripts relating to the religious guild of St. George Martyr have now been

published on the site.



White Book 041 obverse, Grants of Land to Dublin Commonalty, 13th century

The Monastery of All Hallows was a house of Augustinian Canons founded by Diarmait Mac Murchada, King of Leinster, in 1162. It was endowed by its founder with the lands of Baldoyle, and continued to receive extensive properties from other patrons. Following the dissolution of the monasteries, on 4 February 1539, Henry VIII granted the house and lands of All Hallows to the city of Dublin, in recognition of their defence of the city against the attacks of 'Silken' Thomas FitzGerald. A series of All Hallows deeds includes documents issued by the Monastery before its dissolution, which were transferred to the city in 1539. It also includes leases and grants of All Hallows property made by the Dublin City Assembly between 1539 and 1592. These include grant of the house of All Hallows to Adam Loftus, Chancellor and Provost of Trinity College Dublin, dated 21 July 1592. This became the site of the new university, founded by Elizabeth I earlier that year.

Our third and final series of early manuscripts which we are preparing to publish online will be the Dublin City Charters. We hope this will be online in 2019.

[1] Dublin City Archives, C1/02/04 Recorder's Book, pp 462-4, entry no. 177.

[2] Dublin City Archives, RG/01/01 Guild of St. George Martyr, document no. 1.

Digital repositories and Open Science - a DRI story

Timea Biro and Kevin Long, Digital Repository of Ireland

Repositories support researchers and institutions to manage and preserve digital content. They use open standards to ensure the content is accessible, can be searched, retrieved and reused to derive the maximum value while preserving it for the generations to come.

The Digital Repository of Ireland (DRI) is committed to supporting the higher education sector, cultural institutions, archives, government agencies and local archives of Ireland to both preserve and share their collections, facilitating the access of a wider audience to Ireland's social and cultural digital heritage.

The emerging of role for digital repositories

In addition to this, DRI and digital repositories both in Europe and worldwide are engaging with researchers, and research institutions, and continuously raising awareness around best practices in research data management and FAIR (findable, accessible, interoperable and reusable) data, as they take on a leading role in the Open Science movement.

An important ongoing shift in research culture and practice

Research data lies at basis of research enquiry. It serves to test and provide evidence to confirm a hypothesis or to consolidate a theory. It is also often a primary output of the research project. This is especially relevant for repositories, as increasingly, funders require the research data outputs of publicly funded research to be deposited in a repository, facilitating their access and reuse by a wide user base, and maximising their public value. If data is easy to find, access, share and reuse, then the quality, speed and reproducibility of research improves, increasing its reliability. This improves research practices, building trust and a wider use of results and speeding scientific discovery.

The scientific research landscape has changed considerably in the last years but we still talk about work in progress. The good news though, is that there is a growing support for a cultural and research practice shift towards Open Science. This change is driven by several movements and initiatives at national, European and International levels. These movements are focussed on developing collaboration mechanisms, interoperable interdisciplinary frameworks, common standards and practices, in order to avoid fragmentation and duplication, and enable data sharing and knowledge exchange.

One of these initiatives is the Research Data Alliance (RDA), a global not-for-profit organisation, driven by a community of research data experts, practitioners and stewards, supported in Europe by the European Commission through the RDA Europe series of projects (https://rd-alliance.org/rda-europe).

HSS, data archiving, preservation and Open Science

The RDA aims to reduce the social and technical barriers to data sharing and re-use. Members from diverse disciplines members come together in focused Working Groups and Interest Groups to develop tools, code, best practices, standards or specifications that support interoperability and better data management.

As funded partner in the RDA Europe 3.0 and 4.0 projects, the DRI has supported European participation in the RDA work and processes. In particular the DRI supports contributions from the humanities and social sciences sector, focussing on best practices in data archiving and long term preservation. This is important because we can only have a truly open and interdisciplinary approach to science if we achieve two things. One, we must consider all the distinct aspects of the various disciplines, from humanities and social sciences to high energy physics or agriculture, and two, we need to cover all the stages of the scientific research and discovery, from formulating a problem and data collection to the long term preservation of outputs for future re-use. Through its involvement in RDA, DRI also incorporates best practices back into the repository's architecture, guidelines, policy and practices. For example, DRI was recently accredited by CoreTrustSeal, a new certification for trusted digital repositories facilitated by an RDA working group that worked to harmonise and merge two existing standards (Data Seal of Approval, and World Data Systems). As part of the RDA 4.0 project, DRI works closely with a broad group of international organisations, and collaborates with the National Library of Ireland, which serves the Irish 'node' for RDA 4.0.

RDA also offers an opportunity to archivists and record managers as there is an increasing convergence and overlap between the disciplines of archiving and research data curation. The RDA working groups offer venues for archivists to explore alignments and divergences between traditional archival practice and developing data stewardship practice across a community of vibrant disciplines. Archival practitioners can in turn offer valuable experience and transferable knowledge to researchers in other domains seeking solutions in both theoretical frameworks and practical implementations.

Input on disciplinary aspects and barriers are key to ensuring the tools developed and approaches adopted in the context of Open Science are fit for purpose. How can we make sure this is put into practice? Open Science starts at the very basis of scientific practice, with the researchers and the tools that they use. That is why DRI is empowering humanities and social sciences researchers and practitioners to share their well-curated data and preserve their work results via a certified trusted digital repository. Within the RDA Europe project, DRI is driving a series of support programmes dedicated to early, mid-career and senior data researchers as well as discipline conduits. The aim of these is to encourage them to bring forward their discipline focused contributions to open forums such as RDA and its groups, and help them adopt the solutions, common standards and best practices developed by this international data community. The ultimate goal is to make Open Science a reality where it matters, in the everyday work of researchers, practitioners and archivists.

For all the DRI updates visit https://www.dri.ie and discover the repository at https://repository.dri.ie.

Keep in touch @dri_ireland

To find out more about the participation support programmes visit https://grants.rd-alliance.org/

Individual Membership in RDA is free, and loops you into RDA communications. Signing up is simple: https://rd-alliance.org/get-involved.html

Explore Your Archive 2018

Joanne Carroll, ARA Ireland



Image courtesy of the National Library of Ireland, Clarke Photographic Collection; CLAR115

The annual ARA campaign 'Explore Your Archive' will run from 17th – 25th November with a launch on Thursday 15th November in the National Library of Ireland, Dublin. For the 2018 campaign we would love for archives, libraries, collections and projects of all shapes and sizes to get involved in whatever way you can.

Explore Your Archive is a campaign that showcases the best of archives and archive services in Ireland and the UK. The campaign aims to open the phenomenal archival collections held by organisations – public and private – across Ireland and the UK, whatever their size and scale, and wherever they are. Here are just a few suggestions on how to get people engaged with your archives and show off the fantastic work that you do:

Events and 'Featured Archives'

Hold an event such as a talk, exhibition or tour relating to your work, a project or a collection. Let us know what you plan on doing and we will host details of these events on the Explore Your Archive website; we can also promote events through social media and press releases.

We would also welcome submissions for 'featured archives' which we will host on www.exploreyourarchive.org. This is a great way to show off a collection from your archive or a project that you are working on. It can be made up of video, images and text and this will also be promoted and shared on social media.



Image courtesy of the National Library of Ireland, Poster (Great Britain. Parliamentary Recruiting Committee), no. 43; EPH F66

Please send on any details of events, exhibitions and/or 'featured archives' to Joanne Carroll, ARA Ireland Campaigns Officer at jcarroll@nli.ie or Niamh Ní Charra, ARA Ireland Communications Officer, at niamhnicharra@gmail.com. You can also add your own event to the Explore Your Archive website: http://www.exploreyourarchive.org/add-an-event/

Social Media

This year the Explore Your Archive campaign will have a different hashtag each day for you to join in on, on Facebook, Twitter and Instagram. We would love you to share your work, collections and experiences online to give your followers a sense of the work that goes on behind the scenes and the fabulous archives that you care for. Explore Your Archive is a year-round campaign, so you can freely use #explorearchives to accompany any campaign, activity or event that you are planning at any time.

Saturday 17 November 2018 - #MusicArchives

Classical, rock, blues, country, folk, children's, international – any music that is special to any community or group in your collection – ancient or modern. Do you have something unusual, something that might surprise a wider audience or challenge conventional wisdom?

Sunday 18 November 2018 - #ReligiousArchives

Christian, Muslim, Jewish, Hindu, Sikh, Buddhist, or any other religion or form of spirituality – or secular identity. The values that come from religion – or in opposition to it – shape our values, public discourse and the diversity of our society.

Monday 19 November 2018 - #ArchiveAnniversaries

Does Launch Week coincide with the 50th, 75th or 100th (or older) anniversary of an important event, the birth/death of someone significant in your collection or community? Share your stories of unsung or under-sung heroes, heroines, pioneers, ground-breaking occurrences or maybe even the notorious. Or make it personal: a wedding anniversary, birthday or commemoration. Feel free to combine hashtags with other campaigns marking a major anniversary in 2018 or Launch Week.

Tuesday 20 November 2018 - #HairyArchives

In solidarity with the Movember campaign, which takes place every November, encouraging men to grow sponsored facial hair for the month to promote awareness of men's health issues. Tweet hair-related items and stories from your collections -maybe a classic photo – or take a serious approach and tweet material that promotes understanding of some of the campaign heath issues. Don't forget to tweet @MovemberUK and @MovemberIreland to broaden your reach.

Wednesday 21 November 2018 - #MaritimeArchives

In Ireland and the UK we are never more than a few dozen miles from the coast. The maritime world has shaped our societies and economies, imported and exported people, ideas and innovation, and have linked us to the wider world. Even inland areas of these islands have prominent rivers, canals and lakes – so feel free to stretch the

metaphor!

Thursday 22 November 2018 - #DiversityArchives

Ireland and the UK have a history of cultural, class, religious, ethnic and other diversity. Often this has been accompanied by bad things: suspicion, exclusion and conflict. Often a singular event or person or action has built bridges or brought people together. Share something in your collection that explodes a myth, shows that the good old days weren't always so (or maybe better than we realised at the time), challenges lazy conventional wisdom, exposes prejudice, shows how society has changed – or hasn't; to show the dark side or look on the bright side? You choose.

Friday 23 November 2018 - #ArchiveAnimals

One of our annual favourites: share animal stories and pictures of animals you find in archive collections. It could be an unusual beast or domesticated companion. How about the wonderful work that we have depended on animals to do, e.g. sniffer dogs, police horses, etc.? Or how much we depend on wildlife for the quality of our lives and environment? As we mark the centenary of end of the First World War in 2018, how about one last shout for animals in wartime?

Saturday 24 November 2018 - #SportingArchives

Did any notable sporting event take place on this date in the past? Do you have any material from a fixture that took place in the past that is also taking place today? How about notable players in any sport, perhaps less-well-known than they should be? What about sports that were popular way back but have waned? Sport brings out the best, but also has been associated with violent rivalry or tragedy. We should remember the bad as well as the good.

Sunday 25 November 2016 - #InternationalArchives

We all have international links these days, personal and organisational. But what about way back when? Anything in your collections on surprising international connections that might surprise or delight, shock or embarrass? Perhaps you work in a town with a 'twin' in another country, or in a company archive with a heritage in overseas trade, or in a voluntary organisation with a long history of international work?



Image courtesy of the National Library of Ireland, Tynan Photographic Collection; NPA TYN1383

<u>Promotional Materials</u>

Explore Your Archive posters and flyers, specially designed for the Ireland region, will be sent to members and their institutions. There is also a

great set of resources available on the Explore Your Archive website, including an EYA toolkit, information on social media, tips on how to get involved and poster templates. Free Explore Your Archive badges and pencils are also available; please email ara@archives.org.uk to place your order.

The Launch

The ARA Ireland campaign will be launched on the evening of Thursday 15th November 2018 at 6:00pm in the National Library of Ireland. We will be sending invites in October but save the date!

The campaign in the Irish region is supported by the National Archives of Ireland (NAI), Public Record Office of Northern Ireland (PRONI) and the Archives and Records Association, Ireland (ARAI). If you have any questions about the Explore Your Archive campaign please do not hesitate to contact me on jcarroll@nli.ie.

Annual Sensitivity Review – Release of 1993 Files at PRONI

Matthew Woods, Public Record Office of Northern Ireland



The annual release of selected official files continues against a background of greater public access through the Freedom of Information Act balanced against the need to protect personal information. The FOI Act (2000) created a new access to information regime and all records were reviewed in accordance with the Act, GDPR and the Data Protection Act.

The 1993 files and some from earlier years were made available for a media preview from Friday 10th August – Friday 17th August 2018. The opening of the files has become a regular feature for the media generating much press coverage while highlighting the positive service PRONI provides to the wider public. The catalogue of files for this release became publicly available online on the PRONI website www.nidirect.gov.uk/proni from Friday 24th August and the files are also available to view at PRONI from Friday 24th August.

There was good coverage in the Irish Times, Irish News and The Belfast Newsletter, BBCNI and BBC Radio Ulster and Slugger O'Toole the online website. This was followed by an event for the public entitled Secrets from the Government files at which Dr Eamon Phoenix, historian and Sam McBride, journalist, talked about some of the recent releases and giving their perspective on some of the key stories which included: President Clinton's initial involvement in Northern Ireland, a letter from Martin McGuinness to former Secretary of State, Peter Brooke about a meeting with Gerry Adams, assessment of John Hume as leader of the SDLP and analysis of Northern Ireland analysis of potential leaders of the Ulster Unionist Party

Records Released

A total of 527 files were deemed as suitable for release and are "fully open". A further 227 files are open but subject to the blanking out of some content. 35 files remain closed in full, the bulk of which are individual prisoner files and Honours files. The main file series being released includes Central Secretariat.

Some of the main significant issues covered by the release include:

- Political developments and talks between the Northern Ireland parties and the Secretary of State
- SECRASP papers (Social, Economic and

Community Relations Aspects of Security Policy)

- Cross border economic cooperation
- US / Northern Ireland relations, specifically fair employment (the MacBride principles)
- Anglo Irish Intergovernmental Conference
- British/Irish Inter-Parliamentary Body
- Political Development Group papers
- Secretary of State's briefings on various NI issues
- Child abuse
- Fisheries
- Historic Monuments
- Industrial development
- Rural tourism
- Youth training
- Paramilitary racketeering
- Rural development
- Police matters
- Civil emergencies

Coordination of the Annual Sensitivity Review was conducted with the management and support of colleagues at PRONI's Records Management, Cataloguing and Access Team. In addition, PRONI would like to extend thanks to colleagues in the Northern Ireland departments and the Northern Ireland Office, who were responsible for ensuring that each file was sensitivity reviewed on time under the terms of the Freedom of Information Act 2000, GDPR and the Data Protection Act.

Work in Progress: Archiving the Irish Hospitals Sweepstake Advertising Collection at NIVAL

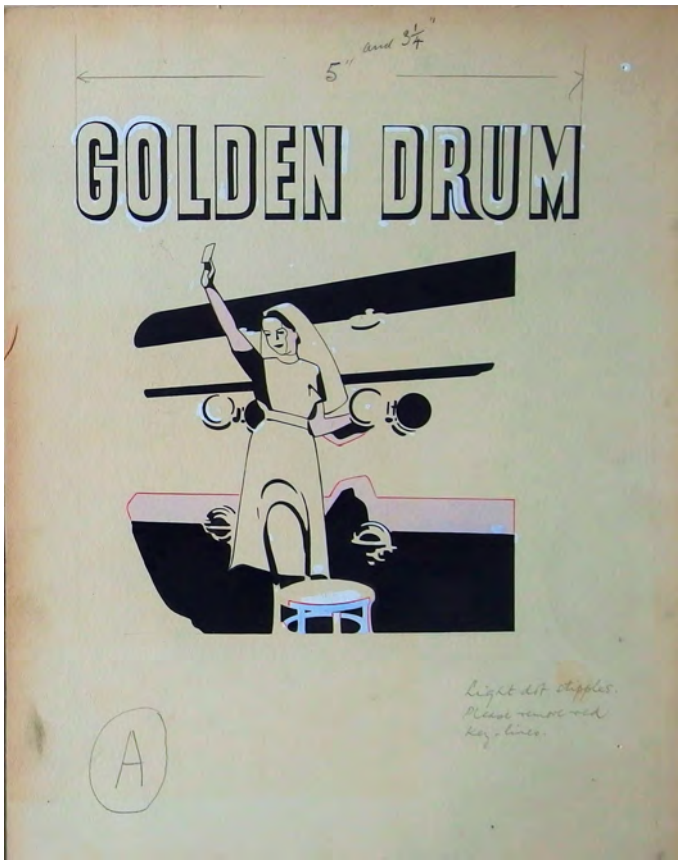
Mary Clare O'Brien, National Irish Visual Arts Library

In 2012, a large collection of advertising materials —used to promote the sale of tickets for the Irish Hospitals Sweepstake—was deposited to the National Irish Visual Arts Library (NIVAL) at the National College of Art & Design. The project to archive this visually and historically rich collection began in May 2018. This venture was undertaken by a Master of Library and Information Science (MLIS) student, facilitated by an award from the Thomas Dammann Junior Memorial Trust. This award is designed for individuals to further their research and practice by participating in projects relating to multiple fields within art and design, including art history.



A selection of items from Irish Hospitals Sweepstake Advertising Collection which were presented for the collection preview and lecture in June 2018. Photo by Clare Lymer.

The Irish Hospitals Sweepstake (often referred to as the Irish Sweeps) was a lottery established in 1930 by a private company called the Hospitals Trust Ltd to help fund Irish hospitals during a time when Ireland had recently become a free state and had considerable financial issues. The Irish Sweeps generated millions of pounds worth of funding to build, renovate and equip hospitals by selling tickets internationally until the closure of the Hospitals Trust Ltd in 1987. An iconic image associated with the Irish Hospitals Sweepstake is of nurses drawing winning ticket stubs from large drums and raising them above their heads. A considerable amount of controversy surrounds the history of the Irish Sweeps. Amongst the many scandals, it was revealed that the hospitals were receiving only a small percentage of the ticket earnings whilst the Hospitals Trust Ltd directors and their families became incredibly wealthy.



Design detail of a nurse drawing a winning ticket stub (counterfoil) from an advertising campaign by Victor Brown for the 1952 Cambridgeshire Sweepstake.

The collection related to the Irish Hospitals Sweepstake at NIVAL consists of two series. The first contains the artwork and accompanying

materials used to create advertisement campaign designs to promote the Irish Sweepstakes which date from 1952 to 1975. The campaign files contain a selection of materials including preliminary sketches, ink and paint-based illustrations, photographs, prints, pages of text, an original sweepstake ticket and design mock-ups as they would appear when in newspapers and various other publications across Ireland. Over 1,100 items are available across the 53 campaign files.

The second series consists of administrative records from the Irish advertisement agency, Caps Publicity Ltd, who commissioned the designs. The majority of the 39 items within this series, dating from 1940 to 1985, consists of financial account books which provide details of Caps' clients, the advertising outlets utilised and payments to employees, including artists. The administrative records also include a file of correspondence from artist Fergus O'Ryan—much of which consists of handwritten invoices. The administrative records provide insight into many aspects of advertising and design in 1940s to 1980s Ireland including the extent of artists' earnings.

The artwork for the Sweeps advertisements was created by a variety of Irish, British, Japanese-American and Dutch artists, including John Skelton, Paul Egestorff, Jimmy Murakami and Pieter Sluis. Many of these artists had successful careers outside of commercial design and exhibited in prestigious venues such as the Royal Hibernian Academy. Jimmy Murakami was a founder of Murakami Wolf, an animation studio which produced long-running television series such as Teenage Mutant Ninja Turtles.

The artwork produced varies significantly in style. Fergus O'Ryan's illustrations are created with scratchboard, a technique that was particularly popular in the 1930s to 1950s which involves scraping away dark ink to reveal a light layer beneath. In contrast, artists such as John Skelton often used a painterly style, Watson Kennedy's designs resemble 1950s American advertising, and illustrators like Meredith Bronson (who worked under the pseudonym "Warner") created humorous cartoons.



Design samples by artist Fergus O'Ryan, created with scratchboard in 1959-1960 for the Grand National Sweepstake, along with a notebook from the Caps Administrative Records series with details of payment to O'Ryan. Photo by Clare Lymer.

Unsurprisingly, much of the imagery featured in the advertisement designs create a narrative of a better life—one that could be achieved by winning an Irish Hospitals Sweepstake prize. Meredith Brosnan, for example, presents juxtaposing imagery of characters in situations before and after they win a Sweepstake ticket. Another campaign titled "He Doesn't Know It Yet" by Watson Kennedy depicts imagery of individuals participating in everyday activities, prior to discovering they are Irish Sweepstakes winners. This perhaps inspired the later advertisement campaigns by the National Lottery with the slogan "It could be you".

The Irish Hospitals Sweepstake Advertising collection is in the process of being archived. The aim of the project is to: i) research the history of collection including the various artists who contributed to the collection, Caps Publicity Ltd and the Irish Hospitals Sweepstake; ii) catalogue the

collection and provide detailed descriptions of the collection's background and individual files in order to provide context to NIVAL's users; iii) arrange the materials and repackage them to create safe and convenient access.



Detail from illustration created between 1952 and 1953 by Meredith "Warner" Brosnan who compares life before and after winning the Irish Hospitals Sweepstake.

To date, the majority of the research and the entirety of the cataloguing is complete. The research utilised in-house sources in NIVAL and NCAD along with external libraries and archives including the National Library of Ireland's (NLI) newspaper archive, the Irish Film Institute (IFI) archive and RTE's online archive. Gaps of information relating to Caps and a selection of artists were still present following this extensive research period. In the hopes of shedding light on areas of uncertainty, interviews were arranged with those who either directly contributed to the collection or are knowledgeable about the history of the Irish Sweeps. One such individual, John Sweetman, was the only living designer from the group of artists featured in the collection. In this fruitful meeting, Sweetman discussed his life and career as an artist and architect—information about which had proven difficult to locate elsewhere. Furthermore, he confirmed interesting details about the founder and former managing director of Caps Publicity Ltd, Bridget O'Rahilly (daughter-in-law of famous Irish republican, "The O'Rahilly"), who opened the advertising agency in the late 1930s. Establishing and building such a business was highly unusual for a woman at the time.

The collection was then catalogued using the ISAD (G) standard. Although a selection of the advertisement design campaigns was uncredited, evidence of who produced some of these artworks was uncovered through close examination of the administrative records. This enabled a more complete and searchable set of records to be presented.

In June 2018, a preview of the collection—accompanied by an informal lecture and Q&A—took place in NIVAL, allowing visitors to get an exclusive first look at the collection. The promotion of this event on Twitter led to further discovery as information professionals and scholars offered suggestions for new sources of research. This exciting development from an unexpected avenue was not unlike the emerging approach in libraries and archives by which portions of metadata are crowdsourced through online platforms—an example of which is the NLI's use of Flickr Commons.

The next stage of the archiving process will be repackaging the collection. The collection was already rehoused into custom archival boxes by a NIVAL staff member. Thus, the remainder of the repackaging procedure will involve creating dedicated folders for each advertising campaign to produce an arrangement that is readily accessible and allows intuitive interaction.

As the research for this project has been a continuous process, further sources will be consulted during this time with the aim of uncovering additional information about some of the lesser known artists such as Watson Kennedy.



Design samples for the “He Doesn’t Know It Yet” campaign created by artist Watson Kennedy in 1953. Photo by Clare Lymer.

When the project is complete, NIVAL visitors will be able to access and utilise this valuable collection. The materials are of great significance for multiple reasons. Not only do they illuminate the inner workings of the Irish Sweeps’ successful promotion, they also provide information about a little-known period within Irish design history through a wealth of artwork and records. Furthermore, the collection provides a worthwhile example of design processes from a pre-digital era to younger researchers who have known only computer-based design.