Archives & Records Association
Cumann Cartlann agus Taifead
Ireland/Éire



Dublin City Library and Archive: Photo collage sent into us by cocooner George Leo Devitt showing what his days during lockdown looked like.

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A WORD FROM THE CHAIR

Gerard Byrne, ARA Ireland Chair

Dear member,
Welcome to the summer 2020 newsletter, and a big thanks to all of you who contributed. We hope you are all keeping well and you are all managing to cope with the challenges this time is presenting.

Firstly, a big thanks you to all members who took part in the recent ARA Ireland training survey, the results have really helped us in understanding the training requirements of you the members.

Regarding the 2020 training plan for the ARA, Ireland, the COVID-19 situation has necessitated a revision and/or postponement of a number of events, including a records management seminar in the Public Records Office of Northern Ireland in June and a New Professionals event at the ESB Archives in Dublin in September. We are now planning to run both these events in 2021, beginning the year with a New Professionals training day in January, as well as a second diversity-focused seminar in UCD in March 2021 and a collaborative event with NUIG later in the year. We are also currently adapting the Digital Archives seminar (originally scheduled for March) for an online platform, of which more details will be released shortly. We remain committed as ever to the training and professional development of our members in Ireland and Northern Ireland.

I hope you all have a great summer despite the ongoing difficult situation, and if there is any way you feel ARA Ireland can support you through this, please do not hesitate to contact us at: **ara.irelandregion@gmail.com**

SIMPLE CARE OF COLLECTIONS FOR ARCHIVISTS - SURFACE CLEANING PAPER.

Zoë Reid, National Archives of Ireland

Why do we surface clean?

Surface cleaning is the removal of loose particles of dust which are sitting on the paper surface. Dust provides an ideal environment for insects to live and mould to flourish, as it contains organic materials that provide food for them. In addition dust will attract moisture from humid environments to form acidic solutions that cause chemical deterioration. A reasonable amount of soiling that has resulted from excessive handling, however aged oxidised stains, embedded dirt or migrated pigments probably will not respond to this treatment; such defects may have to be accepted as permanent damage.

Manuscripts, maps, book pages, and other documents often benefit from surface cleaning. Brittle newspapers, photographs, or fine art prints might be damaged by inexpert attempts to surface-clean them and so the advice of a conservator should be sought.

Set up for cleaning

All dry surface cleaning should be done in a well ventilated room, I do not expect you all to have local extraction units or fume cupboard in your archives but opening a window in the room will is always a good idea.

Personal protective equipment (PPE) - nitrile gloves and a dust mask should be worn, especially if the job in hand is a particularly long one; regular breaks should also be taken as it can be a physically demanding job. Gloves should be snug fitting, loose gloves will reduce your dexterity and for this sort of work I prefer the FPP3 masks with a small vent in the front. I find that they are more comfortable to wear over a long period of time. If your PPE is not comfortable, you won't use it.

Before you start remember to look at the paper document to be cleaned, ask yourself a few key questions, how robust is the paper? Is it a fragile and thin paper? Is it damaged in an area or badly torn?



If there is a risk of doing any further damage to the document leave it alone and find a friendly paper conservator to talk to.

If your documents are robust and damage free, make sure that you have a large clean surface to work on, clear of any clutter or unnecessary items. If you can cover your work area with either a large sheet of white paper, newsprint or archival paper cut to size, this will help when it comes to cleaning up. After you have finished cleaning, be sure to wipe down the table top with a damp cloth and leave to air dry.

It can also be handy to have some weights on the document before starting any dry cleaning, as any dry cleaning will see the paper to move and restriction of this will ensure that the paper does not rip or tear. You could use glass weights, small beanbags or leather weights, also gentle pressure from a hand can also be used to keep the document in place.

The right tools for the job.
I am going to keep it simple, yes, there are a range of different tools and types of erasers that conservators can have in their tool kit, but the application of most of these requires a more detailed knowledge of both the erasers and the papers to be cleaned. So what can you use that will lift off the dirt but not do any damage to the surface of the paper?

Dry cleaning sponges, also known as Smoke or Chemical sponges, are made of natural vulcanised rubber and will defiantly remove surface dirt. They get the name of smoke sponges as they were intended originally for soot removal from a range of paper based materials including wallpaper. The sponges are non-toxic, they do not leave damaging residues on paper and they are not abrasive. They degrade upon exposure to light and with age, so don't leave then sitting on a sunny windowsill, keep them in a zip lock bag or in an air-tight container, and keep them in a drawer of cupboard.

Smoke sponges look like a small brick and whilst they might be used whole for cleaning wallpaper, they should always be cut into smaller sections when cleaning archival documents. I tend to cut the sponge into easy to hold sections; the size will depend on the document to be cleaned.

Cutting the sponge into section is also a way of making the sponges go further. They are used by dabbing or rotating in small circular movements over the paper surface, and by applying a small amount of pressure. The sponges pick and absorb the particle of dust, and do not transfer the dirt to another area. Soiled sponge surfaces can be cut away to expose clean surfaces and prolong the usefulness of the sponge. Do not use any moisture with these sponges or use them on very fragile or soft papers. This sponge is gentle, provided that you are careful.

Finish by brushing the paper with the soft brush to remove any crumbs from the sponge. **Dusting Brushes** should be used with whisking strokes, applying little or no pressure. There is a vast array of brushes available to the conservator, some of them extremely expensive, others are more reasonable.

Goat or sheep hairs tend to be very soft, the long soft hair of the brush is well suited for a dusting of documents and books without risk of abrasion, although cheaper ones will result in the hairs shedding as you work. For dry cleaning I prefer a wide dusting brush with a long handle, with horse hair bristles; I find these the right combination of flexibility and stiffness to be effective in removing any debris and effectively getting the paper dust free.



Final thoughts...

I think the thing to remember here is that this advice is not intended to turn archivists in to conservators - you already have enough work to do. But I acknowledge that there are times when collections under your care have a layer of dust on them that make using them difficult, tricky and unpleasant for both you and the researcher. The removal of this surface dirt is to enable cleaner and easier access to the documents, reduce cross contamination or transferring dirt from one place to another and in the long term make a significant start to managing the care of your collections.



Smoke sponges

THE ECHOES OF THE DECADE: A COUNTY DONEGAL PEACE IV FUNDED PROJECT

Niamh Brennan, Archives Service, Donegal County Council



Lego reconstruction of the Four Courts (Alarnagh Barrett McGinley) used at the first series of workshops for primaryschool children in March 2020.

The PEACE IV Programme is a unique initiative of the European Union which has been designed to support peace and reconciliation. Under the strand known as "Building Positive Relations", funding has been allocated to various projects across Northern Ireland and border counties, including County Donegal. Under this, the Culture Division of Donegal County Council secured funding to carry out three projects, one of which is a joint project of Donegal County Archives and the County Museum

Our project is entitled *The Echoes of the Decade*. It is a broad history project which envisages engagement with primary and second level school students and teachers; work with history and heritage groups in the county; and an oral history project, on the broad theme of the history and legacy of Ireland's revolutionary years, 1912 - 1923. It was to involve training in archives and history, research into local events during this historical period, exhibits at schools, an exhibition at the County Museum; a conference; and oral history interviews with older people.



History challenge on Facebook Echoes of the Decade project. Illustration by Alarnagh Barrett McGinley

The project, originally planned to take place over a two year period, was shortened to a year due to unforeseen delays in recruitment. The project coordinator, Alarnagh Barrett McGinley, who commenced work in January 2020, based in the Archives, has proven to be a brilliant asset to the project. Within a mere two and a half months of starting, she had almost 200 primary school and transition year students and their teachers signed up to the project which was to involve 26 hours of engagement (a Peace IV requirement.) Also by mid March, outside facilitators had been sourced for some of the project and oral history training was being rolled out. History and heritage groups were beginning to sign up for the research aspect of the project.

The very week the schools closed down we had been giving the initial workshops on the history of the decade of centenaries to fifth and sixth class students and had already done the initial history workshops with two transition year schools in the County Museum; transition years had also got oral history training that week. However the planned series of further training, research, activities and learning with the students ended abruptly on the 12th March as all schools closed for the foreseeable future.

The Echoes of the Decade and Remote learning

Since then the project has gone ahead in the virtual world. Alarnagh has been designing and rolling out digital resources for the fifth and sixth year primary school teachers who have been receiving feedback from pupils on the work produced. She has set up a wonderful Facebook Group, part of Donegal County Archives Facebook (Echoes of the Decade) which encompasses sets of weekly or bi-weekly history challenges, in which school children, students and adults can all take part. For example one challenge was to interview by phone a grandparent on the history of their locality.

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History challenge on Facebook Echoes of the Decade project. Illustration by Alarnagh Barrett McGinley

Another challenge was to source photographs of people or of events and places from as far back in the 20th century as possible. Another challenge asked participants to find out if their ancestors joined the newly established Garda Síochana. The challenges are all beautifully illustrated by Alarnagh herself. The wide range of challenges has attracted visitors to the group from across the county and also from the Diaspora. Stories, essays and photos have been uploaded relating to both the political and social history of townlands, villages and localities in Donegal.

In the meantime we are planning on resuming some of the project with schools in the autumn, but this is all dependent on the way schools will be working and what their priorities will be. We are looking at ways of rolling out oral history and archive training via video or expanding our resources and involving outside facilitators. We hope to tender out the oral history project.

The entire project was due to be completed in January 2021, so the time frame is short. But we hope that by its completion it will have succeeded in its aims of building positive relations. We hope the project outcomes will also include greater interest across the county, in Donegal's and Ireland's past and in particular in the events and legacy of this crucial time in our recent history.

Peace
EUROPEAN UNION
Northern Ireland - Ireland
European Regional Development Fund

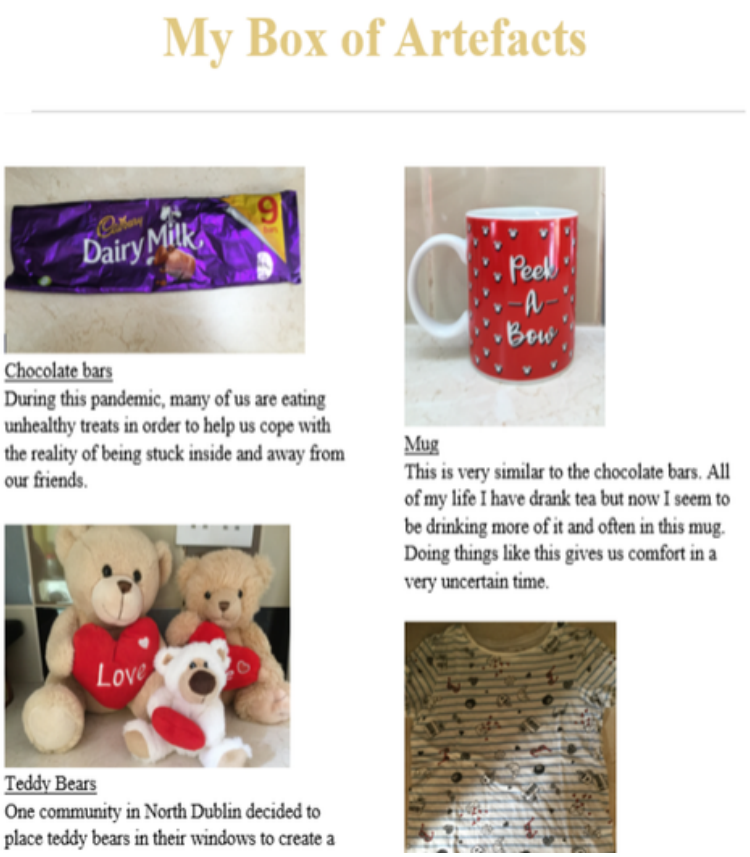
DUBLIN CITY LIBRARY AND ARCHIVES' DUBLIN COVID-19 PANDEMIC COLLECTION

Stephanie Rousseau, Dublin City Library and Archive

As the Covid-19 Pandemic crept across Europe, and Ireland began to go into lockdown, it was easy to see that we were moving into unprecedented times. Stories emerged about acts of kindness, of people struggling to cope with the new situation, and front line workers stepping up to meet the challenge.

Pictures began to appear on social media showing city streets that have buzzed with activity for centuries fall silent. Tales of wildlife claiming back space that had been dominated by humans for so long abounded. Here in Dublin City Library and Archive, we were keen to capture the experience of our city and its people as they lived through the pandemic. We were aware that we had a unique chance to collect records in almost real time.

We were eager not to cross-over with other collecting institutions, but found that while the National Museum were collecting objects, and the National Library was archiving relevant websites, no other institution whose remit covered Dublin was collecting the sort of personal accounts that we were interested in acquiring.



Screenshot of part of a submission sent into us by first year secondary school student Ciara O'Loughran. They were set the task of creating a box of artefacts that would represent their Covid-19 experiences.



Photo collage sent into us by cocooner George Leo Devitt showing what his days during lockdown looked like.

And so, we set about collecting for the Dublin Covid-19 Pandemic Collection.

Working with the Council Communications team, we prepared a Press Release, and there was a quick take-up of the story by a number of media outlets. I gave interviews to 98FM and Dublin City FM, while the Journal.ie and The Smart City, published in Barcelona featured our project too. This gave the project a great boost, and material, primarily digital, started pouring in.

Many of the donors commended Dublin City Archives on collecting this material and expressed delight at being part of it and at the fact that their experiences would be preserved for posterity.

We've been really pleased with the variety of material we've received to date. We've had lots of photographs depicting people's personal experiences as well as some very moving written accounts of how the pandemic changed the way certain events were experienced. For instance, we had an account from a young mother describing her experience of receiving a cancer diagnosis during this time, and another from a gentleman whose wife had given birth to his first child at home in India, while he was working here in Ireland and unable to travel back.

Children have been in touch, and submitted poetry and school projects sharing their Covid-19 experiences, and we've had photo-diaries from cocooners, as well as a sample of a contact tracing list that was being kept by one cocooning couple.

We acknowledged all of the submission received by email. Two specific items were sent in for the attention of the City Librarian, Mairéad Owens, one of which was a poem written by a teenager, and she took the time to personally acknowledge these.

The biggest challenge we have encountered to date was how best to take in larger digital items, within the constraints posed by the Council's IT policies. Access to most of the various file-sharing sites is prohibited, so this was not a runner. Initially, items came into our group inbox, but this quickly filled up. The Deputy City Librarian then created a web-form for the project with Wufoo that people could use to upload material.

It was important that we were able to collect the necessary information around provenance, ownership and copyright, so we created a form for donors to fill out, providing us with contact details, consent to use material on social media, and referring donors to our gift agreement. We also embedded this form into the Wufoo web form.

Although the web form got us over the hurdle of our mailbox filling up, the upper limit for uploading material was 25mb, which was still prohibitive when it came to people submitting high resolution photography and video.

Following many discussions with our digital team, we finally decided the best thing to do with these items was to ask people to send us shareable links to file sharing sites such as Google Drive or WeTransfer. We could forward these on to our personal email, download, and then use the council's preferred method for transferring documents (Sharefile) to transfer them to the Network.

The next big job will be to appraise these records, check that we have the necessary information from all of the donors, and ensure that digital photographs are of high enough quality. It is already clear that we will need to ask a number of the donors to resend higher quality images, and a concern is that people won't bother resending.

Once this work has been completed, we are hoping to put together a small digital exhibition showing some of the highlights from the new collection. This will be launched for Heritage week in August.

The other thing that occurred to us while we were looking at ways to take in this material was that it might be possible to adapt the procedures for taking in other collections, and providing a platform for people to easily submit digital material to us, while also ensuring we collected any information we would need to process it. Having gone through the process of taking in records for the Covid-19 collections, we are now a lot more aware of the sort of things that need to be considered when making a call for digital donations. No doubt, as we begin the process of reviewing and accessioning the material, we will learn even more.

In the meantime, however, we are delighted to have captured a little piece of history-in-the-making and to have gathered a collection of material that represents the experiences of a wide cross-section of society at this time. As we said in our call for material, everyone's experience is valid, and it has been greatly appreciated that so many people have shared their experiences with us (and future generations of archive users), at a uniquely challenging time.

After a survival-mode weekend, I felt exhausted by Tuesday. Dr Allen's office manager, Hazel, phoned in the morning to ask me to come in right away. They would make an exception to their no visitor policy and allow me to bring someone. Red flag city. Holding my breath, Google Maps guided me down the M50 to the Hermitage. My phone rang as I sat in the carpark, and Hazel said that I could come up to the clinic, and asked again if I wanted someone there with me. Of course I did, but he was home with a broken ankle managing two small children.

Extract from a blog post sent into us by Andrea Stevens sharing her experience of being diagnosed with cancer during the pandemic.

NEW APPROACHES TO OUTREACH AT THE REGISTRY OF DEEDS

Philomena Brant and Ellen Murphy , Regsitry of Deeds



The Registry of Deeds

Outreach is an important component of the work undertaken by the Registry of Deeds Archive Services. It allows us to promote our wonderful James Gandon designed building and our historic collections to both internal and external stakeholders. It normally comprises of guided tours, lectures and social media engagement, as well as providing an event each month for Dublin City Council Culture Company. In the first three months of 2020, before the Covid-19 closures on 28th March, the Registry of Deeds organised tours relating to family history, famous Irish figures and a special Valentine's Day themed 'Love and Marriage' at the Registry of Deeds.

The Covid-19 closures required staff to transform how they delivered outreach services. We were no longer able to give physical tours of our building, have access to our collections (unless digitised) or engage with 'the tea and chats' components of our outreach programming.

In order to provide content online, we started to publish a monthly blog with the first article relating to 'Memorial No. 1' about the very first deed registered on 29 March 1708 and our second blog taking a look at the architects of the Registry of Deeds building.

With thanks to Dublin City Council Culture Company, we also ventured into delivering online events. The first event was held in May 2020 and was titled "Sweet Memories: A History of Dublin's Favourite Confectionary Factories". We highlighted memorial records held at the Registry of Deeds relating to Jacob's Biscuit Factory, Boland's Mills, the Chocolate Factory and a 1757 Deed

relating to sugar production near Church Street in Dublin 7. The presentation was very well received and was followed by a lively conversation about favourite treats, manufacturing history and Dublin historic buildings.

To commemorate the centenary of an IRA raid on the Registry of Deeds on 1 June 1920, we had intended organising a program of events in partnership with King's Inn including a lecture, walking tour and exhibition. Unfortunately due to the Covid-19 pandemic these events had to be re-imagined and instead we held a number of online talks. Luckily we had conducted research before the closure period, and once in lockdown were able to rely on some of the fantastic digitised collections provided by various library and archive services such as the Bureau of Military History, Military Archives, UCD Digital Library, Birth of the Republic Collection, Dublin City Library and Archive, and Irish Revolutionary Period Digital Collection, South Dublin County Libraries. We were also grateful to Harry Havelin who shared his research into the Registry of Deeds raid with us. Mr Havelin has an avid interest in the Registry of Deeds as his father had been a caretaker of our building and he had lived in the caretaker's apartment growing up.

As well as organising two presentations for June Culture Clubs about the War of Independence raid, Dublin City Council Culture Club very kindly facilitated us by organising a special online evening event for Property Registration Authority staff.

We were thrilled with the large number of staff who attended, many of them who were unaware of the dramatic events which had unfolded at the Registry of Deeds in 1920 and were also appreciative of the opportunity to engage remotely with colleagues. Historian Dr. Bernard Kelly provided an overview of the War of Independence and Dublin, whilst Registry of Deeds staff member Philomena Brant gave a presentation titled 'Daring Raid at the Registry of Deeds'.

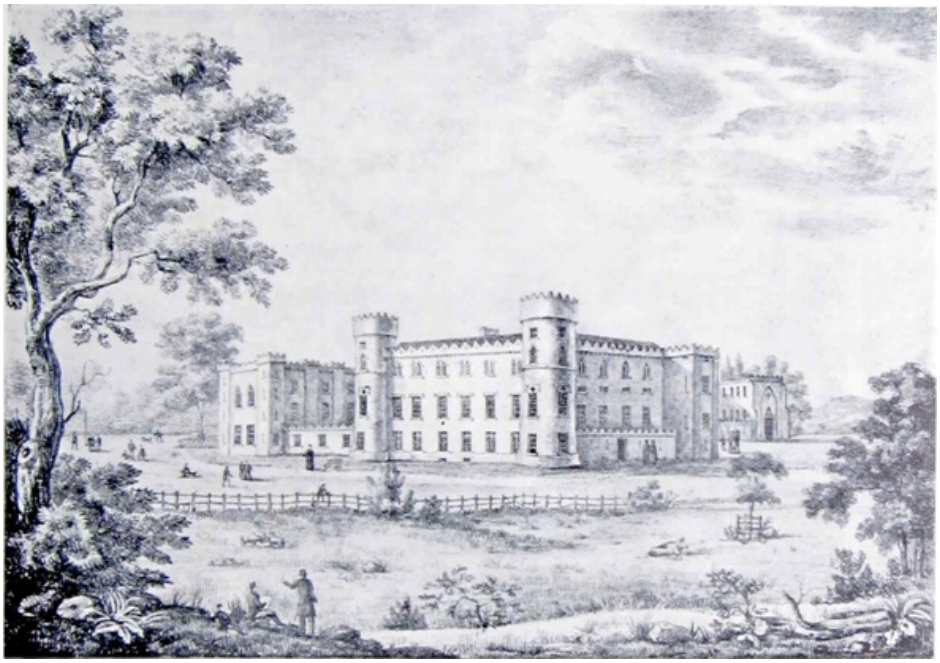
The presentation gave the insight into the planning of the raid by Peadar Clancy, the raid itself on the 1st June 1920 and the aftermath. Kevin Barry, the 18 year old Irish republican who was executed was also featured as he was one of the raiding party. The full details can be viewed at our blog https://www.prai.ie/blog-no-3-daring-daylight-raid-at-the-registry-of-deeds/

We are currently examining how best to participate in autumn heritage events such as Heritage Week, Culture Night, and Explore Your Archive. While the Covid-19 climate will require ongoing changes to how we deliver our programming we will continue to strive to make our collections as accessible to as many people as possible.

For further information:
Contact us: **heritage@prai.ie**

THE ARCHIVE IN CLONGOWES WOOD COLLEGE

Declan O'Keeffe, Assistant Archivist and College Historian; Editor, The Clongownian



A 19th Century Line drawing of the Castle and College. Courtesy of the Clongowes Wood College Archive.

History and development

Clongowes Wood College SJ has a long and rich history of education in Ireland since it was founded in 1814 by Fr Peter Kenney SJ. It was the first work of the Society of Jesus worldwide following its restoration that year after 41 years of suppression; indeed the Irish operation predated the lifting of the order of suppression by several months. The college was located outside of Dublin to avoid affront to the British authorities as the Penal Laws remained in force and constraints on Catholic Education were many. The founding fathers had spotted something of a gap in the market; they had decided to educate the sons of the middle class, who previously had the choice of sending their boys to England (with its uncertain religious background) or mainland Europe (which posed difficulties of finance, language, culture and distance). Daniel O'Connell acted as advisor to Fr Kenney, and encouraged him to purchase land that had been confiscated as with such a property, one could prove title. Richard Reynall, a Cromwellian general, had been granted the castle and surrounding lands in 1667 and the estate was confirmed to him by letters patent of Charles II.

The chosen location was a historic one as it was on the line of The Pale and there had been castles on the site since 1450. The new school occupied the relatively modern 18th century version with the entire community of Jesuits and students living in the same building. The Jesuits began to expand the campus almost immediately with the addition of a refectory and a study hall (still in use today) and the buildings continued their march to the south and west over the next two centuries with the addition of dormitories, classrooms, an infirmary and a swimming 'baths' (the oldest indoor pool in Ireland). Development continues apace in the 21st century with the addition of modern science, art and technology facilities, a large sports hall and a new swimming pool. The college includes a working dairy farm as well as 150 acres of land dedicated to playing fields and recreation space, including rugby and soccer pitches, tennis courts and a golf course and is home to some 450 boys from Ireland, the UK, Europe and further afield.

Notable past pupils

For more than two centuries, the college has produced many notable alumni including leaders in business, politics, social justice, sport and the arts. Graduates of the college have gone on to become leaders in Ireland and the Jesuit project was encapsulated in one man in 1914, when Old Clongownian, John Redmond was on the brink of becoming the first Prime Minister of Home Rule Ireland.

Other prominent past pupils range from the author James Joyce (part of whose novel *A Portrait of the Artist as a Young Man* is set in the school) to Michael O'Leary of Ryanair by way of rugby international Rob Kearney, Taoiseach John Bruton, Tánaiste Simon Coveney and Fr Peter McVerry SJ, champion of the homeless.

The archival collection

The collection, which has been built up over more than two centuries since the Society of Jesus purchased the property in 1814 from the Wogan-Browne family, comprises papers, visual materials and artifacts relating to the history of Clongowes since its foundation. There are bound volumes of handwritten records from the 19th and early 20th centuries as well as school attendance and examination records, books of account and diaries that were kept by the Rector and Prefect of Studies[1]. There are also copies of various prospectuses as well as some journals and magazines. These include all issues of the school annual, *The Clongownian* (a valuable historical resource which has been published since 1895) and other occasional school publications since its earliest days. There are photograph albums, VCR tapes, DVDs, maps and floor plans/sketches for building projects.

The collection includes the Exemplification of Title granted to Thomas Browne by Charles II (1682) and various deeds of title for lands and other legal documents (all parchment). There are materials from the collections of previous owners, when the buildings and grounds were in private hands (most recently those of the Wogan-Brownes) as well as items donated by various Jesuits and Old Clongownians. There are also some artifacts of both a religious and a personal nature including an original school uniform and some school caps (c.1850), sundry medals, a chalice, a monstrance, original glass plates of overhead photographs taken from a kite, a Papal Hat (Pius XII), a Rugby International Cap, a penknife belonging to Liam Mellows and a Ceramic Poppy from the Tower of London commemorating World War I. The material is stored in a secure room in the castle, with some of these items on rotating display in a gallery that links that building with the school.



The College and Castle today. The windows of the archive may be seen in the bottom left hand corner of the Castle building.

Descriptive List

The collection is divided into eight series. The first chronicles the history and involvement of the Jesuit Community both in the school and its hinterland from the earliest days through the changes in the management structure in 1971 to today's much smaller population of priests and brothers. The second comprises materials relating to the purchase of the castle and grounds and the subsequent development, repair, extension and maintenance of the many other buildings that have arisen as the school has developed. The third series contains documents pertaining to the governance of the college and the Jesuit Community therein and reflects the changing nature of both as the school population has expanded and the Jesuit community dwindled leading to almost exclusively lay control. The fourth is concerned with the Jesuit Ethos in the school, how it has been and continues to be manifest in the pastoral activities of the pupils and the changing emphasis as its custody moves from Jesuit hands to those of their lay colleagues.

Ratio Studiorum

The changing nature of education in the school from the initial classical approach of the Jesuit Plan of Studies - the *Ratio Studiorum* - via the modernising effect of the Intermediate Education Act of 1878 to the modern points based system is traced in the fifth series, while the sixth comprises materials pertaining to the many indoor co-curricular activities such as debating, drama, music and academic presentations, which are fundamental to the

[1] Prior to the institution of the office of Headmaster / School Principal in 1971, the college was managed by a Rector with the assistance of a Prefect of Studies (both Jesuits). The former was head of the Jesuit Community as well as Headmaster of the School while the latter combined the roles of Assistant Headmaster / Deputy Principal with that of Head of Boarding.

original Jesuit plan and still core to the school. The seventh series contains materials relevant to the many outdoor co-curricular activities including athletics, football, cricket, tennis and golf as well as the history of some pursuits that are now extinct such as 'The Stonyhurst Game' of gravel football. The final series relates to the financial stewardship of the school from income in the form of fees, government grants and bequests to capital and current expenditure.

Access arrangements

It is the intention of Clongowes that the collections in the archive be made as available as possible in line with the principles of access espoused by The International Council on Archives and the profession's presumption of openness. This approach also falls in line with that of the Irish Jesuit Province to make known the existence of all archives under its control and its proactive approach to access.

The archive in Clongowes Wood College is available to researchers by appointment (045 -868202). Access is normally granted on Tuesdays and Thursdays (09.00-17.00) during the academic year, but other days (and times of year) are possible by arrangement. Records of past pupils are in high demand from relatives researching family history - in particular from the 19th and early 20th centuries.

Well known past pupils such as Thomas Francis Meagher, James Joyce, John Redmond and Kevin O'Higgins attract attention from researchers, who may visit the archive in person. Visitors are accommodated in a spacious research room, which also contains a library of history and reference books relevant to the history of the college while further reading material may be sourced from the Jesuit Community Library in the castle.

Note on access during COVID19

The archive is currently unavailable to visiting researchers due to the prevailing pandemic. In practice this makes little difference, as actual visits are normally few with the majority of enquiries being submitted remotely by mail or email. In response the archivist does the research and mails or emails the results to those making enquiries and this facility continues to be available during these straitened times.



The front of the Castle (the original school) today

EUROPEANA SPORT - IRELAND'S STORIES - JOIN THE TEAM!

Killian Downing, Europeana Members Councillor



A girl's race featuring Jacob's Biscuit Factory workers, Dublin City Library and Archive, CC BY-NC-ND

Europeana is Europe's platform for sharing and discovering cultural heritage online.

Europeana Sport - Ireland's Stories is a new online collection campaign running from June 2020 until the end of the year, under the Europeana Sport international collection campaign. This campaign is seeking to collect and share stories about how sport shapes communities, locally, nationally, and internationally, highlighting the geographic and cultural diversity of Europe.

In the same way that previous campaigns such as Europeana 1914-1918, Europeana Migration and Europe at Work collected personal stories from the public, Europeana Sport will collect stories of personal sporting activities and combine it with archives from various organisations across Europe in a dedicated collection on the Europeana website.

The Ireland's Stories campaign is seeking to engage local communities, libraries, archives and museums and



The first time Kendo was practised in Ireland



Pole-Vaulting from the back garden into the Irish record books

any cultural heritage organisations to collect and share sporting heritage. Coordinating partners include Europeana's national aggregator for Ireland, the Digital Repository of Ireland, EPIC The Irish Emigration Museum, European Expo2020, Hunt Museum, University of Limerick Conference & Sports Campus and the Fethard Horse Country Experience. Any individual or organisation wishing to get involved can register their interest.

We're also looking for volunteers around the country to reach out and assist people to digitise their sports memorabilia and capture their stories. Our information leaflet provides helpful hints and tips on how to go about this. This is an opportunity to connect with our cocooning community members and help them to submit their sports stories.

For further details and updates please see
Europeana Sport - Ireland's Stories
Introducing Europeana Sport



The Sanctuary Runners Ireland: Solidarity, Friendship & Respect

ARA IRELAND COMMITTEE HAS A VACANCY FOR A COMMUNICATIONS OFFICER

ARA Ireland Committee

We currently have a vacancy on the ARA Ireland Committee for a Communications Officer. The role would ideally suit someone with an interest in social media and some experience in website maintenance (although this is not mandatory).

We would encourage members to get involved as committee work is very rewarding and is a great way to develop your professional skills.

The main responsibilities of the role are listed below.

- To maintain and update the ARA Ireland website (www.araireland.ie).
- To maintain and update the ARA Ireland webpage on the main ARA website (www.archives.org.uk)
- To promote ARA Ireland and archives in Ireland through a variety of different online platforms (see below).
- To reply to queries and manage the regional social media accounts (Twitter/Instagram/Facebook). This will be shared with the Campaigns Officer who will use social media to promote specific archive related campaigns.
- To attend and participate in committee meetings.
- To maintain good communications with other officers within the region and to contribute to activities organised within the region and beyond.

If you think you might be interested in the role or would like more information, please drop us a line at **ara.irelandregion@gmail.com**