

HAPPY BIRTHDAY!!!

Archives & Records Association
Cumann Cartlann agus Taifead
Ireland/Éire

1979-2019

Winter 2019/2020 Newsletter

Inside this issue:

A Word from the Chair	1
Speech delivered by President Michael D Higgins at the 40th anniversary of the Archives and Records Association, Ireland	3
Message from ARA Ireland Chair on the 40th anniversary of ARA Ireland	8
ARA President Aideen Ireland looks back	10
New Exhibition about the History of Pantomime in Dublin	12
ARA Ireland Website Launch and EYA 2019 news	17
It's not just taxes! A short history of the Revenue Commissioners	20
Explore Your Archive 2019	24
Archive Repository Project at the National Archives	27
Annual Sensitivity Review – Release of 1995 and 1996 files at PRONI	30
Edition of *Irish Archives* dedicated to sports archives	32
Engaging with Europeana in Ireland: 10 Years On	34
Records Management & Disposition Journey in Northern Ireland	37
Ten Years Young: Local History Alumni Group marks a significant birthday	41

A Word from the Chair

Dear Member,

Welcome to the winter 2019/2020 newsletter.

Firstly, thank you to all who attended our 'Diversity and Inclusion in Irish Archives' training event in November. The event was a great success, with a variety of interesting and diverse speakers and topics covered. I'd like to express our sincere gratitude to all our speakers on the day. We are hoping to run another event on diversity and inclusion later this year.

The 2019 Explore Your Archive Campaign was held from 23rd November to 1st December, and I would like to thank all members who contributed to the campaign and our very successful launch held in the Irish Architectural Archive.

On December 5th ARA Ireland was honoured to welcome President of Ireland Michael D. Higgins to help us celebrate the 40th anniversary of the Society of Archivists Ireland. The event was a roaring success and President Higgins delivered a wonderful speech in the wonderful surroundings of the National Gallery of Ireland. More details and photos inside this issue.

The ARA Legislation and Standards Working Group currently have a vacancy for an Irish representative. The group is the section of ARA responsible for responding to formal consultations on local, national and international legislation and standards that impact on our membership and the wider record-keeping professions. If you would like to get involved, email us at arairelandregion@gmail.com.

And finally, I hope you all had a very happy christmas would like to wish all our members a prosperous 2020.

Best wishes,

Gerard Byrne
ARA Ireland Chair

Speech delivered by President Michael D Higgins at the 40th anniversary of the Archives and Records Association, Ireland



"Tá áthas orm a bheith anocht agus muid ag ceiliúradh 40 bliain an Cumann Cartlann agus Taifead. Ar dtús ba mhaith liom buíochas a ghabháil le Gerald Byrne as ucht an cuireadh caoin dom bheith libh ar an ócáid úd seo.

I am delighted to be here this evening to celebrate the 40th anniversary of the Archives and Records Association. May I thank Gerard Byrne for his kind invitation to join you all for what is a landmark event.

The stated vision of the Archives and Records Association is to treasure and safeguard archives and records and value the role of specialist record keepers. That objective which I wholeheartedly endorse is one of ensuring that the story of our nation will be preserved and that all our citizens will be enabled to engage, in personal and enriching ways, not only with critical moments in our national history but to engage with curiosity with all aspects of the narrative of that shared history.

We are, of course, currently journeying through what has been called a decade of commemoration, as we mark and recall some of the founding moments of our State.



President Michael D Higgins arriving at the National Gallery of Ireland for the 40th anniversary of the Archives and Records Association, Ireland, 5 December 2019. President Higgins is pictured here in the company of NGI Director Seán Rainbird.

This is an exercise which rightly reminds us of the great importance of enabling scholars and our citizens in engaging with what is on record, and has been collected of our shared past, the challenge too, of recalling it in ways that are ethically and increasingly honest, to have access to as many versions of our history as possible and the many

individual stories that comprise that history.

I think, for instance, of the 1916 Rising Oral History Collection, housed in the National Library, and of how it provides us with a more personalised and inclusive understanding of the stories of all of the citizens who became involved, in their different ways, in those profound moments of our history.

In this regard, I was delighted to hear earlier today that the Government has announced funding to continue and expand the excellent work undertaken by the Irish Research Council of recreating, through the digitisation of archives located within Ireland, Britain and further afield, the Public Records Office of Ireland that was lost when the Four Courts was destroyed during the civil war. This is an exciting and worthy project that will help us to interrogate further our history and rediscover what has been lost to us for almost a century.

In encountering such sources as the 1916 Rising Oral History collection, one comes face-to-face with the day-to-day cycles of the many ordinary lives that influenced, and were affected by, that extraordinary period, of how the significance of the events was interpreted and the responses, resonated through the lived experience of citizens.

While the stories contained in that collection can help bring us deeply into the reality of 1916 in all its complexity, they also, of course, remind us, and challenge us, that we are all protectors and curators of the history that will be handed on to future generations, possessors of stories that may be an integral part of our own and our family's life story, but are also a critical part of Ireland's shared social history.

The critical relationship between past, present and future should be one that is never delegated solely, or crafted by politicians, organisations or even historians. The responsibility is a general one that falls on all the citizens who live through the moods and concerns of their own eras and generational experiences.



President Michael D Higgins speaking at the 40th anniversary of the Archives and Records Association, Ireland.

There are revisions of our assumptions and the historiography that came from new sources, think of the Irish Military Pension Archive which was made public in 2017. Described by Diarmaid Ferriter as the 'biggest piece of the jigsaw relating to that period in terms of archives' the stories contained within it allow us insight into the varied experiences of the 85,000 ordinary citizens who claimed pension or dependents' allowance for active service during the seismic period of Irish history between 1916 and 1921. Again, we are brought into the reality of the lives of so many whose names do not appear in our history books but who were critical to the shaping of the Republic we inhabit today. We are also left with insights into how an alliance of political favouritism and

institutional coldness, and insensitivity brought rejection, hurt and bitterness to the heart of so many families.

The tough and challenging circumstances that so many of those who fought and made personal sacrifices for a more just and democratic Ireland faced, and the often unequal and sometimes cruel treatment they received from a new state to which they had helped give birth, forces us to ask the difficult questions not always prompted by official versions of our shared history.

Archival collections play a critical role in the development of an honest interrogation of a nation – one which allows us to view our past in a way that can be, of course, at times appropriately celebratory but which prevents us from idealising that past or from ignoring its flaws or evading the mistakes that were made.



President Michael D Higgins and his wife Sabina with members of the Archives and Records Association (UK & Ireland) Board. L-R: Stephen Scarth (Nations & Regions), Karl Magee (Chair), Sabina Higgins, President Michael D Higgins, Gerard Byrne (ARA Ireland Chair), Natalie Milne (Professional Development) and Aideen Ireland (ARA President).

We have made a good beginning, one that contrasts, for example, with the neglected critique of empire by those of our fellow Europeans; Be it in relation to Africa, for example; a neglect which impairs current and future policy.

Freedom of access to archives is a vital element, indeed a fundamental value, of a properly functioning democracy. Such access allows us to investigate and interrogate the actions and decisions of those who went before, to explore our individual and collective identities, and to understand our role and our responsibilities as citizens.

An understanding of the complexity from where we have come, or how we have arrived at where we are, we are empowered as citizens to shape and negotiate the relationship between our collective past, the contemporary moment, and that which is yet to come.

Such access can only be possible if it is supported by the necessary infrastructure and processes that are fundamental to archival science, and as a society we can be very grateful to the Archives and Records Association for its very important work in this regard. By ensuring the provision of such a vital resource for democracy, a public service and a rich reserve of knowledge for future generations you enable a profound understanding of the rich social, economic and political history from which modern day Ireland has grown and evolved.

By allowing us the opportunity to engage with the past and to reclaim some of the most important moments in our national history, including our difficult struggle for independence, you enable us to engage, in a personal, enriching and immediate way, with that past, bringing us deep into the narrative of our shared history.

The Archives and Records Association has, of course, its own rich narrative and as you look back across the last four decades you have much to remember with pride.

Forty years ago you had just thirty three members, this number has now grown to three hundred, comprising professional archivists, records managers and archive conservators from all the different types of organisations that employ such professionals.

Today, the breadth of your membership includes the National Archives, the Public Records Office of Northern Ireland, Government Departments, State Bodies, Local Authorities, Universities, Private archives, the legal sector and the financial sector who all benefit from your mission to foster, promote and seek to broaden the care, management, access to and use of records and archives by everyone. This includes, of course, the greatly improved legal protection of archives created by central and local government due to legislation enacted since your formation - such as the National Archives (Amendment) Act, 2018 as well as section 65 of the Local Government Act, 1994.

Across the forty years of your existence, our means of accessing information has, of course, evolved, presenting new and interesting challenges for all those who work in the field of archival science. When I was Minister with responsibility for the National Archives, over 20 years ago, the means of facilitating the public to access archives were considerably different from what pertains today.

It is this I may tell you that is of particular concern to me to learn that staffing and skills shortages, along with a lack of storage space is hindering the ability of our national archives system, not only to process records and make them available to the public but also to carefully digitise records and develop online access to them.

As with all repositories of important public information it is important that our Archives are resourced in a way that will enable them to avail of technological advances and that will allow critical material to be accessed online. This is an area in which I know you are actively involved, facilitating discussion and support for practitioners who wish to remain informed and up to date on developments relating to the curation of digitised material.



President Michael D Higgins and his wife Sabina with members of the Archives and Records Association, Ireland Committee. L-R: Niamh Ní Charra, Felix Meehan, Killian Downing, Joanne Carroll, Sabina Higgins, Niamh Scannell, Natalie Milne, President Michael D Higgins, Lisa Murphy, Gerard Byrne, Karen de Lacey and Fionnuala Parfrey.

There can be no doubt that you have travelled a considerable journey since your establishment in Buswells Hotel in May 1979. There can be equally no doubt of your continued commitment to the

democratisation of the study of history, and the bringing of new perceptions and viewpoints to events of the past.

May I, at this point, congratulate Aideen Ireland on her appointment as President of the Archives and Records Association, UK and Ireland. This is a significant and deserved recognition. Throughout a distinguished career Aideen has not only undertaken extensive work at the National Archives and across the sector but has also served as a member of the council, as president and as fellow of the Royal Society of Antiquaries of Ireland and as council member and fellow of the Royal Society of Antiquaries, London. We have also benefitted greatly from Aideen's tenure as Chair of the Society of Archivists, Ireland and Chair of the Society of Archivists, UK and Ireland. I wish her very success in her new role.

Mar fhocal scoir ba mhaith liom buíochas a ghabháil libh go léir as ucht an fíorchaoin fáilte a bhí romham inniu. Guím gach rath oraibh le bhur gcuid oibre, ag cabhair lenár saoránaigh déileáil lenár scéal, scéal atá casta, ilghnéitheach. Leis an rannpháirtíocht sin, saibhriú ár scéal, le dearcthaí úr agus meastóireacht eolach.

Finally, may I thank you all once again for welcoming me so generously here today. I wish you every success as you continue to enable all our citizens to engage with our story, in all its complexities and diversities, enriching it with new perspectives and better informed assessment and evaluation.

Go raibh mile maith agaibh go léir."

Message from ARA Ireland Chair on the 40th Anniversary of ARA Ireland

Gerard Byrne



The Society of Archivists, Irish Region was established on Saturday 29th May 1979 at a public meeting at Buswell's Hotel in Dublin. Forty years on and the Archives and Records Association Ireland marked this momentous occasion by holding a celebration in the National Gallery of Ireland. Our guests of honour on the evening were President of Ireland Michael D Higgins and his wife Sabina. President Higgins delivered a wonderful address which illustrated his continuous support for our Association and our profession and highlighted the many challenges faced by many of us today.



President Michael D Higgins and his wife Sabina with ARA Chair Gerard Byrne at the 40th anniversary of ARA Ireland.

The evening also included the appointment of our friend and colleague Aideen Ireland as President of the Archives and Records Association UK and Ireland and we send our warmest congratulations to Aideen and thank her for her inspiring speech.

I would like to take this opportunity to thank the National Gallery of Ireland for graciously hosting us on the evening and to the team there who helped enormously with organising the event which was very well attended indeed. I want also to acknowledge the ARA Board for supporting ARA Ireland and helping to make the evening happen.

And finally, thank you to the ARA Ireland committee, and to members and guests who attended our 40th birthday. Here's to the next 40!



President Michael D Higgins speaking at the celebration to mark the 40th anniversary of ARA Ireland held on 5 December 2019 at the National Gallery of Ireland.

ARA President Aideen Ireland looks back on her career and time in the Society of Archivists/Archives and Records Association



When I announced to my parents in 1973 that I intended to study for the Archives Diploma in UCD upon graduation, their question was unsurprising. What would be the employment prospects? A sensible question to which I had no answer (truth be told, the prospects were not good). Undaunted I attended the course in 82 St Stephen's Green, graduated and found myself without an archival job.

As work as a German translator with a business company based in Clonee in Co. Meath did not really appeal, I was thankful to be offered a position within the Archives Department itself. Through the generosity of the Department I was able to spend somewhat more than half-a-year in the Bundesarchive, then based in Koblenz, in Germany. A transformative experience and one for which I will be forever grateful!

Some years later, and now employed by the Public Record Office of Ireland, I found few trained archivists there, but fitted into congenial company and exhilarating work. The history of the institution, the nature of the records held, the collecting and accessioning of records, the possibilities for interaction with the public and for personal research, these are remembrances which I carry with me with pleasure.

Not having been in Dublin 1979 I missed the inaugural meeting of the Irish Region but had always subscribed to the journal. Now, as an archivist within the civil service, there were opportunities to become more involved both with the Irish Region and with the Society of Archivists in general.



ARA President Aideen Ireland speaking at the celebration to mark the 40th anniversary of ARA Ireland held on 5 December 2019 at the National Gallery of Ireland.

Attendance at the annual conferences, reciprocal visits between regions of the Society and many, very many, opportunities for socialising created a bond between myself, members of the Irish Region, colleagues in other regions and the Society itself.

In 1984 David Craig, of the Public Record Office of Ireland, ran for election as Chairman of the Irish Region. He invited me to run for election as Honorary Secretary, so I did. The die was cast and I was firmly wedded to the future of the Region. In 1989 I served three terms as Regional Councillor during the Chairmanships of Raymond Refaussé and David Sheehy, travelling to meetings held in the Historical Manuscripts Commission near Lincoln's Inn Fields. Thereafter came a period as Training Officer during the Chairmanships of David Sheehy and Virginia Teehan. In 1994 I became Chairman of the Irish Region and served the standard three terms. I am delighted that many of the friends I made at this time have remained firm friends.



ARA President Aideen Ireland and Leah Benson (National Gallery of Ireland) speak with President Muchael D Higgins.

But London was calling. On the invitation of, the then Chairman, Kate Thompson, my name was put forward for the post of Chairman of the Society. Between 1999 and 2002 I spent two years as Vice Chairman and then two years as Chairman of the Society. And now, twenty years later, another position calls!

Many of you will remember the 1999 Annual Conference held in Dublin with the wonderful after-dinner speech by Fintan O'Toole in the Royal Hospital Kilmainham. For that occasion, twenty years of the Irish Region, a commemorative booklet was produced – Society of Archivists, Irish Region, 1979-1999 – listing the officers of the Region for each year as well as photographs of events (or people) relevant to a specific year.

Other memorable occasions stand out. In 1997, on the fiftieth anniversary of the establishment of the Society, the committees of the Irish Region and of the Society were invited to Áras an Uachtaráin during the presidency of Mary Robinson. The British guests were truly amazed that such an honour would be conferred by the president of the country. Or maybe you remember the launch of Standards for the Development of Archives Services in Ireland compiled by Mary Clark, Kerry Holland, Frances McGee, Thomas Quinlan, David Sheehy and Virginia Teehan, also in 1997, by Dr Garret FitzGerald in Tailors' Hall.

You may even remember back to the launch of the second edition of the Directory of Irish Archives, edited by Seamus Helferty and Raymond Refaussé, which took place in the National Archives in 1993 when the Minister for Arts, Culture and the Gaeltacht, Michael D. Higgins T.D., performed the ceremony.

A theme seems to be emerging. Yes of course, holding a position of responsibility is hard work. But at the end of the day one remembers the friendships, the highlights, the late nights, the sing-songs. But one must remember also the work involved in passing the *National Archives Act, 1986* or the *National Cultural Institutions Act, 1997*. As civil servants are prevented from lobbying, the work involved was especially stressful. Success at the end of the day was what mattered and we had valuable committee members and allies to assist and advise us.

For those now involved with ARA Ireland I wish you all as much satisfaction and as much fun as I had when I was actively involved. After all, who knows where it might lead!

Forty years – who would believe it!

New Exhibition about the History of Pantomime in Dublin

Stephanie Rousseau
Assistant Archivist, Dublin City Library & Archive

Here at Dublin City Archives, we're home to the Irish Theatre Archive, which includes the collections of Jimmy O'Dea, Noel Purcell, Vernon Hayden, Cecil Sheridan, and other pantomime greats. So when it came to creating an exhibition about the history of pantomime in Dublin, there was no shortage of material to draw on!

However, knowing nothing about the history of pantomime, my first stop was the newspaper archives. I hoped to find a starting point, and sure enough, in the Freeman's Journal, I found reference to a 'pantomime' taking place in the Theatre Royal in Smock Alley, Dublin in 1737. It was called 'Hussar, or Harlequin Restored' and is the earliest pantomime in Dublin to which I could find a reference.

You might well think that this sounds nothing like the pantomime titles, based on fairy tales, that we have come to associate with this Christmas tradition. And you'd be right. Rather, it harks back to pantomime's beginnings. It is generally accepted that pantomime has its roots in Commedia Del'Arte, a type of street theatre that originated in Italy in the sixteenth century. It had set characters, including Arlechino (later Harlequin), the mischievous miscreant, Colombine, his lover, Pantaloon, her father, and a clown character. The lovers would elope, and be pursued by the foolish Pantaloon…

Actor and theatre manager John Rich is credited with bringing pantomime to the English stage. In 1716, he starred as Harlequin in an unnamed piece which developed into an annual pantomime. His pantomimes had three distinct parts: a short introduction on a serious theme, a popular tale, legend or folk story, and the harlequinade.

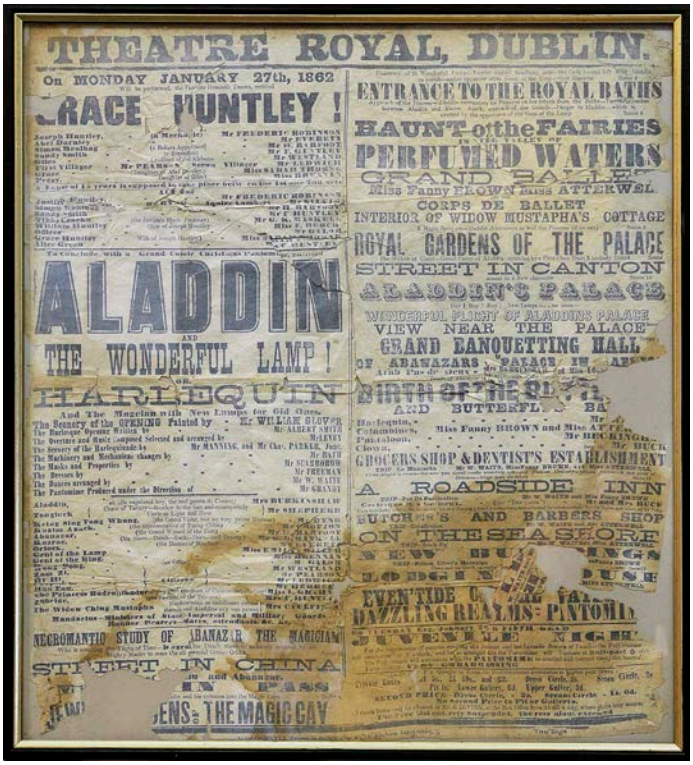
Some of the early pantomimes in Dublin draw on our own Irish legends for their inspiration, and the 1840 Theatre Royal panto was entitled 'O'Donoghue of the Lakes or Harlequin and the Leprechaun'. Another, in 1845, was called 'Harlequin Shaun the Launthera or Fin Macoul and the fairies of Lough Neagh'.

During the 19th Century, a number of changes took place which transformed the early pantomime featuring Harlequin, to pantomime as we know it today.

The first of these took place in the early 1800s, when gender switching became a feature of pantomime- the great pantomime dame was born, and in 1820, famous clown Joseph Grimaldi played such a role. It also became common around this time for the principal boy to be played by a girl.

By the 1870s, an even more instrumental change had taken place. The Harlequinade saw a decline, and pantomime stories, as we know them today,

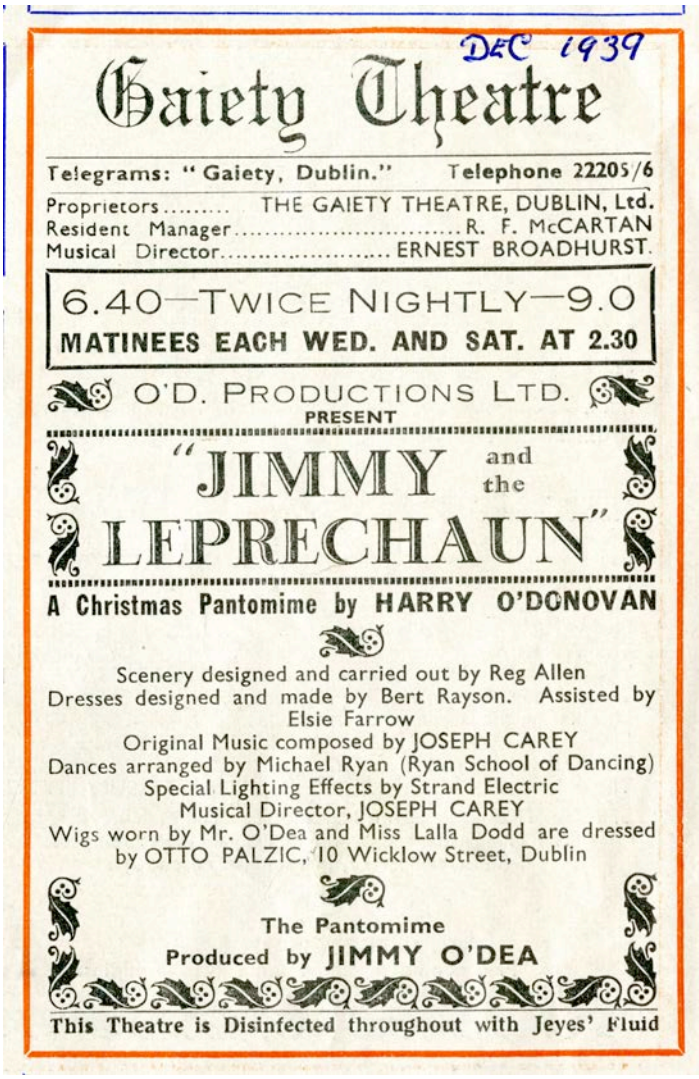
based on fairy tales, were beginning to take their place. One of the items featured in our exhibition is an advert for an 1862 production of Aladdin in Dublin. Interestingly, this shows elements of the old and new traditions. It is called 'Aladdin and the Wonderful Lamp, or Harlequin and the Magician with New Lamps for Old Ones'. Cinderella, Dick Whittington, Aladdin and Robinson Crusoe were (and remain!) popular stories adapted for the new genre of Pantomime based on fairy tales.


THEATRE ROYAL, DUBLIN.
On MONDAY JANUARY 27th, 1862
GRACE HUNTLEY!
ENTRANCE TO THE ROYAL BATHS
HAUNT of the FAIRIES
PERFUMED WATERS
GRAND BALLET
Miss Fanny BROWN Miss ATTERWELL
CORPS DE BALLET
INTERIOR OF WIDOW MUSTAPHA'S COTTAGE
ROYAL GARDENS OF THE PALACE
STREET IN CANTON
ALADDIN'S PALACE
WONDERFUL PLANET OF ALADDIN'S PALACE
VIEW NEAR THE PALACE
GRAND BANQUETTING HALL
ALADDIN
AND
THE WONDERFUL LAMP!
OR
HARLEQUIN
And The Magician with New Lamps for Old Ones.
GROCER'S SHOP & DENTIST'S ESTABLISHMENT
A ROADSIDE INN
BUTCHER'S AND BARBERS SHOP
ON THE SEASHORE
LODGINGS TO LET
DAZZLING REALMS OF PANTOMIME
NECROMANTIC STUDY OF ABANAZAR THE MAGICIAN
STREET IN CHINA
IN PASS
THE MAGIC CAVE

Advert for an 1862 production of Aladdin in Dublin.

The development of pantomime in Dublin largely followed the trends in England, but in the twentieth century, there were a number of social and historical events that impacted Pantomime in Dublin. As the War of Independence took hold, people reportedly broke curfews to attend their beloved pantomimes. At one particularly eventful pantomime in 1921, an ex-serviceman was surrounded by a group of men at a performance of 'The House that Jack Built' in the Empire Theatre (now the Olympia). They asked him to leave the theatre with him, and when he refused, they shot him in the chest, wounding him. During the struggle, the man was reported to have called out 'They are trying to kill me!'. Nobody went to his assistance, but fortunately he lived to tell the tale!

Another event which impacted the pantomime scene in Dublin was the Second World War (or the Emergency in Ireland). Prior to this, theatres could rely on productions travelling to Ireland from London. But by the middle of 1940, overseas companies had ceased to visit Dublin.


DEC 1939
Gaiety Theatre
Telegrams: "Gaiety, Dublin." Telephone 22205/6
Proprietors..... THE GAIETY THEATRE, DUBLIN, Ltd.
Resident Manager..... R. F. McCARTAN
Musical Director..... ERNEST BROADHURST.
6.40—TWICE NIGHTLY—9.0
MATINEES EACH WED. AND SAT. AT 2.30
O'D. PRODUCTIONS LTD.
PRESENT
"JIMMY and the LEPRECHAUN"
A Christmas Pantomime by HARRY O'DONOVAN
Scenery designed and carried out by Reg Allen
Dresses designed and made by Bert Rayson. Assisted by Elsie Farrow
Original Music composed by JOSEPH CAREY
Dances arranged by Michael Ryan (Ryan School of Dancing)
Special Lighting Effects by Strand Electric
Musical Director, JOSEPH CAREY
Wigs worn by Mr. O'Dea and Miss Lalla Dodd are dressed by OTTO PALZIC, 10 Wicklow Street, Dublin
The Pantomime
Produced by JIMMY O'DEA
This Theatre is Disinfected throughout with Jeyes' Fluid

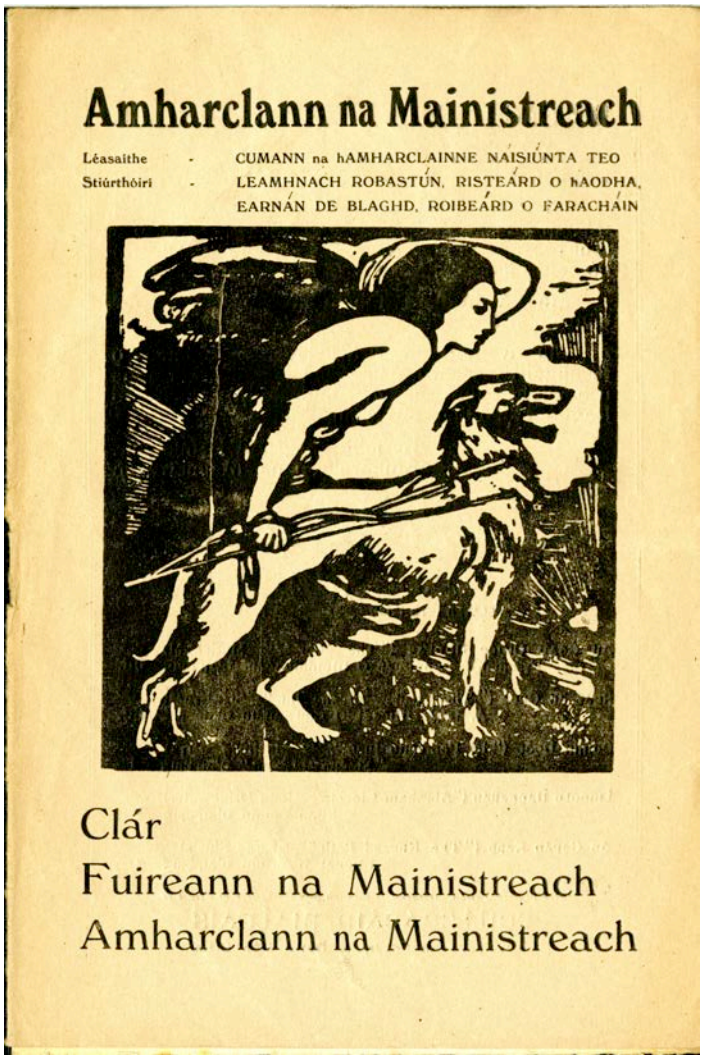
1939 advert for a new pantomime by O'D Productions, 'Jimmy and the Leprechaun'.

Looking at the programme of pantomimes in Dublin during the war years, however, there is no evidence of a dearth! Rather, the Second World

War resulted in an increase in the use of Irish talent. Louis Elliman, manager of the Gaiety, had already engaged O'D. Productions (the production company established by Jimmy O'Dea and Harry O'Donovan) a number of years earlier, and the Gaiety pantomimes, which had started in 1874, continued throughout the war. 1939 saw the production of an entirely new panto, Jimmy and the Leprechaun, while in 1941, the pantomime was based on the German fairy tale Hansel and Gretel! Pantomimes in the other theatres also continued unabated, with the usual offerings of Cinderella, Dick Whittington, Puss in Boots, Robinson Crusoe and other old favourites appearing on the stages of the capital throughout the Emergency.

Another uniquely Irish feature of the Dublin pantomime scene was the Abbey Theatre Irish language pantomimes, which ran from 1945 to 1966. The first of these, Muireann agus an Prionnsa, was a huge success, and although originally billed to run for only six nights, ran for 40. It also featured renditions of Keep the Home Fires Burning and God Save the Queen as Gaeilge. This bizarre show of subversion was met with great delight by the audiences! In attendance at the opening show were the president of the time, Sean T. O'Kelly and Taoiseach Eamon De Valera, along with their wives. Reviews in the papers were overwhelmingly positive, with the Irish Press reporting:

'*It was a wise decision to step down to the popular demand for a little nonsense at Christmas; it was an inspiration to have the nonsense in Irish, but better than all these was the genius to execute these ideas in a brilliant theatrical style.*'



The Abbey Theatre produced Irish language pantomimes from 1945 to 1966.

Meanwhile, from the 1920s onwards, many of the individuals whose collections we hold in the archive were carving out careers for themselves in Dublin's pantomimes. Jimmy O'Dea, born in Dublin in 1899 began to appear in the capital's pantomimes from the 1920s. It was around this time that he met Harry O'Donovan, the man with whom he would form O'D. Productions in 1927. The first O'D. pantomime was the 1928 production of Sinbad the Sailor in the Olympia.

But within the pantomime world, O'Dea was perhaps most well-known for his performances in the famous Gaiety Theatre pantomime- often as Biddy Mulligan. O'D Productions' first Gaiety

pantomime, Mother Goose, staged in 1937, was a great hit. Jimmy O'Dea took on the title role, while Noel Purcell joined the cast as the Admiral. Jimmy O'Dea was later to be joined in these productions by Maureen Potter, and the two became icons of the Gaiety Christmas Pantomimes. The Jimmy O'Dea collection was given to Dublin City Archives by Conor Doyle, nephew of Ursula Doyle, and was a rich source of material for this exhibition.



Jimmy O'Dea.

Noel Purcell, a contemporary of O'Dea's, also appears on our exhibition. Purcell is said to have commenced his pantomime career as the back end of a donkey, but went on to become known for his pantomime Dames- and surprisingly, his beard! We have a wonderful picture of his beard being shaved off to facilitate his portrayal of a pantomime dame. The programme from the 1929 production of Little Red Riding Hood is always an interesting talking point for visitors to the exhibition, as this is when he first met his future wife, Eileen Marmion. She was 12 at the time, and at 30, he was 18 years her senior. They became great friends, and it was said that when Noel was going on dates, Eileen would tag along, trotting along beside them. They married years later, in 1941.



Maureen Potter as Sarah the Cook.

The most popular character to appear in the exhibition, however, is undoubtedly Maureen Potter. As a child touring Europe with the Jack Hylton band, she performed for Adolf Hitler. He was so impressed with her, he wrote her a note. But when she presented this note to her mother, it was promptly torn up and binned! She went on to perform with Jimmy O'Dea, and always said she learned a lot from him. When he died, she took over as the star of the Gaiety pantomimes, many of which were directed by O'Dea's widow, Ursula Doyle. Potter was always particularly popular with the children who attended her shows. She would

learn the names of the birthday children during the interval, and then recite them without the need for a list. Her record in this regard was an impressive 67 names!

Some of the other icons of Dublin's pantomimes of yesteryear featured in the exhibition include Jack Cruise, Cecil Sheridan, Twink, June Rodgers and of course, Dustin the Turkey. Amongst the more recent characters to make an appearance are Joe Conlan, Ryan Andrews, Rory Cowan and George McMahon.

The exhibition runs until the end of January in the Dublin Room in Pearse Street Library. Entry is free.

ARA Ireland Website Launch and EYA 2019 news

Niamh Ní Charra
ARA Ireland Communications Officer

ARA Ireland Website

When I first became Communications Officer for ARA Ireland there were a number of legacy issues facing me which needed tackling. Simple jobs included rebranding our social media account names from “learnaboutarchives” to “araireland” and this was carried out almost immediately. The outstanding and most challenging issue however was our old website, also called “learnaboutarchives”. It was leading up to the EYA campaign 2 years ago that we recognised our old site was no longer fit for purpose. Storyboards couldn’t be uploaded or were disappearing off it, it kept crashing, plug-ins were going out-of-date at an alarming rate and it slowly basically ground to a halt. Trying to use it to promote the 2017 EYA can only be described as a dystopian nightmare!

It was therefore decided to update or replace it and I started the task with a feasibility report which made a case for us abandoning the already leaky ship and starting again. Following a fun (!) time researching for, preparing and then submitting a proposal, examining budgets, designing website layout, sourcing material, uploading it and proofing it, I’m delighted to say we now have a brand new website. Yay! It has taken a long time to get to this point and so it was a huge pleasure (and relief) to get the opportunity to launch this new website at the Explore Your Archive campaign launch last month.



ARA Ireland Communications Officer Niamh Ní Charra launching the new ARA Ireland website.

This would not have happened without the support of a few very important people which I thanked on the night but would like to thank again here.

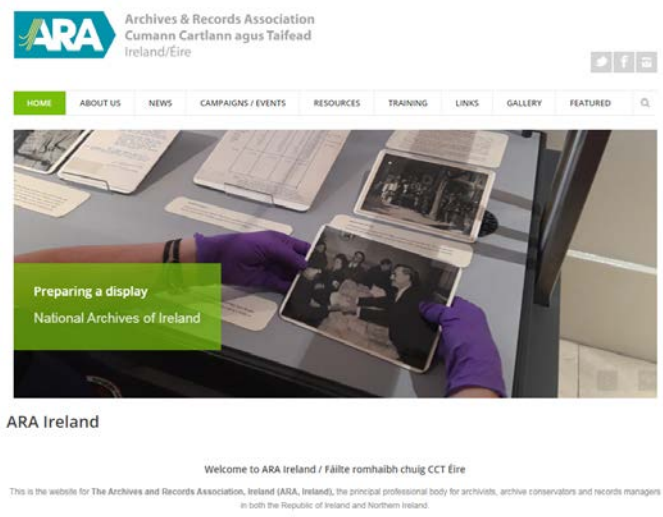
• The ARA Board, in particular John Chambers (Chief Executive) and Karl Magee (Chair) for agreeing to the new site, and letting us be the guinea pigs for the wider ARA family

• The ARA Ireland committee for their suggestions, tweaks, help with proofing and with sourcing some of the material

• All the institutions who answered the call out for images, and sent in fabulous images. These can be seen either on the home page, or in the gallery section and it is the intention to rotate images from the gallery page into the moving slider on the home page at regular intervals. (For optimum function of the slider, 4 images or less at a time are recommended).

• A special thanks has to go to all of you for your patience! As you know we had no website for last

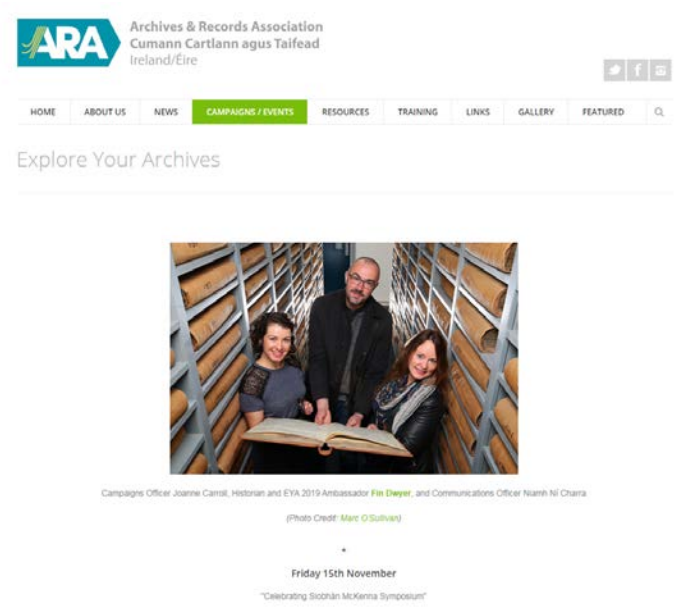
year's campaign, so we were delighted to be back up and running in time for this year's one.



Home page of the new ARA Ireland website.

I would encourage you all to browse our new site (www.araireland.ie / www.araireland.com) in your own time, but I'd like to highlight a few pages in particular. We have a lovely campaign and events page https://www.araireland.ie/campaigns-events which has several drop downs where news relating to Explore Your Archives can be listed as well as Heritage week, Culture night etc. There is naturally an events drop down as well where any archive or records management related event can be listed, and I would encourage you all to submit events to me for this page. We have a training page (https://www.araireland.ie/training) where news of training events, along with presentation slides can be found. And we naturally have a news page (https://www.araireland.ie/news) which features our latest news and links to newsletters including this one! The most recent item on this page relates to our 40th anniversary event in the National Gallery and features links to President Higgin's wonderful speech, ARA Ireland's response (which it was an incredible honour to give on the night) and a statement from us following the event. Photos can be seen in our gallery page which also features photographs from the EYA campaign launch, from various institutions as already mentioned and from previous campaigns.

Finally I'd love to draw your attention to the Blog page, which comes under the News section. It's not up and running yet, but will be soon, and we'd love to have guest bloggers from our membership contribute to this, so please feel free to get in touch with me at niamhnicharra@gmail.com



Explore Your Archive page.

Explore Your Archive 2019

As mentioned by Campaigns Officer Joanne Carroll elsewhere in this newsletter, and as referenced by me above, our brand new website hit the ground running and provided an ideal location for highlighting all the various events which formed part of the EYA campaign. Apart from listing the events, announcing the 2019 ambassador Fin Dwyer, and listing the daily hashtags in advance of the campaign, we were also able to include six featured archives on a designated page https://www.araireland.ie/featured-archives-people-events. These and previous featured archives can

still be viewed on this page including the suitably festive contribution from Dublin City Library and Archives: 'A Christmas Spectacle: The Story of Panto in Dublin' Exhibition.



Featured Archives page showing Dublin City Library and Archives' festive contribution.

As in previous years, social media was very active for the EYA campaign. Not only was it used for the daily hashtag campaign, but also for promoting exhibitions, talks, various other events and the featured archive. This year however we had the addition of the Instagram account which worked very well, and which will definitely build as we get more followers and as the daily hashtag campaign becomes more active on this platform.

Twitter of course was heavily used and the stats for that are impressive, and as can be seen are an increase on last year: 113 tweets (does not count retweets or likes of other people's posts), 133K Tweet impressions, 367 mentions, 1327 profile visits, 122 new followers, 386 retweets earned (338 last year), 1k likes earned (646 last year), 63 Replies (45 last year) and 248 clicks (71 last year). [This shows the positive effect of having our new website, and including links to it in tweets]. We are now also at 4641 followers! Yay!

Finally it was great to see a very wide geographical spread of archives and institutions engaging on social media – far more than in previous years. Munster came top with 4/6 counties (only Kerry and Clare were absent), Ulster was next with 3/9 counties (Donegal, Derry and Antrim), Leinster was also on 3 counties but out of 12 (Louth, Kildare and Dublin), and finally Connacht was last with just Galway represented. So now that I've laid down the gauntlet, let's see what happens next year!

I'd like to take this opportunity to thank everyone again for contributing to the campaign and for engaging with us online. Can I also encourage you all to continue to engage with and submit details to our new website – as the saying goes, "It's not just for Christmas" – or in this case Explore Your Archive! We will continue to update the website throughout the year with news items, training slides, events etc.

In the meantime, beir bua, take care and I hope you enjoyed the season festivities.

It's not just taxes!
A short history of the Revenue Commissioners

Gerard Byrne
Archivist, Revenue Commissioners

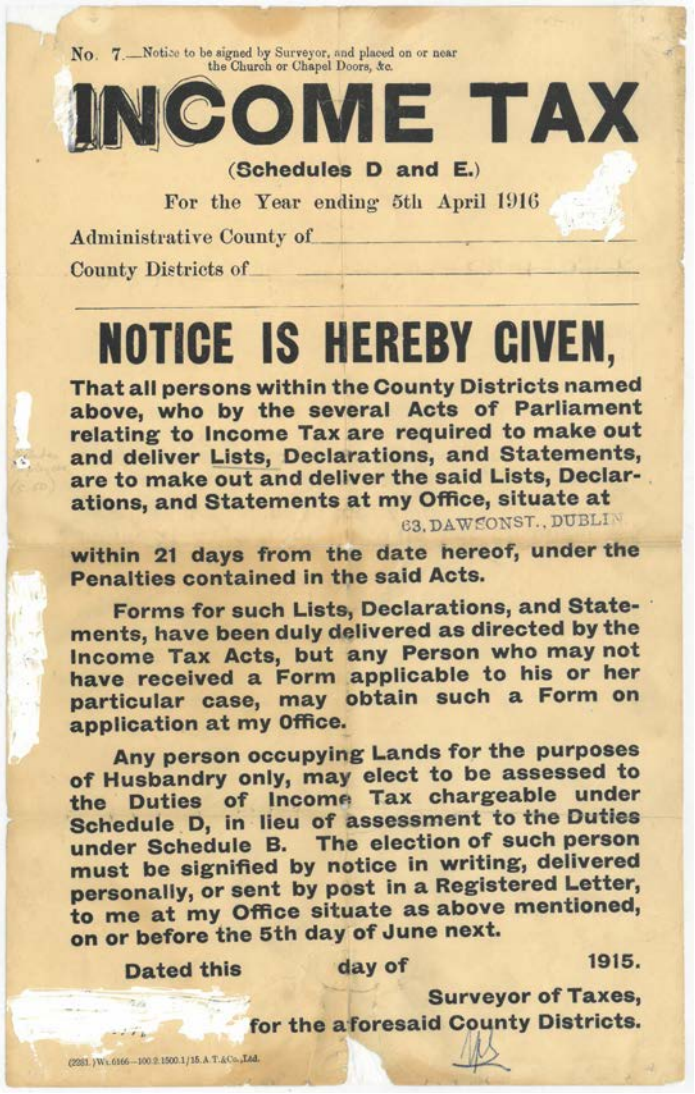
'*…in this world nothing can be said to be certain, except death and taxes.*' Benjamin Franklin.



Anti-tax evasion campaign circa 1993

In 2016 the Archives and Records Association Ireland turned forty, an important milestone indeed! However, we are not even middle aged compared to the Office of the Revenue Commissioners who will celebrate their 100th anniversary in 2023. As my time as Revenue archivist will soon be ending, I want to share some of what I have learned about an organisation which touches all our lives, whether we like it or not.

Established by Government Order in 1923, the core business then as now is the assessment and collection of taxes and duties. As one of the biggest public bodies with more than 6,000 employees nationwide, the records created by Revenue over its nearly 97 years in existence continue to be vast and varied and reflect the diverse and changing functions Revenue has carried out over its lifetime.



No. 7.—Notice to be signed by Surveyor, and placed on or near the Church or Chapel Doors, &c.

INCOME TAX

(Schedules D and E.)

For the Year ending 5th April 1916

Administrative County of _____

County Districts of _____

NOTICE IS HEREBY GIVEN,

That all persons within the County Districts named above, who by the several Acts of Parliament relating to Income Tax are required to make out and deliver Lists, Declarations, and Statements, are to make out and deliver the said Lists, Declarations, and Statements at my Office, situate at

63, DAWSON ST., DUBLIN

within 21 days from the date hereof, under the Penalties contained in the said Acts.

Forms for such Lists, Declarations, and Statements, have been duly delivered as directed by the Income Tax Acts, but any Person who may not have received a Form applicable to his or her particular case, may obtain such a Form on application at my Office.

Any person occupying Lands for the purposes of Husbandry only, may elect to be assessed to the Duties of Income Tax chargeable under Schedule D, in lieu of assessment to the Duties under Schedule B. The election of such person must be signified by notice in writing, delivered personally, or sent by post in a Registered Letter, to me at my Office situate as above mentioned, on or before the 5th day of June next.

Dated this day of 1915.

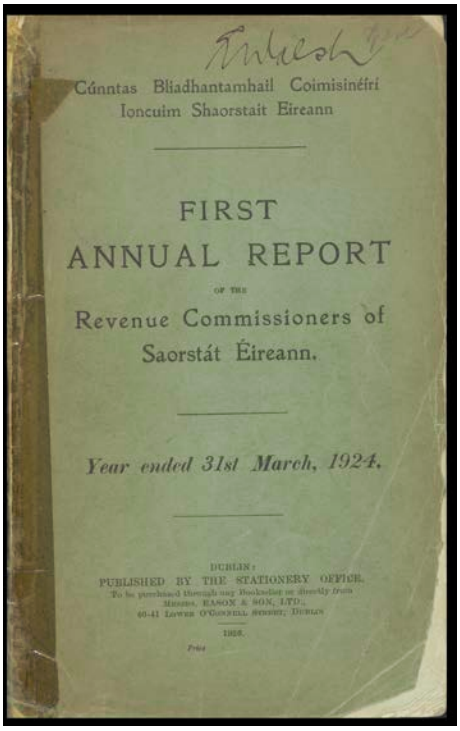
Surveyor of Taxes,
for the aforesaid County Districts.

Income Tax Church Door Notice 1915

When we think of Revenue, we think of taxes, and when I was appointed archivist to the Revenue Commissioners back in 2017 that is exactly what I thought. Nearly three years on however, I have discovered the variety of functions carried out by

the organisation stretches far beyond that of merely collecting taxes and this diversity of functions is reflected in the variety of records Revenue creates and holds. And, as a scheduled body under the National Archives Act 1986, the management of these records is chiefly governed by this legislation in terms of disposal and retention of Revenue records and the eventual transfer of its archives to the National Archives.

Adopting the United Kingdom model where revenue is managed by Commissioners specially appointed, the Free State Government established the Office of the Revenue Commissioners under Government Order 2/23 on the 21st February 1923 with a mandate to carry out all functions previously exercised by the Commissioners of Inland Revenue and the Commissioners of Customs and Excise in London. Under Order 2/23 there would be a single Board of Revenue Commissioners with offices in Dublin consisting of three Commissioners, one of whom would act as Chairman and Chief Accounting Officer.


Cúnntas Bliadhantamhail Coimisinéiri Ioncuim Shaorstait Eireann

FIRST ANNUAL REPORT OF THE Revenue Commissioners of Saorstát Éireann.

Year ended 31st March, 1924.

DUBLIN: PUBLISHED BY THE STATIONERY OFFICE.

First Annual Report 1923

The bulk of the revenue collected by the newly established Commissioners came from the area of excise which involved the collection of duty on beer, spirits, tobacco, wine and hydrocarbon oils and the issuing of licences to publicans, brewers and distillers. Although income tax, super tax, estate duties and stamp duties were collected by the early Commissioners, over 75% of revenue collected was through Customs and Excise duties and licences. Customs and Excise also carried out some non-revenue functions for the State including the administration of the German Reparation Recovery Act 1921. Included in the first Free State finance accounts, this act which has its roots in the Treaty of Versailles, provided for the payment to Customs of a proportion of the purchase price of German goods. The collection of this levy was discontinued in the Free State from the 1st April 1923. However, it was included in the 1922/23 exchequer returns because of outstanding deposits and liable goods imported prior to that date.

Other ‘non-revenue’ Customs and Excise functions still carried out today by Revenue Customs Division include that of the Mercantile Marine Act 1955 which obliges the Revenue Commissioners to maintain a register of ships in all registered ports in the country on behalf of the Department of Transport and Tourism. In addition, under the Merchant Shipping (Salvage and Wreck) Act 1993 Revenue is responsible for dealing with any wreck material found in or on the shores of the sea or any tidal water or harbour. This function is carried out by the Receivers of Wrecks who are Revenue officials appointed by the Minister for Transport and Tourism who decides if the material found is an important find. Examples of what may

be reported include portholes, bells, plates, compasses, fixtures and fittings, bundles of wood, hatch covers, historical and archaeological material such as mediaeval pots, gold coins, cannon, etc.



Duty Free at Shannon Airport circa 1958

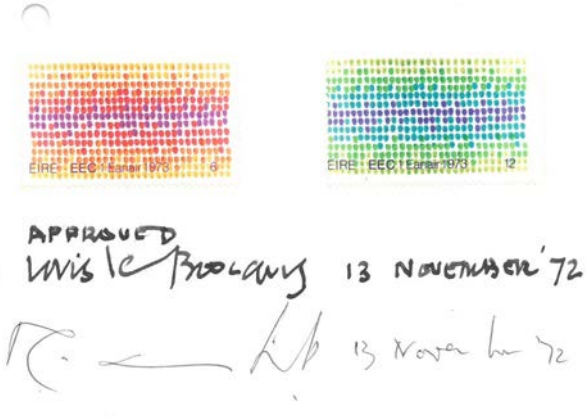
The collection of light dues also falls under the remit of Customs Division. Light dues are revenue collected from commercial vessels when they visit an Irish port to contribute to the provision and maintenance of aids to navigation such as lighthouses and buoys around the Irish coastline. They are collected in the Republic of Ireland, on behalf of the Department of Transport and Tourism, by the Revenue Commissioners who issue light dues certificates to the shipowners or their agents.

The varied functions carried out by Revenue throughout the years of the State have also included customs enforcement in ports, airports and customs posts on the land border with Northern Ireland. Introduced in April 1923, these customs posts remained on the border until 1 January 1993 with the introduction of the European Single Market.



All Customs and Excise grades open to women circa 1977

In terms of visual non-textual archives, the records of the Revenue Stamping Branch contain a wealth of images, artists stamp designs and photographic material. This area of Revenue carried out most Government printing (with the exception of exam papers and bank notes), and the first Assistant Director of Stamping in Ireland was Bulmer Hobson, founder of Na Fianna Éireann, member of the Irish Republican Brotherhood and the Irish Volunteers.



Proof of stamp designed by Louis Le Brocquy to commemorate Ireland's entry to the EEC in 1972

Not only did the Branch carry out security printing for Revenue, but over the years was responsible for the printing of postal orders, children's allowance orders tax discs, butter vouchers and other social welfare payment orders. In addition, the Branch was responsible for the design and printing of State Seals and the design and printing of postage stamps for the Department of Posts and Telegraphs. Subsequently, the administrative records of the Stamping Branch include original designs by many prominent artists commissioned to design postage stamps, such as Louis Le Brocquy and Norah McGuinness.

Further information:

- The Office of the Revenue Commissioners operate a museum in Dublin Castle which shows the history of the various functions carried out by the organisation
- The administrative records of the Revenue Stamping Branch were transferred to the National Archives in 2018

Explore Your Archive 2019

Joanne Carroll
ARA Ireland Campaigns Officer



Niamh Ní Charra (ARA Ireland Communications Officer), Explore Your Archive Campaign ambassador Fin Dwyer and Joanne Carroll (ARA Ireland Campaigns Officer) in the Registry of Deeds, Dublin.

Explore Your Archive launch week took place this year from 23rd November – 1st December, with great participation from archives and archivists across Ireland. Kindly supported by the Irish Manuscripts Commission the launch took place in the Irish Architectural Archive on Merrion Square, Dublin. Speeches on the night came from Gerard Byrne (ARA Ireland Chair) who gave an overview of the campaign; Máire Mac Conghail from the Irish Manuscripts Commission who gave an overview of the important work of the IMC; Niamh Ní Charra (ARA Ireland Communications Officer) who launched the new ARA, Ireland website; and finally Fin Dwyer, this year's campaign ambassador spoke about his work as an historian and the importance of archives in the study of history today.

Fin Dwyer is an author and historian, and also the creator and presenter of the Irish History Podcast, a hugely popular podcast that covers all aspects of Irish history: https://irishhistorypodcast.ie/category/podcast/

Fin was kind enough to release a podcast during Explore Your Archive week and gave the campaign a great shout out. The podcast was about the Four Courts Fire in 1922, and featured Zoe Reid, Senior Conservator of the National Archives who has worked on conserving some of the burnt and damaged materials salvaged from the fire at the time. You can listen to the podcast here.



'Archi've Discovered' campaign poster for EYA 2019; image courtesy of the National Library of Ireland.

Events

Here's a taste of some of the events that took place over launch week:

Donegal County Archives held 3 exhibitions including "Celebrating 120 Years of the History of Irish Local Government"/"Ag ceiliúradh stair Rialtas Áitiúil na hÉireann". The bi-lingual exhibition curated by the Local Government Archivists and Records Managers explored the history and significance of local democracy in Ireland and toured local public service centres around the county and surrounding areas. PRONI also held a series of lectures and talks during the launch week, including "A beginner's guide to using DNA for family history" on how taking a DNA test can help uncover the past in ways that were not previously possible. Guest speaker Martin McDowell of the International Society of Genetic Genealogists explored the types of DNA testing available, how they can help and what can be achieved when researching family history. Dublin City Library and Archive also hosted "Taster Talks on Oral History": previous graduates of the Lord Mayor's Certificate in Oral History gave short presentations on their projects; including 14 Henrietta St Tenement Memories project, 1916 Remembered and using Oral Histories to inform Local Studies.

Featured archives

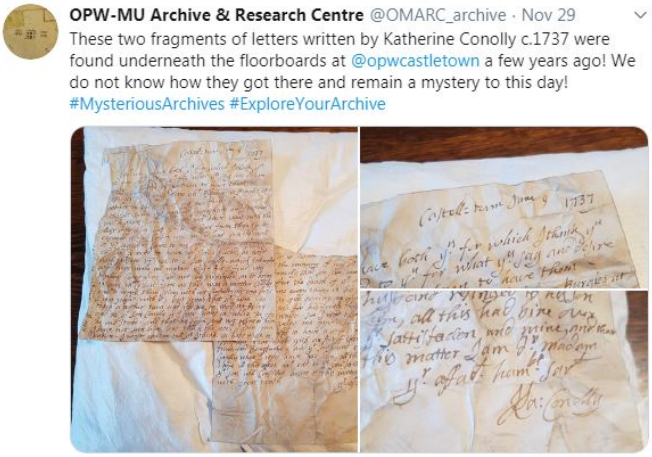
This year a variety of archives and organisations submitted featured archives showcasing individuals, collections and exhibitions. You can find more on featured archives here.



'A Christmas Spectacle: The Story of Panto in Dublin' Exhibition, featured archive. Image courtesy of Dublin City Library and Archive.

Social media

As in previous years, social media proved hugely popular during this year's Explore Your Archive campaign with daily hashtags testing our imaginations and our collections on Facebook, Twitter and Instagram. Niamh Ní Charra, Communications Officer of ARA, Ireland did a tremendous job of managing the social media; tweeting, retweeting and hashtagging throughout the week. Don't forget you can still post about your work or your collections using #ExploreYourArchive, tagging @ARAIreland on Twitter, ARAIreland on Facebook , and @araireland on Instagram.



Tweet sent by OPW- Maynooth University Archive & Research Centre at Castletown (@OMARC_archive) for #MysteriousArchives

Thank you

On behalf of the ARA, Ireland Committee we would like to extend a huge thanks to everyone who took part in the Explore Your Archive 2019 campaign. This is a campaign owned by the sector itself so it wouldn't happen without your help and participation. Whether you created an exhibition, featured archive, held a lecture or talk, or tweeted, facebooked or instagrammed through the week, the success of the campaign is because of all your efforts, so well done!

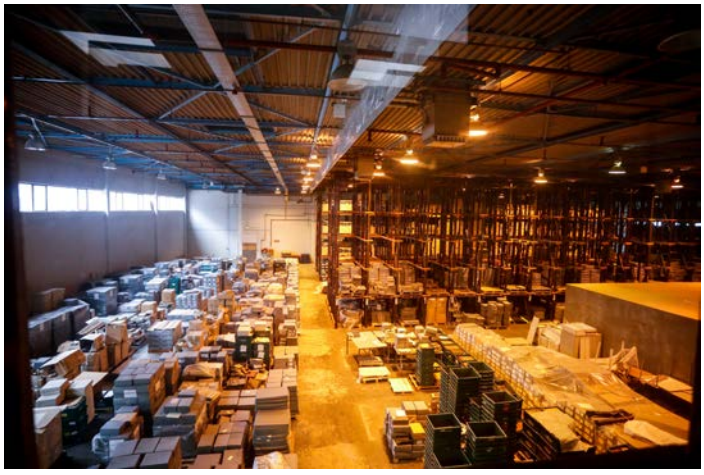


Archive Repository Project at the National Archives

Hazel Menton
Senior Archivist, National Archives of Ireland

National Archives is preparing for a project to build a new archive repository. The repository will be built in the warehouse to the back of the Bishop Street site. The repository will be a two storey structure which will hold approximately 250,000 archive boxes.

National Archives moved to Bishop Street in 1991. Following the move it was intended that the warehouse would be demolished and a new archive building constructed on the site, however these plans never came to fruition. Since 1991 the National Archives has been accessioning transfers of records from government departments and agencies, and from private sources such as businesses, solicitors and other private donors. Due to the lack of storage space for archives in the main building, many of these transfers remained inaccessible on pallets in the warehouse. In order to facilitate the archive repository project, it was necessary to move the nearly two million records contained in the warehouse to temporary off-site storage.



Contents of National Archives warehouse, 2018

The Office of Public Works, which manages all government buildings, secured alternative accommodation for the contents in two locations. Approximately one third of the records in the warehouse were official state records, and vaults in commercial off-site storage was secured for these. A warehouse outside Dublin City was sourced for the National Archives to store the remaining two thirds.



Pallets on racking in National Archives warehouse

In August 2018 work began to pack the contents of the warehouse. While there were lists containing the number of pallets and the provenance of the records, the format and packing of pallets varied. The official records were boxed, but not always in archive boxes. Some series of records were in archive boxes, but many of these were too large and the records could have been damaged in transit. These records were all re-boxed into appropriately sized archive boxes and lists made of the contents. From these lists barcodes were generated by the commercial storage company.

The records from private sources presented different issues. Many of these records had been rescued from businesses and organisations and were in tea chests, jute sacks, cardboard boxes or black plastic bags. There were maps and pictures in their original picture frames and loose plans in the wooden map drawers they had been transferred in. Contractors were engaged to help National Archives staff sort through the contents of each pallet, opening each tea chest and bag and packing the contents into archive boxes.

With so much archive material in the warehouse there were issues with logistics. It was impossible to have all the records removed from the racking at one time. Fork lifts were hired to remove a series of pallets from the racking. Once the contents were sorted, checked and re-boxed, these pallets were put back up on the racking and the next series of pallets taken down to be worked on.



500 tea chests were emptied and the contents packed in archive boxes

In January 2019 the moves began. The first set of records to be relocated were official state records to commercial off-site storage. An articulated lorry arrived each morning to take c.28 pallets of boxes. Over a four week period more than 17,000 boxes were dispatched. This was a phased transfer, as boxes were being sent out, work continued to check, box and barcode the next series of records. At the end of February the focus shifted to moving the records from private accessions to the temporary warehouse.

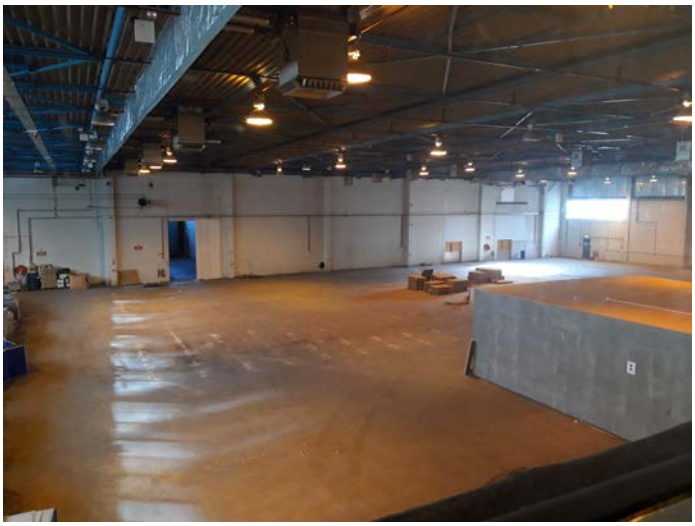
In total nearly five hundred tea chests of records were repacked. The private and business accession records will not be accessible while in temporary storage. New pallets and thick plastic wrap were purchased to make sure the boxes were securely wrapped not just for transport, but for long term storage. From 1 April three articulated lorries collected c.60 pallets of boxes each day and transported them to the warehouse.

The racking in the Bishop Street warehouse was scheduled to be removed in May, and this was the deadline to which staff had to work to get the contents emptied. The final move from the warehouse was on 25 May 2019. In total nearly sixty articulated lorries had transported more than seventy thousand archive boxes containing two million archives.

The work to sort, pack and move the archives took ten months. The staff of the National Archives, in particular of the Archive Storage and Preservation Division, were brilliant. The work in the warehouse was often cold, dirty and seemingly never ending, yet they were dedicated, focused and maintained

their sense of humour.

Since May the racking has been removed and site investigations have been carried out by the OPW. Work is on schedule for the new repository build to commence in 2020. The work to bring back the two million archives will start in 2022.



Empty warehouse ready for building work to commence

Annual Sensitivity Review – Release of 1995 and 1996 files at PRONI

Leona Fearon
Records Management, Cataloguing and Access Team - PRONI

PRONI has undertaken an annual release of official Government files since 1976. These official records held by PRONI were reviewed once they reached 30 years old, and made publicly available. In 2011 the time limit for the release of the files was amended from 30 years to 20 years, this is being phased in over a ten year period with the release of two tranches of files each year.

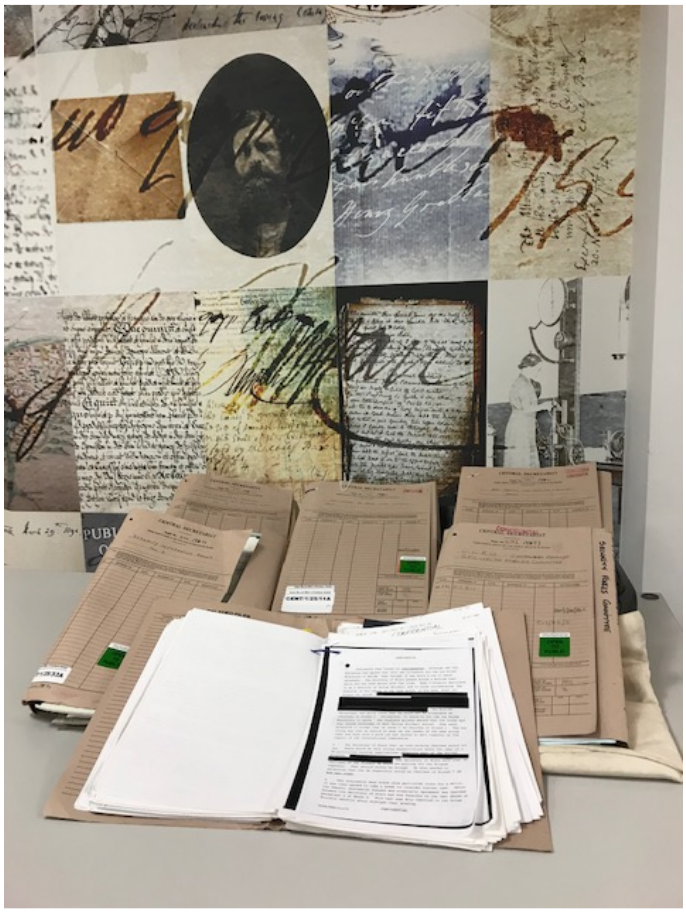
In 2019 the files with a terminal date of 1995 were released in August, whilst those relating to 1996 will be released on 30th December 2019 at 0001hrs. Over 1,600 files have been released in 2019, covering a variety of topics, from agriculture to policing. For each release, PRONI has arranged a media preview week in mid-August and mid-December. The opening of the files has become a regular feature for the local media, which generates significant press coverage whilst highlighting the services of PRONI to the wider public. The catalogue of files becomes publicly available on the PRONI website from 30th December 2019.

The main themes throughout each release are similar and cover the period prior to the Good Friday Agreement. Peace talks largely dominate the files, with both the UK and Irish governments seeking to establish forums to bring the main political parties into the talks process. This year also included separate talks with Sinn Fein and smaller parties representing loyalist communities through exploratory dialogue with Northern Ireland Office officials. These files are well documented, and cover the minutiae of the talks, reflecting on key personalities perhaps recognising that it covers a significant historical development. During one of the talks, both sides are forced to adjourn, due to maintenance works in Parliament Buildings (following a fire earlier in the year), to which Martin McGuinness remarks “he had assumed the Government team had already got the microphones in.” (CENT/1/24/47A) Balanced against the talks are the recognition of potential Unionist sensitivities to the recent political developments. Another file discusses the issue of exchanging national day messages between the Queen and President Robinson (CENT/1/24/57).

The 1996 files cover similar territory, with parading, political developments and ceasefires coming to the fore, whilst talks continue. The full list of 1996 files is subject to embargo until 30 December 2019. The August release received good coverage amongst the Irish News, The Irish Times, The Newsletter, BBCNI, Radio Ulster (BBC), Sunday Life and the Belfast Telegraph.

As well as political developments in Northern Ireland, the files provide an insight into social changes in Northern Ireland. A Northern Ireland Office file relating to Prison operations discussed the topic of prisoner diets in the late 1980s. Topics include the increasing numbers of vegetarian

prisoners, introduction of healthy eating initiatives and balancing this with the prisons dietary scale. The file discusses a restriction on what foodstuffs (mainly meat) prisoners may be given in parcels. On the issue of vegan diets, the principal medical officer discusses the requests of a prisoner “as a constant demand for raw vegetables,” and that “man is not a ruminant.” (NIO/12/776A)



Selection of recently released central secretariat files (CENT series) at PRONI.

Details of files included in the 1995 release are available on the PRONI website: https://www.nidirect.gov.uk/articles/proni-annual-releases which will be updated on 30th December 2019 with details of the 1996 files. 1995 files are currently available to order in PRONI, whilst 1996 files will be available to the public from 30th December 2019.

PRONI continues to work with Ulster University’s Conflict Archive on the Internet (CAIN), as part of an ongoing digitisation and access project to make a selection of key recently released government records freely available online. During 2020 we plan to add additional documents from 1993 to 1996 to the PRONI Records on CAIN section https://cain.ulster.ac.uk/proni/index.html

Eamon Phoenix and Sam McBride will also be delivering their popular “Secrets of the files” talk on 7th January on the 1996 files, available to book via event-brite (https://www.eventbrite.co.uk/e/secrets-of-the-files-tickets-85088966389) , or will be made available on the PRONI you-Tube channel (https://www.nidirect.gov.uk/articles/proni-youtube).

Edition of *Irish Archives* dedicated to sports archives

Elizabeth McEvoy and Susan Hood
Editors of *Irish Archives*

2019 will live long in the memory of Irish sports fans. A year in which Shane Lowry won The Open in Royal Portrush, the Dublin men's senior football team claimed an unprecedented five-in-a-row All-Ireland title and their female counterparts retained the Brendan Martin Cup for a third consecutive year. It was serendipitous therefore that this year's ISA journal should have sports archives as its central theme. This was observed by the Lord Mayor of Dublin Paul McAuliffe who performed the launch honours in the GAA Museum in Croke Park on 24 October last.

The genesis of Irish Archives 2019 lay in the Irish Society for Archives' seminar on sports records hosted by the GAA Museum in February 2017 and we are especially pleased that this year's edition provides a platform to disseminate more widely the excellent presentations delivered on that night.

In both his foreword to the journal and in his wide-ranging speech at the launch, Lord Mayor McAuliffe remarked on the great passion for sport held by many Irish people and how the integral role it plays in our society – from local to national level – has only been fully recognised and appreciated within recent decades. The study of sport in Ireland allied with a deeper understanding of its place in our cultural and historical landscape has been made possible thanks mainly to the sterling work of members of sports clubs and organisations, together with the staff of archives and libraries across the country. Dedicated curation and management of the records of sporting organisations by many committed individuals underpin the availability of an abundant well of primary and secondary sources for researchers to draw upon, now and in the future.



Co-editors Dr Susan Hood and Elizabeth McEvoy with Dr Raymond Refaussé and Lord Mayor Paul McAuliffe at the journal launch.

This year's journal showcases the rich record holdings of sporting organisations nationwide, ranging from golf and hurling to rowing and football. Highlights include Dr Conor Heffernan's article on physical culture and Curator of the Badminton Museum Ireland Dick O'Rafferty' contribution

which traces the history of the game up to the establishment of the Museum in May 2018, while Kieran Kerr of the Irish Rowing Archives focuses on the latter's almost accidental foundation.

The extensive sports-related papers held in UCD Archives are the subject of Principal Archivist Kate Manning's article, the records of the Football Association of Ireland (FAI) come under the lens of Irish soccer historian Seán Ryan while golf historian Paul Gorry goes 'searching in the rough' for golf-related records, many of which are still held in the clubs which created them.



Lord Mayor of Dublin Paul McAuliffe at the journal launch

Dublin City Library and Archive holds a significant collection relating to the sporting history of the city – the Dublin City Sports Archive and in her article, former curator Ellen Murphy explains how the Archive was established to provide a lasting legacy for Dublin's year as European Capital of Sport in 2010. Given the pivotal position in Ireland's sporting firmament occupied by the GAA since its foundation in 1884, it is fitting that two articles cover aspects of its history. GAA Archivist Adam Staunton outlines the research potential of the holdings of the GAA Library and Archive while UCD Professor Paul Rouse concentrates on the story of the making of modern hurling in the mid 1880s.

The journal is colourfully illustrated throughout with photographs and images of tickets, administrative records, programmes and news features, all complementing the texts to bring the story of Irish sport alive in a strikingly visual way. We are most grateful to the authors for their thought-provoking and cogent articles and thank the reviewers for their reviews of recent publications based on primary sources.

We thank in particular the staff of the GAA Museum for hosting the launch and we also acknowledge Dublin City Council (DCC) for its generous contribution towards the printing and launch costs of Irish Archives 2019. Such sponsorship is essential if we are to continue printing the journal in full colour and the continued support of DCC for many of the ISA's activities and events makes manifest its commitment to democratising public access to our history. We hope that this year's edition will stimulate further discussion and debate on the continued evolution of sport and its contribution to shaping identity in an ever-changing Ireland. Irish Archives 2019 is richly illustrated throughout and is available to order directly from the editors (€12 including postage to the UK or €10 for postage in Ireland). It is also available in Eason's bookshops and Books Upstairs in Dublin.

For further information please contact either:

Susan Hood, co-editor Irish Archives
susan.hood@rcbdub.org

Elizabeth McEvoy, co-editor Irish Archives
emcevoy@nationalarchives.ie

Engaging with Europeana in Ireland: 10 Years On

Dáire Rooney, Europeana Content and Engagement Coordinator, Digital Repository of Ireland
&
Killian Downing, Europeana Members Councillor (2019-2021)



The Ha'Penny Bridge, Dublin | Samuel Frederick Brocas | National Library of Ireland | Public Domain Marked

As we reflect on the 40th anniversary of the Society of Archivists and Archives and Records Association in Ireland, Europeana, Europe's digital platform for cultural heritage has been supporting the discovery of Ireland's cultural heritage for over 10 years.

Launched in 2008, Europeana now gives access to over 57 million items, including image, text, sound, video and 3D material from the collections of over 3700 libraries, archives, museums, galleries and audio-visual collections across Europe. Europeana offers services to many different users including;

- data partners (contributing cultural institutions and domain aggregators)
- end-users (anyone with an interest in culture)
- re-users (education, research, and creative professionals)

Today, the Europeana initiative (Network Association, Aggregators Forum and Europeana Foundation) provides a platform where anyone can freely access digitised cultural heritage online, for education, research, creativity and pleasure. At its core, Europeana supports GLAMs across Europe to make their digital content available online.



An Irish Perspective

Europeana provides access to 125,704 items aggregated from 28 cultural heritage institutions in Ireland. The Europeana Network Association (ENA), which has over sixty members in Ireland, is an inclusive, open community of approx. 2700 members from around the world with experience in cultural heritage who recognise that digital experiences are transforming how users engage with cultural heritage and are driving new forms of participation and engagement. The ENA drives the values and work of Europeana, by exchanging and promoting better practice on digitisation, licensing, and metadata standardisation and by stimulating capacity building in the cultural heritage community. The ENA is supported by six

Communities (Tech, Communication, Copyright, Education, Impact and Research) which address specific challenges or issues of common interest to members. These six Communities together with the ENA collectively approve how Europeana should promote and support digital cultural heritage through the annual Europeana business plan.

On International Migrants Day, it is relevant to note that cultural institutions in Ireland have now hosted seven Europeana Collection Days. A number of these collection days were part of Europeana's 2018 European Year of Cultural Heritage campaign inviting members of the public to share stories and objects about migration and capture the spectrum of their experiences (love, loss, education, war, persecution, food). The campaign explored the historic relevance of migration, normalising the movement of people and capturing pluralist experiences to provide new ways for GLAMs to engage local communities and enrich existing institutional collections with non-institutional cultural heritage. Further thematic collection days are being planned around Ireland in 2020.

New National Aggregator

In January 2019, the Digital Repository of Ireland (DRI) became the Irish partner in Europeana's Common Culture Project, which aims to update 4 million records currently on Europeana and to add 1.9 million new records to the platform. As part of the project, DRI have been working to re-establish a national Europeana aggregator for Ireland, which we achieved this October by reaching an accredited aggregator status at the Europeana Aggregator's Forum in Stockholm. This provides Irish cultural heritage institutions with an exciting opportunity to showcase their material in a European context, through a national aggregator, for the first time since 2016.

Jacob's Biscuit Factory Photographic Collection

In November, Dublin City Library and Archives' Jacob's Biscuit Factory Photographic Collection became the first collection to be aggregated to Europeana from the DRI. This fantastic collection of 4,500 images provides glimpses into the working lives of Jacob's employees from the late nineteenth century through the twentieth century. It also includes images of factory machinery, advertising displays and corporate events.



Assorted Packing at the Jacob's Biscuit Factory | Dublin City Library and Archive | CC BY-NC-ND

To launch the publication of the Jacob's collection on Europeana and on the DRI's repository, DRI organised an introductory event in TCD's Long Room Hub to raise awareness of DRI's work with Europeana among professionals in galleries, libraries, archives and museums as well as

researchers. The event aimed to explain some of Europeana's terminology, explore the technical aspects of aggregation, introduce the work of the Europeana Network Association and showcase Europeana as a platform for research.

In 2020 DRI will continue to aggregate collections in the DRI's repository to Europeana, beginning with our 2018 Community Archive Award winner, the Cork LGBT Archive. More information on Europeana can be found on DRI's new factsheet here.

Join the Europeana Network Association here

Records Management & Disposition Journey in Northern Ireland

Zoë Smyth
Senior Records & Information Manager, Department of Justice NI

Introduction

'To die or not to die, that is the question'[1]? Whether a record dies, may result from a view that some records are legally destroyed while others transfer to an archive, where they do not die, but enter an 'after-life' for future generations of researchers and societal memory. There have also been numerous professional debates between the records lifecycle[2] (records being born, used, managed, die and some re-used in an after-life as archives) and continuum thinking[3] (with various dimensions/ entities accessing and re-accessing records over space and time). From the 1960s to today the nature of records management in Northern Ireland (NI) has been moving from relatively new government in the province, established file registries to digital systems, organisational structures to functional Fileplans, isolated siloes to more standard approaches, to ever increasing expectations of instance digital access. All these developments are represented in the journey of implementing disposition in NI records management.[4]

The UK National Archives states that 'disposal is something that you are required to do under legislation'.[5] To a large extent staff do not like to get rid of 'stuff', records included, and a natural human instinct for some people is to keep their information 'just in case'. Moreover, with digital records there is also a widespread view that storage is cheap and therefore everything could potentially be kept forever. As a result, it often falls to Records Managers, to persuade, cajole, encourage and sometimes insist on disposition; specifically, timely and appropriate destruction of records or transfer for permanent preservation to an archive.

Development of Records Disposition

In 1954 the main output from a 'Royal Commission on Departmental Records' (chaired by Sir James Grigg[6]) was the introduction of a two stage 'review' process for government records. By August 1968 the Public Record Office of Northern Ireland (PRONI) published a '*Memorandum on New Review Procedures for the Selection of Records for Preservation*'[7] outlining how the review process would be applied locally:

- 1st Review – to be undertaken 5 years after a file (record) was opened, with staff in government departments considering whether to destroy or keep the record for ongoing business reasons;
- 2nd Review – to be undertaken 20 years after file (record) was created, and unlike in England & Wales, where departmental staff still did the review with archive staff supervising, PRONI curatorial staff exclusively undertook this review stage.

That way PRONI got to see all 'extant' material which had been created by NI government, which was only forty-seven years old by this time; making it much easier to have this more in-depth level of archival involvement. However, it was a growing

and more complex issue as each decade passed by, increasing volumes of records were created and this was compounded by the fact that PRONI's archival remit covered all public sector bodies and not just government[8]. The growing public administration in NI, enviably stretched limited PRONI resources and built up an increasing review and cataloguing backlog.

By 1992, PRONI's guidance was updated and it changed the timing of the second review to 20 years after 'the date of the last paper' on the file/ record[9]. This traditional approach aligned with prevalent archival views at the time regarding primary and secondary 'value', resulting in the assessment of operational business need first in a government department, followed by potential historical and research interest to PRONI. It was widely recognised that records management had to change and more resourcing put into records activities, but decades of traditional methods would not disappear overnight and needed to be influenced by developing professionalisation and standardisation[10].

In the new millennium, the introduction of Freedom of Information Act 2000 (implemented in UK public bodies from January 2005) and supported by the Lord Chancellor's 'Code of Practice on the Management of Records', resulted in more direct interest across the government and public sector in NI in creating or updating Retention & Disposal Schedules. PRONI staff actively provided guidance and published on their website the NI Records Management Standard (NIRMS) and provided a quality assurance service. Schedules, where they existed, applied primarily to 'registered' physical files and were based on organisational 'top-down' structures – departments, divisions, sections or teams – with a large proportion of retention decisions stating Grigg 'normal review process' as the final action.

Schedules became policy documents reinforcing the Grigg 'review' approach and were not implemented in a pro-active manner. When a business area in a government department, noticed they were running out of storage space for very old files, PRONI staff would be invited in to undertake the second review. This approach was reactive and beyond PRONI's control, leaving to chance whether records survived to 20 years or whether there would be any staff left working at the time of the 'review' who had any knowledge about the creation, impact and context of the records.

Inevitably, this type of 'review' led to a focus on the content of record (which was all that was left to analyse) and less attention paid to the context or structures, the functions or processes which produced the records. Another basic and fundamental flaw of the 'Grigg' review system always plagued the 'first review' stage – staff had the option of choosing a further review 'for business reasons'; this was seen as an easy way to 'get-out' of an administrative task no-one wanted to do. The files became someone else's problem in another 10-15 years' time. 'Review' equalled a very effective "opt out" clause from doing records management.

Digital records increasing alongside physical legacy

In the mid-2000s, the NI Civil Service implemented

Electronic Document and Records Management (EDRM) systems, tentatively changing the course of the records management journey towards digital records. New functional approaches to records management were starting to be accepted and efforts focussed on developing Fileplans. While departments were reminded by PRONI about the importance of disposition, the challenges of adapting to new ways of working, changing from organisational to functional classification, and probably most importantly, people's reaction to change and new IT systems took up all the energy and time. However, only six years later, in 2011, all NI government departments had new legally approved Schedules which could be applied (and are being implemented) on EDRM systems as well as physical records. The final impetus for this development, came about due to a joint letter and deadline from PRONI and UK Information Commissioner's Office (ICO), to Departmental Permanent Secretaries.

The previous efforts in the mid-2000s to design functional type Fileplans, also paid positive dividends, by helping the transition from organisational to a more functional approach to disposition. Schedules now approved by PRONI are structured by function, activity and transaction. PRONI's legislation requires Schedules to be approved by key signatories and laid with the NI Assembly (the devolved government) for 10 sitting days, without objections being raised by politicians, for the Schedule to take legal effect. This legal process can be lengthy and any disruption to NI Assembly plenary sessions is an ongoing risk[11]. As a result, Schedules need to be functional, practical and have a wide coverage, to ensure they remain operational and legal over time.

Future challenges for disposition

Today there are currently a range of activities ongoing to establish the next step-change in NI government's approach to disposition. Use of Fileplans means there is scope to standardise disposition for Finance, Accommodation Services, Information & Communication, Information Technology and Telecommunications, Strategic Management functions. Government 'sectors' (like justice, health, economy, education etc) have a strategic option to adopt standard disposition for records their organisations' create, share, use and communicate with each other, developing on individual Information Sharing Agreements and Data Protection Impact Assessments. The tools now widely used for privacy issues, can equally be useful for all records and the current UK Information Commissioner is keen that our 'duty to document' government decision-making is properly managed throughout the records lifecycle.

The other recognised challenge to disposition activities, on the near horizon, is the transition from the 30 year to 20-year rule in 2023; this accelerated release programme will have two key disposition related impacts. Firstly, it speeds up the timescale for government departments to consider the practicalities of sensitivity reviewing digital records prior to transfer, when business areas are still knowledgeable about the volumes of information and the importance of the various business functions and activities. Secondly, and perhaps more significantly, the reduction in PRONI release timescales directly impacts and disrupts the

traditional Grigg 'second review', the 20-year date. It may even be the final death-knell for this practice and will be an opportunity to reinforce current efforts to promote early (digital) appraisal of functions and activities instead.

Conclusion

While records management has come a long way on this disposition journey, it has not reached the destination and there is a lot more to do. Organisations handling personal data must register with the Information Commissioner as data controllers and can only keep personal data for as long as required, reinforcing the continued need for active disposition decisions. Compliance with public records legislation also requires records management to undertake and enforce disposition, PRONI cannot take everything (and digital preservation activities are costly). Finally, government departments don't just need access to information to carry out their jobs effectively and deliver public services, but to quality records of decisions, and be able to retrieve records as efficiently as possible without a lot of 'noise' getting in the way. How disposition is put into practice in NI, has and will continue to change and is as still relevant and challenging as it has ever been on this professional journey.

Notes:

1. William Shakespeare, "Hamlet" Act 3: Scene 1: 1762, Folger Digital Texts see, http://www.folgerdigitaltexts.org/html/Ham.html (last accessed August 2016)

2. Julie McLeod and Catherine Hare, "How to Manage Records in the E-Environment", 2nd ed., Routledge, 2010, pp 39-42

3. Sue McKemmish, "Placing records continuum theory and practice", Archival Science, Dec 2001, Vol 1, Issue 4, pp 333-359

4. An earlier version of this paper was presented to 'Issues in Contemporary Records Management', a joint seminar in Dublin by IRMS Ireland and University College Dublin, School of Archival Studies (1 October 2015)

5. See: http://www.nationalarchives.gov.uk/information-management/manage-information/policy-process/disposal [last accessed July 2016]

6. As above, 1954, Grigg Report from the Royal Commission on Departmental Records

7. PRONI, Memorandum on New Review Procedures for the Selection of Records for Preservation, 1968

8. Note: PRONI's archival jurisdiction covers private depositors as well as approximately a couple of hundred public authorities, not just nine government departments (as of 2019)

9. Public Record Office of NI, Report of the Deputy Keeper of the Records, 1992-93

10. PRONI Guidelines on information audits and disposal schedules for NI public authorities, see: https://www.nidirect.gov.uk/publications/guidelines-information-audits-and-disposal-schedules-northern-ireland-public (last accessed December 2016)

11. NI Assembly has been suspended since January 2017 to date.

Ten Years Young: Local History Alumni Group marks a significant birthday

Mary Clark
Dublin City Archivist, Dublin City Library & Archive

Dr Seamas O Maitiu has taught a local history class at Dublin City Library & Archive since 2007, firstly under the auspices of NUI Maynooth and latterly as a Lord Mayor's Certificate. A common lament from his students as each year ends, is how much they will miss each other, how much they will miss carrying out research, and above all, how much they will miss Seamas, with his gift of bringing local history to life. One person decided to do something about this. At the conferring ceremony for the second year's students, held on 5 December 2009, Elizabeth Smith (whose dissertation had just been awarded 'best in class') asked the City Archivist if they could have an alumni group in DCLA. We agreed to provide the Conference Room free of charge once a month, along with complimentary tea, coffee and biscuits – on condition that the students made all other arrangements themselves – particularly sourcing and persuading their colleagues to deliver a talk! The idea in the first instance was that students could turn the dissertations which they had prepared for their certificates into a lecture, which they could deliver to their fellow-students – who would be kind in their criticism, as next month it could be their turn for the podium!

Elizabeth is a very practical person, so the first talk given to the new Local History Alumni Group was an introduction to, and instruction in how to use PowerPoint, given by an IT specialist whose wife was a member of the group. This was new to almost everyone there, but the alumni seized upon PowerPoint with enthusiasm, raising their game to present their papers in this modern format. While most of the talks over the past ten years have indeed been based on the members' dissertations, innovations have been made at the request of the group. The indoor talks in June and September have been replaced by an outdoor 'Walk and Talk' led by a member, based on their dissertation and concluding at a congenial hostelry.



Members of the Alumni Group gather at Dublin City Library & Archive before heading off on a South Dock Ward Walk

Some members protested that they couldn't deliver a talk lasting forty minutes, so the Christmas meeting consists of a series of 'Ten Minute Talks' with four or five contributors. There are also occasional visits to other repositories – the TCD Map Library, the Casino in Marino, the National Transport Museum in Howth, to name but a few.

But the bread-and-butter of the group is the

dissertation as a talk. Here, the topics covered are many and varied and although Dublin City and County are a focus for most of them, the areas include Edenderry, Co. Offaly; Baltinglass, Co. Wicklow; Kilkenny City and County; and Drogheda, Co. Louth. Subjects included architecture; gay history; the Great War; Catholicism in Ireland; industry and commerce in Dublin; canals and railway history; medieval Dublin; education; hospitals; and the history of The Irish Press. A wide-ranging schedule.

It is most satisfying to see the personal development of the alumni, as they grow in confidence and begin to take on ever more challenging assignments. Several bring their talks around the circuit of local history societies, culminating in the daddy of them all, The Old Dublin Society (which also meets at Dublin City Library & Archive). And then – the ultimate compliment - some of these alumni are invited to have their work published in the ODS journal, the Dublin Historical Record. The next step for the alumni is to research an entirely new topic and once again they appear in the Reading Room. Having delivered their new talk to the Local History Alumni Group, the process recommences of speaking around Dublin, followed by publication in the DHR. But this is not all. Some of the younger alumni have found that the course helped them to obtain employment in the heritage sector, or else to gain promotion. Other alumni have gone on to third-level courses and have obtained either a master's degree or a doctorate, usually in history. And four of their number have written and published books, the most recent being Ged Walsh's On the Banks of the Dodder: Rathgar and Churchtown (O'Brien Press, 2019). This was launched to great acclaim by Ruairi Quinn in Rathgar and in Churchtown by Michael McDowell, in time for the Christmas market.

When I mentioned in 2009 that we were going to have an alumni group in DCLA, an anxious colleague thought that this was unwise. He had been in such groups before, and they never lasted longer than six months, collapsing under the weight of unrealistic expectations and internecine strife. We never imagined that the alumni group would survive to celebrate its tenth anniversary in the Conference Room, on 5 December 2019. So, ten years on, it's reasonable to ask why our alumni group has bucked the trend and lasted so long. Looking at it from the outside, all decisions are taken in a collegiate manner – it may be slow, but everyone feels included. This underlines that the alumni group belongs to its members – if DCLA were handing down a schedule of lectures, I believe that the group would have folded long ago. Then every year, new members are added to the alumni group as Seamas O Maitiu's students graduate and are eligible to join – every spring, Elizabeth Smith speaks to his class about the alumni group and when the City Archivist sends them their marks in the autumn, the invitation is repeated. This helps to keep things fresh at the alumni group. The alumni group is now looking to the future and is keen to break new ground. Several students who took the Local History course at DCLA subsequently went on to take the Oral History course which we also offer here. When these people joined the alumni group, they had two papers to offer, and it quickly became apparent that the oral history talk fitted in perfectly. To mark its tenth birthday, the alumni group intends to build on these contacts in a formal manner, with a member calling to the oral history class in the

spring to invite them to join on graduation. The alumni group has also agreed that a change of name, incorporating oral history as well as local history, will be needed so that everyone feels welcome.

But most of all, the alumni group has lasted this long because its members like each other and have built up sustaining friendships over the years. Over the ten-year period, four members have died, and the alumni group has started a tradition of meeting in the Conference Room a few weeks after the funeral, to hold a ‘Memory Meeting’ and exchange stories and photographs of the deceased. This is with the agreement of the bereaved family, who seem to find the ceremony therapeutic, and usually attend.

We started the Local Studies class in 2007 as a return to learning programme and second-chance education, and thanks to Dr O Maitiu’s skill in communicating his enthusiasm to the students, it has worked out better than we ever imagined, in the form of the Local History Alumni Group, 2009-2019.