

Shaping the archive - Identity and the Acquisition and Processing of Archives

by Dawn Sinclair (0404605)

Submitted in partial fulfilment of the requirements for the degree of
Master of Science in Information Management and Preservation in the
Humanities Advanced Technology and Information Institute,
University of Glasgow.

Submission date - 1st September 2011
Word count - 14280

Contents

- Introduction – 1
- Chapter 1 The Hannah Frank Collection and the Scottish Jewish Archive Centre – 12
- Chapter 2 The Lesbian Archive and Information Centre and the Glasgow Women's Library – 21
- Chapter 3 A Human Connection: the wider significance of the Scottish Jewish Archive Centre and Glasgow Women's Library – 31
- Conclusion – 41
- Bibliography – 44

Abbreviations

- Scottish Jewish Archive Centre – SJAC
- Glasgow Women's Library – GWL
- Lesbian Archive and Information Centre – LAIC

Acknowledgements

I am grateful to Professor Andrew Prescott for his advice throughout my dissertation and to Adele Redhead for her endless support. Thanks must also go to everyone who agreed to be interviewed and share their opinions with me – Adele Patrick, Hannah Little, Harvey Kaplan, Fiona Frank and Matt Rodgers. Finally thanks to my parents, Ewan and all my friends for their constant patience and support.

Abstract

Archives are created due to many different reasons. The people who create the material play an important role in how the archive is then shaped. Their motivations will influence them to take certain actions and make certain decisions. This in turn influences how the archive can be understood. If we are to gain a deeper understanding of archival material then we must better understand people's motivations. By the examination of two community archives, it shall be argued that this type of archive already recognizes the importance of people in how archives are shaped. Motivations can come from various places from politics to personal feeling and by acknowledging this, community archives give users the opportunity to engage with wider the context of the creation of material. It shall also be argued that the future of archives lies in archives becoming social spaces which encourage people to create, learn and interact with archival material all at one time.

Introduction

Once material has been placed in a repository for safe keeping, much thought is put into understanding the material as a collection or as part of an archive as a whole. The material will be appraised and catalogued to make it accessible to those who want to view it. However as much as it is necessary to understand this material itself, it is also necessary to question how it came to be and more importantly consider the role of the people whose influence has shaped the archive or particular collection and therefore is responsible for what we are presented with as this collection. Different people will be motivated and influenced by different factors. This then in turn depends on how the person is connected to the collection or archive. The creator or collector of an archive could very well have a different idea of what constitutes archival material, how it should be cared for, who should access it and various other aspects than that of an archivist. An archivist will then bring their own set of biases and opinions and furthermore professional opinions which they will bring into the mix as how to deal with archival material or indeed a collection or repository as a whole. Personal feelings and emotions could come into play. Gender and sexuality could also influence how an archive is shaped. For example, material collected by a lesbian group may consider it for 'women's eyes only'. This request must then be taken into consideration by the archivist who then cares for the material. How someone understands the world in terms of morals and ethics will also come into the equation specifically in a personal archive. Strong ethical opinions on such subjects as animal testing or the fur trade will inevitably alter the types of material a person will collect due to the activities they will undertake. Business or monetary concerns could affect how someone makes a decision from practical issues of space to house a collection to the more serious perspective of accountability. Many people also have a strong view about the need of collective memory and documenting history for present and future generations and

this too will sway how they react to the need for a decision. A lack of decision or action by a person will also have its effect on the shaping of an archive or collection. All these factors and more must be taken into consideration if we are to truly understand an archive or collection. In order that we better understand how a collection is shaped, we must begin to question to what extent the people involved, at whatever level or capacity, have an effect on the archive or collection. This should be considered in terms of how the archive or collection is formed – the initial actions taken, collected – the actual act of actively or passively collecting and used – when the archive or collection is in a repository for safe keeping and can be accessed. It could also be discussed in terms of how the archive or collection is understood i.e. what factors must be taken into account when trying to gain an understanding of the material. Therefore the purpose of this dissertation shall be to discuss the notion of how archives are shaped by the people connected to them. This will take into account how archivists, collectors and creators of archives and collections influence how the archives and collections are formed, collected and used and understood.

When considering this area, various genres of writing are relevant and have touched on this subject. Writing on general archives, special repositories, personal papers all begin to discuss the idea of peoples' role in archives. Writing regarding collective memory, gender and identity will also come into play. However, one can look back as far as the seventies and find that archivists were discussing ideas relevant to the idea of how we shape archives and collections. F. Gerald Ham encouraged archivists to look at their present practices and concerns and begin to question the way in which archives were being treated. He highlights the fact that Harold Zinn in 1970, had discussed the idea 'that the archival record in the United States is biased towards the rich and powerful elements in our society—government, business, and the military—while the poor and the impotent remain in archival obscurity.'¹ As much as

¹Harold Zinn, '*The Archivist and Radical Reform*', unpublished manuscript, pp 12-13, cited in F. Gerald Ham, 'The Archival Edge', *The American Archivist*, 38, 1, (1975), p5, viewed -

Zinn is directly talking about America, it was not only the case in the USA and indeed was representative of the world picture. The poor and minorities are commonly ignored when it comes to being represented. For example in the Soviet Union, the powerful very much had control of the archive with Lenin's decree of one State Archival Fonds. This meant that what those in power deemed worthy of being represented would be kept and anything else would be destroyed. This led to vast amounts of historical material disappearing because it related to the fringes of society. Ham also wants archivists to break with custodial traditions laid out to us by Hilary Jenkinson and to begin to actively archive. As Ham says if we do not begin to move forward then archivists 'will remain at best nothing more than a weathervane moved by the changing winds of historiography.'² He saw the need for archivists to take an active step in how archives are formed and shaped and not to simply be led by what researchers wanted from the archive. The tradition of the past which had once served us well, were indeed hindering the future and how representative archives could and should be. Ham declares 'And if we are not holding up that mirror, if we are not helping people understand the world they live in, and if this is not what archives is all about, then I do not know what it is we are doing that is all that important.'³ Eric Ketelaar, much more recently has also discussed the way in which archives are shaped. His idea of archivalization - 'the conscious or unconscious choice (determined by social and cultural factors) to consider something worth archiving.'⁴ - shows that archivists are now thinking beyond the older traditions and thinking about the need for active acknowledgement of what will become archives before the material becomes specifically archived. According to Jenkinson 'archives are not collected... they come together and reach their final arrangement by a natural process...'⁵ However, if we are to follow this

<http://archivists.metapress.com/content/7400r86481128424/fulltext.pdf> , on 22/8/11

²F. Gerald Ham, 'The Archival Edge', p8

³Ibid, p13

⁴Eric Ketelaar, '*Archivalization and Archiving*', *Archives and Manuscripts* 27 (1999), pp54-61

⁵H Jenkinson '*The English Archivist – A New Profession*', from speech given at UCL to launch new school of archives, 1957, cited in N Ceeney, '*The Role of a 21st-century National Archive—The Relevance of the*

thinking, then as Harold Zinn suggests, only parts of society are represented and many others are left out. From a post modernist perspective, Sarah Tyacke also acknowledges the roles of people within archives and how they shape them. She highlights the need for archivists to be aware of their biases and judgements and how this will in turn affect the archive. In order for us to be representative and yet acknowledge the different factors which influence our decisions, she suggests that ' Thus, for the archivist, the continuing role remains to help to produce an archiving resolution of these tensions between what should be kept and what should be destroyed, what should be open and what should be closed or secret for our societies and individuals and, most importantly, for passing on to future generations.⁶ If we work towards creating a coherent and all-encompassing system of archiving then we will be actively archiving for the future and at the same time, embracing the many influencing variables which affect the archives and collections.

Ian Johnson, taking much inspiration from F. Gerald Ham, highlights the effects that archivists can have upon an archive. He especially notes that acquisition policies, which are controlled by archivists can lead to archives or collections being indeed shaped but one must ask, in a responsible way with an acknowledgement of various influences?⁷ He also points to the writing of Boles and Young who say 'as they now generally exist, acquisition policies are often open-ended statements designed primarily to grant a repository a perpetual hunting licence for records'⁸. Both are highlighting here, that if archivists allow themselves to simply

Jenkinsonian Tradition, and a Redefinition for the Information Society', *Journal of the Society of Archivists*, 29,1, (2008), p62, viewed – <http://web.ebscohost.com/ehost/pdfviewer/pdfviewer?hid=106&sid=3a9241e1-8e6f-4f08-b6f9-b4da71678a1e%40sessionmgr110&vid=3>, on 24/6/11

⁶Sarah Tyacke, '*Archives in a Wider World: The Culture and Politics of Archives*', *Archivaria*, 52, (2001), p25, viewed - <http://journals.sfu.ca.ezproxy.lib.gla.ac.uk/archivar/index.php/archivaria/article/view/12812/14017> , on 22/8/11

⁷Ian Johnston, '*Whose history is it anyway?*', *The Journal of the Society of Archivists*, 22, 2, (2001), viewed - <http://web.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=3&hid=18&sid=a835c98e-9f8c-4fb4-9f92-1ff70e67d121%40sessionmgr13> on 22/8/11

⁸F Boles, J M Young, '*Exploring the Black Box: The Appraisal of University Administrative Records*', *The American Archivist*, 48 (1985), viewed - <http://archivists.metapress.com/content/1414g624328868vw/fulltext.pdf> , on 22/8/11

become preoccupied with collecting as much they can, they are neglecting the chance to create a good, coherent archive as opposed to one filled simply with as many records as they can collect. This too has its effect on how the archive is then used and understood. Richard J. Cox also discusses the importance of archivists not allowing acquisition policies to lead to creating a 'Wunderkammer' with which it is impossible to gain a sense of coherency and therefore render the archive or collection unusable. Cox also suggests that we take notice of the importance of understanding the connections within a collection or archive and acknowledge them, when we are dealing with them - 'the archivist's role should not be to impose a new order but to reflect the purposes, organic nature and activities of the creator of the records system.'⁹ Cox wants archivists to understand the role creators and collectors play in how archives and collections are shaped and their need to take that on board when they too are shaping the archive. Additionally, Linda J Henry raises the concern that 'Special-subject repositories are not exempt from responsibility for the universe of documentation just because they are special.'¹⁰ Henry heralds the need for archivists within special repositories to not only understand that they are documenting a specialist area but also can provide information 'about individual as well as collective experiences.'¹¹ By allowing themselves to be solely concerned with their subject area, they will in fact damage their collections by failing to recognize their place in the wider picture. This in turn will lead to the archive or collection possibly portraying a different message from what was intended by the creators.

Writing on the nature of personal archives gives much thought to the influence of the creators and collectors on archives. Caroline Williams believes that 'all individuals active in public life will consciously or not, create a personal archive that documents the different

⁹Richard J. Cox, *No Innocent Deposits: Forming Archives by Rethinking Appraisal*, (Lanham, Maryland, Oxford, The Scarecrow Press, Inc., 2004), p77

¹⁰Linda J. Henry, 'Collecting Policies of Special-subject repositories', *The American Archivist*, 43, 1, (1980), p63, viewed - <http://archivists.metapress.com/content/3751153111118078/fulltext.pdf>, on 10/8/2011

¹¹Ibid, p62

facets of their public activities alongside their private ones.¹² Therefore as they create this personal archive, again consciously or not, the creator is making decisions and shaping the collection which will go on to represent them. Catherine Hobbs echoes this position and suggests that in personal archives 'there are here glimpses of the inner soul as well as its outer manifestations in public archives.'¹³ It is this inner soul that is represented through a collection and the creator can manipulate how their soul is represented to the world at large. Hobbs also goes on to highlight the fact that due to the inner soul being present in some collections this can in turn influence the archivist who could grow attached to the creator and again let this affect how they represent the collection in their descriptions. Apart from creators and collectors and indeed archivists influencing the collections and archives, they are at the same time influencing one another, whether they are aware of it or not. Richard J. Cox further discusses personal archives and he is concerned with the reasons behind their creation. He conveys the idea that 'personal archives can be viewed as crucial aspects of the knowledge of ourselves, our family and our times that we need, as much as the licenses and memberships that enable to us to function on a daily basis.'¹⁴ He wants archivists to acknowledge the motivations which drive creators to bring together the records they do, to create their own archives such as an understanding of oneself. In addition, he highlights 'while archivists often see or portray themselves as the documenters or collectors of our society, if the truth be told many of their holdings were already somewhat formed by individual collectors, who built aggregations of documents or who worked to preserve their own family archives.'¹⁵ He recognizes the fact the creators themselves have much influence in their collection. It is then

¹²Caroline Williams, 'Personal Papers', in Louise Craven,(ed), 'What are archives?: Cultural and Theoretical perspectives: A Reader', (Aldershot, Hants, Ashgate, c2008), p55

¹³Catherine Hobbs, 'The Character of Personal Archives: Reflections on the Value of Records of Individuals', *Archivaria*, 52, (2001),p126 , viewed - <http://journals.sfu.ca.ezproxy.lib.gla.ac.uk/archivar/index.php/archivaria/article/view/12817/14027> on 22/8/11

¹⁴Richard J. Cox, 'Personal Archives and a New Archival Calling: Readings, Reflections and Ruminations', (Duluth, Litwin Books, 2009), p168

¹⁵Ibid, p193

necessary for an acknowledgement of all the people involved in an archive and their relationships. It is these relationships and connections which allow us a deeper understanding of the identity of the person represented through the collection.

The notions of gender, identity and collective memory also play their part when one discusses the idea of how we shape and influence archives. Due to the nature of the chosen case studies, it necessary to consider writing on gender, specifically the representation of women. Lynn Abrams discusses 'the ideology that women and men were naturally predisposed to inhabit separate realms' and notes that this separation is 'one of the organising frameworks that have helped to shape analyses of European women's history.'¹⁶ For many years, this influenced how women were represented within archives and indeed history. Importance was placed upon history but it was history of men. However, developments have meant women now very much can ensure their own visibility. As Mason and Zanish-Belcher note 'As special subject repositories, women's archives are able to craft our own collection development policies. Unlike state archives and other institutional repositories, we are unhampered by mandates that dictate what must be accepted. Instead, we have a great deal of latitude in our collecting, which enables us to document people and issues that often fall through the cracks of other repositories.'¹⁷ By allowing this idea to guide them, there is now better representation of women. However as Abrams warns against 'historians of women subscribing to 'universal narratives' need to avoid muting the voices of the very women we wish to hear.' Without recognition of the influence of the women themselves and the fact their opinions may not tally with is expected, then these women will remain unrepresented. In

¹⁶Lynn Abrams, *The Unseamed Picture: Conflicting Narratives of Women in the Modern European Past*, *Gender and History*, vol. 20 no.3 (2008), p630, viewed - <http://web.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=3&hid=112&sid=afe2b50b-0bc5-4d35-93b4-a87d0a707744%40sessionmgr115> , on 22/7/2011

¹⁷K M Mason, T Zanish-Belcher, *Raising Archival Consciousness: How Women's Archives Challenge Traditional Approaches to Collecting and Use, Or, What's in a Name?* *Library Trends*, 56,2, (2007), p348, viewed - <http://web.ebscohost.com/ehost/pdfviewer/pdfviewer?sid=79c5f8a9-3d7f-4c53-ba99-afd4328e84ff%40sessionmgr111&vid=4&hid=123> , on 12/8/11

terms of the formation of identity, Nikolas Rose states that 'human beings are not the unified subjects of some coherent regime of domination that produces persons in the form which it dreams.'¹⁸ Rose is highlighting here the fact that we all are our own person. We can indeed be influenced by our surroundings but essentially, each of us are unique and have our own unique understanding of what it means to human and moreover our own self. This means that we all have our way of constructing and remembering ourselves and our place in society. He then goes on to say 'Human being is emplaced, enacted through a regime of devices, gazes, techniques which extend beyond the limits the flesh into spaces and assemblies. Memory of one's biography is not a simple psychological capacity, but is organised through rituals of storytelling, supported by artefacts such as photograph albums and so forth.'¹⁹ Our identity and indeed the need to construct an identity for ourself is solidified in what we we leave behind and moreover what chose to leave as a representation of ourself. These choices will then have their influence on how our collection is shaped and understood by others. From the individual, we also take steps towards the idea of collective identity and memory. Maurice Halbwachs presents the idea that 'yet it is in society that people normally acquire their memories. It is also in society that they recall, recognize and localize their memories.'²⁰ The importance of placing ourselves within the terms of society is indicated here. The use of archives and creating archives allows people the chance to place themselves in a wider context. Their ideas when understanding this, play their part in shaping the collection they create or moreover of the archive which they are part of. Halbwachs also proposes that 'the framework of collective memory confines and binds our most intimate remembrances to each other.'²¹ To understand ourselves, we must see our connections with others. This too rings true

¹⁸Nikolas Rose, '*Identity, Genealogy and History*', in Paul Du Gay et al, (eds.) '*Identity: A Reader*', (London, Sage Publications, 2000), p319

¹⁹Ibid, p321

²⁰Maurice Halbwachs, '*On Collective Memory*', (Chicago, London, The University of Chicago Press, 1992), p38

²¹Ibid, p53

with the archive. In order to understand a collection, we must acknowledge the connections and relationships which have had a role in how the certain collection or archive has come into being. Flinn et al further highlight an important fact regarding collective memory - 'Heritage objects, including archives, are not the collective memories of nations or communities—memory, and in particular collective memory is something which is produced, perhaps using and engaging with archives and other heritage materials but that is not the same as saying the archives equate directly with memory.'²² It is necessary to acknowledge this. A collection itself is indeed not the collective memory of a community or society but should be considered as a trigger to remember an event or person. However this does not diminish the importance of archives in helping to create collective memories for a society and stands to emphasize the significance of the role of people in shaping this trigger for others.

From various areas of writing, one can see the idea of shaping archives has been touched on and related to many other subject areas. However the intention of this dissertation will be to go further with this notion and begin to drill down deeper into the motivations which push people to create, collect and care for archives. It will be necessary question to what pushes the creators and collectors to be champions²³ of their collections. One must also consider the influence the archivist has upon a collection and the archive as whole. Therefore the presentation of two case studies, drawn directly from interviews with the people involved, will bring together these ideas and reflect on the significance of the findings for the particular repositories but moreover for the wider world.

The first case study will be concerned with the Hannah Frank Collection at the Scottish Jewish Archive Centre. The Scottish Jewish Archive Centre (SJAC) was founded in

²²A Flinn et al, '*Whose memories, whose archives? Independent community archives, autonomy and the mainstream*', *Archival Science*, 9, 1-2, (2009), p76, viewed - <http://www.springerlink.com/content/n7mx7523612758x4/fulltext.pdf> , on 4/7/11

²³Taken from an email correspondence with Fiona Frank, June 2011 and will be expanded further in later chapters.

1987 and 'aims to document and illustrate the religious, organisational, social, economic, political, cultural and family life of Jews in Scotland since the eighteenth century.'²⁴ The archive itself is housed in Glasgow's Garnethill synagogue and is the oldest in Scotland. The various collections come from individuals who are Jewish or have strong links with the Jewish community. This also applies to the collections donated by organisations. The Hannah Frank Collection was donated to the archive when Hannah died in 2008. Originally, she had willed only her albums but thanks to her own and her niece's links with the archive, her personal papers were deposited also. Hannah Frank was a Glasgow artist, whose family moved to Glasgow at the end of the nineteenth century from Russia. Hannah was born in 1908 and later when on to study at University of Glasgow and Glasgow School of Art. She worked under the name Al Aaraaf in her early years and was published regularly in the Glasgow University Magazine. Later she was to take up sculpture too.²⁵

The second case study is concerned with Glasgow Women's Library and in particular the Lesbian Archive and Information Centre which is based there. The Glasgow Women's Library (GWL) began in 1991 and developed from the project Women in Profile from 1987. The GWL aims to be a source of knowledge for women relating to all areas of women's lives and moreover to raise awareness of gender issues and the concerns of women in Scotland today. A strong Life Long Learning programme is also a major aspect of the GWL. In 2001, the GWL was given a grant by the Heritage Lottery Fund in order to create the first Women's Archive in Scotland from all the collections which the GWL had already in its possession. The Lesbian Archive and Information Centre (LAIC) came to Glasgow Women's Library in 1995 from London. It had originally been started in 1984 and 'contains the UK's largest and

²⁴Scottish Jewish Archive Centre Home page', *SJAC website*, <http://www.sjac.org.uk/index.html>, viewed on 6/6/11

²⁵All information taken from interview with Fiona Frank or from – 'About Hannah Frank', *Life of Hannah Frank, Jewish Artist and Sculptor from Glasgow*, http://hannahfrank.org.uk/pages/about_hannah.htm, viewed 28/6/11

most significant collection of materials about lesbian lives, activism and achievements.²⁶ To begin with LAIC was very much kept as a separate entity. However due to space and staff, the collection has now been housed with the rest of the archive.

The reason for the choice of these specific collections and archives is relatively simple – people. Each archive and collection has had various different people involved in them throughout the stages of their life-cycle. Indeed, in a description of LAIC on the website, it states 'the collection has been largely donated and there have been scores of women involved in managing its projects, volunteering and contributing their time, expertise, visions and energies.'²⁷ Here one can plainly see that this collection has had the input of many different people and through the understanding of this collection, it is necessary to acknowledge the diverse relationships present within it. In addition, we must recognize the influence this has had on the collection. Moreover the GWL itself is a hub of activity and enjoys the diversity of all the different women who have touched and been part of the Library.

The Scottish Jewish Archive Centre also acknowledges the range of people who have had their influence in the shaping of the archive. Having no permanent, full time staff, the archive relies on the hard work of volunteers and others who juggle their own full time employment as well as the responsibilities they take on at the archive. This means that over the years, decisions have been made by various, different people and as such the archive has been shaped in many ways. So too with Hannah Frank's collection. Hannah and her husband, Lionel Levy are at the centre of the collection but through examination of the material, one can see the wide ranging relationships which emanate from them and how this has changed the way in which their collection has come together.

²⁶'The Lesbian Archive', *Glasgow Women's Library website*, <http://www.womenslibrary.org.uk/collection/laic/>, viewed 28/6/11

²⁷'Library History', *Glasgow Women's Library website*, <http://www.womenslibrary.org.uk/aboutgwl/gwlhistory/> viewed 6/6/11

Chapter 1 – The Hannah Frank Collection and the Scottish Jewish Archive Centre

About a year before the Scottish Jewish Archive Centre opened in 1987, an active step was taken to begin collecting material which would become the archive. The very fact that the Jewish community in Glasgow was shrinking, prompted the need to create a resource which documented Jewish history and not allow it to simply be lost. In a interview with Harvey Kaplan²⁸, the Director of the Archive, he stressed the importance of having an archive dedicated to Scottish Jewish history as it is not only important for Jewish people in Scotland but for Scottish history in general. As Bruce Dearstyne comments, 'Records are extensions of the human memory, purposefully created to record information, document transactions, communicate thoughts, substantiate claims, advance explanations, offer justifications, and provide lasting evidence of events.'²⁹ By creating an archive which allows the Jewish community to document their past, it provides an opportunity for that community to engage with events of the past and further understand their part in Scottish Jewish history. By having

²⁸All the following information is taken from interview with Harvey Kaplan on 15th June 2011, with thanks to Harvey for his permission to use said information.

²⁹B W Dearstyne, *The Archival Enterprise: Modern Archival Principles, Practises and Techniques*, (Chicago., London, American Library Association, 1993), p1, viewed - http://www.archivists.org/glossary/term_details.asp?DefinitionKey=54 , on 15/8/11

this special repository, Kaplan admitted that he believes this has led to more people being comfortable with depositing their material than if it was a national institution. Being housed in the synagogue, the archive is an active part of the community and has only really come about due to the passion and effort on the part of Harvey, Deborah Haase and the countless other volunteers who have donated their time. However, from this passion and sense of community, Harvey feels that this has given them the freedom to shape the archive as they want. They can actively encourage members of the community to donate. If unsure of what to give, Harvey suggests that they should donate what represents their life best. He admits it's not necessary to document every day of someone's life but that they want to represent a long sweep of a lifetime and be the most representative they can be. By allowing the person to make this decision, Harvey is allowing them to play a part in shaping the archive. They are at the same time, representing themselves through the material but also documenting their decision making process which is of equal importance. Ketelaar suggests that 'each activation leaves fingerprints that are attributes to the archive's infinite meaning. The archive is therefore not static, but a dynamic open-ended process.'³⁰ Through their choices, we can learn more about them as a person and understand where their motivation comes from. This in turn keeps the archive in a state of flux, bringing in new dimensions and meanings to how the archive is understood.

In terms of an acquisition policy, Harvey states that they do not really have one. However this does not mean they will simply take anything and everything. Harvey very much feels it is about gut instinct but also taking on board practical constraints such as space and time. Again, it is about choosing that which best represents the experience of the person or of the organisation. Or indeed admitting if the material is best placed elsewhere. By

³⁰Eric Ketelaar, '*Cultivating archives: meanings and identities*', *Archival Science*, article available online before print publication, 22nd June 2011, p11, viewed - <http://www.springerlink.com/content/b268186748544728/fulltext.html> , on 8/8/2011

remaining quite open to any types of material, Harvey is essentially allowing the archive to be shaped without the restrictions of strict rules. Further allowing the archive to develop and grow from the decisions of those who deposit. Harvey admits that by not always adhering to standards but relying on his practical experience, it allows the archive to be idiosyncratic and he states that the archive would not be the same if it had not been developed like this. This attitude is also reflected in the cataloguing of the archive. Some collections will have more detailed catalogues than others. This is simply down to who undertook the cataloguing and how much time they had. Harvey knows that some archivists would not agree with this. Hartland et al. indeed suggest that standards allow us 'ways of identifying, classifying and describing them (documents) in order to manage their storage and preservation, assure their accuracy, reliability and authenticity, assist in their discovery, retrieval, dissemination and use.'³¹ Standards could be seen as restrictive. However by adhering to standards, we allow for meaningful access and for our archive to be understood in a more readily coherent manner. However Harvey sees this process as part of the discovery of the collection and as long as the collection is understandable at even the highest level then it allows people access but the chance to engage with the material as and when they want to. Each person involved will bring their own ideas of what constitutes a good description but this also leads to discussion and engagement with the material which Harvey wants to happen. As Gerald Ham comments 'But if he (the archivist) is passive, uninformed with a limited view of what constitutes the archival record, the collection he acquires will never hold up a mirror for mankind.'³² Harvey is indeed holding a mirror to mankind as he embraces all types of material and encourages engagement with the material.

Hannah Frank had always had involvement with the SJAC and had supplied drawings

³¹R Hartland et al, 'Documents' in McKemmish, S et al, (eds), *Archive: Recordkeeping in Society*, (Wagga Wagga, Centre for Information Studies, Charles Sturt University, 2005), p92

³²F. Gerald Ham, 'The Archival Edge', p13

to illustrate the newsletter it produced. Therefore, it seemed to be the natural home for her personal papers. In her collection, there are all of Hannah's diaries, all her letters and certificates and as per her will, her albums which she created herself. Her niece, Fiona Frank believes that Hannah threw very little away. In her younger years, Hannah purposely censored some of her diaries so her brothers would not find out about her boyfriends, using Greek letters mixed with the English alphabet. However Fiona states that 'I think later on when she was censoring them, I do think it might have been because she had a sense of herself... for posterity.'³³ Fiona also felt sure that her aunt 'saw herself as an artist and not just as a person.' Throughout her lifetime, Hannah clearly made the decision to keep her material and actively made decisions about what she kept. She also did not like to sell her original drawings and always kept the moulds for her sculptures. Hannah saw her sculptures as her children, as she had none of her own. Therefore she chose to create her legacy by collecting the material which reflected her life. Fiona also explained that Hannah repeatedly said that she wanted to leave footprints on the sands of time and she wanted to do this through her art and collection. This idea was extremely important to Hannah and Fiona even had this put on her gravestone. Caroline Williams echoes this idea, 'There is perhaps an increasing conscious desire to create and collect personal history too, based on the aspiration to leave some kind of a footprint or trace behind.'³⁴ Indeed in Hannah's case, this is what she has done and was moved to do. Obviously we cannot know for definite what motivated Hannah to make the choices she did. However the evidence in the collection itself, coupled with the insight of her niece, one can assume that Hannah very much intended for her material to be archived and used in the future. In addition, it is clear that Hannah's personal papers are only one part of her entire legacy of work but are in fact an integral part of the over-arching fonds of Hannah Frank. They serve as

³³Quote taken directly from interview with Fiona Frank on the 16th June 2011, with thanks to Fiona for her permission to use said information.

³⁴Caroline Williams, '*Personal Papers*', in Louise Craven,(ed.), '*What are archives? :Cultural and Theoretical perspectives : A Reader*', (Aldershot, Hants, Ashgate, c2008), p56

a base for the identity of Hannah as a person as well as an artist. In writing on museums, Pearce presents an idea that too relates to archives - 'collections are therefore both the product of a personal life... and a means of structuring that lifespan, of giving tangible form and content to the experience of time passing. They are an outward and visible sign of what otherwise leaves no trace upon the empty air, and it is this capacity of material to carry experience which makes it so dear to us. But they are not merely the memorials of time past. They have an active role in that they themselves provide the structuring principle for important aspects of our lives. They can serve as rites of passage which help us through periods in our lives, and create distinctions between one period and the next.'³⁵ Through Hannah's collection we see the personal remembrances of one lifetime which spanned one hundred years and many major events in world history. Exploration of Hannah's collection will not only indeed give us insight into the different periods of Hannah's life but moreover it will provide insight into how one person dealt with passing of time. In addition we can see that the creator's decisions are documented and in Hannah's case it is possible to see the active choices which she made and therefore give shape to her collection.

One cannot however overlook the roles that other people have played in the shaping of Hannah Frank's collection. Her niece Fiona Frank, for many years has taken an active interest in her Aunt Hannah's life and work. It was in 2001, when Hannah and her husband had to move to a nursing home that Fiona became involved. Hannah asked her to help to disperse her art through the family. However Fiona saw that this was not the best option and initiated contact with the Peter Scott Gallery at Lancaster University, which resulted in an exhibition of Hannah's work. Thankfully due to the space at the care home Hannah chose, her work was never dispersed. Some time passed and through certain circumstances, Fiona was able to put more effort into promoting her aunt's work and she made the vow to make Hannah Frank a

³⁵Susan M. Pearce, *'On Collecting : An Investigation into Collecting in the European Tradition'*, (Oxon, Routledge, 1995), p235/236

household name in her lifetime. In undertaking this role, Fiona increased awareness about Hannah and her work. When Hannah died in 2008, Fiona began to sort through her aunt's personal papers a few days later. She could see that there were groups of certain types of papers and she began to make choices of how the papers should be sorted – papers relating to art, to family and a throw away pile. However as Fiona jokes, not much was put on the throw away pile. Fiona herself admits that she does not like clutter and does not see the importance of her own material. However as she puts it, she 'can see the importance of making a memory for Auntie Hannah'. She actively chose to save and sort Hannah's papers as they provide an insight into Hannah's life. Through her decision to deposit not only Hannah's albums at the SJAC but also her personal papers, she chose to make Hannah's papers accessible and moreover usable for generations of people. Fiona's actions are clearly motivated from a notion of posterity. For her personally her aunt was an important person. However her choice to give her aunt's collection to the archive, shows that Fiona can see the importance of her aunt in a broader and more societal sense. Hannah not only was an artist but she was an artist in an era that not many people can still remember. Hannah's collection gives us a direct insight into an era which has long since passed. Through her work in promoting her aunt, she is actively making Hannah's collection relevant by sparking new or indeed renewed interest in Hannah and her life's work. Furthermore, Fiona herself has spent time at the archive, cataloguing some of her aunt's collection to increase accessibility and would like there to be a post graduate doctorate for her aunt's collection which she believes would stand to enhance her aunt's papers and give it new life. Fiona's continued physical and promotional involvement with her aunt's work, has given Fiona the opportunity to purposely shape how her aunt is presented to the world. Fiona's clear heartfelt devotion to her aunt is evident to anyone who meets her or even knows of the work she has done for her aunt. This passion is an obvious motivation for Fiona's actions and shows that emotion plays its part in how archives are

shaped.

Fiona in turn trusts the SJAC and its staff to keep the memory of her aunt alive but to further shape and encourage engagement with it. As previously discussed, the archive is mainly staffed by volunteers, which means many collections will have had several different people working on them. It is no different for Hannah's collection which has had both students of Information Management and Preservation and of History of Art working on it. Each of these people will have brought their influence to the descriptions and saw value in different material. This again plays its role in the shaping of the collection as depending on the student's area of study, their motivation will come from very different places. Whether this be an interest in Hannah's art, her place in history or indeed a general interest in archives of any kind. Despite these various motivations, the people involved in making these descriptions, will have the common motivation of wanting to enhance the collection for the use of others.

The care home which Hannah moved to in 2001, also played a pivotal role in ensuring the survival of Hannah's legacy. West Acres Care Home offers its residents space in an attic to house their possessions which would not fit in their rooms. Moreover, the care home offered to put Hannah's sculptures on display, sculptures which are still there now even after Hannah's death. This offer helped Hannah and her husband to decide to move there. The house keeper and manager of the home helped Hannah move all her possessions to the care home, essentially boxing up her whole life. Fiona acknowledges the fact the 'influence of that act' by the manager of the care home, allowed Hannah's legacy to remain whole and coherent. Matt Rodgers, the care home manager admitted that he was not artistically minded however he had been 'struck by the life they had had, a life you hear about only in books.'³⁶ He knew Hannah was very worried about being separated from her art and therefore decided he would help her move. If there had not been the space or indeed if Matt had not personally helped Hannah

³⁶Quote taken directly from interview with Matt Rodgers on the 22nd July 2011, with thanks to Matt for his permission to use said information.

transport her books, diaries, art, including around 300 printed copies of 16 different prints and heavy bronze statues, and letters and papers then the collection may well have been lost. This demonstrates that a person can be moved to help another and with that decision to help, comes a great result. Once again, motivations can be influenced by different factors. However this act shows that personal attachment is not necessarily present, for Matt did not previously know Hannah or her husband, in order for someone to see the need to help to ensure the survival of a collection. Indeed in the case of the Matt and the housekeeper of the care home, it is clear their motivations came from a sense of posterity for the Jewish community but for the art world too. Moreover from a the sense of wanting to help an old woman remain with her possessions which she had treasured her whole life. In helping Hannah maintain her legacy, this ensured its survival for the future.

It should also be recognized the presence of non-professionals in the shaping Hannah's collection and legacy. The importance of her collection is not only evident to those of an archival background. Curral, Moss and Stuart state that 'collections do not come about as a result of chance or happenstance... more often they are a result of the choices made by individuals or groups of individuals.'³⁷ In the case of Hannah's collection, the people involved have decided to make choices which have helped shape how coherent and whole the collection has remained. Fiona herself suggested the idea that each person needs a champion or champions who will promote and support the legacy that someone leaves behind. Through the actions of these champions, it allows the identity of the person to remain alive. Through Fiona's involvement, she has helped her Aunt's collection remain relevant and of interest to a new generation of researchers.

Jacques Derrida writes about the notion that the archive is not only of the past but

³⁷Curral et al, '*What is a collection?*', *Archivaria*, 58, (2004), p135/136, viewed - <http://journals.sfu.ca.ezproxy.lib.gla.ac.uk/archivar/index.php/archivaria/article/view/12480/13594> , on 22/8/11

moreover of the future.³⁸ Hannah's collection is a true representation of this idea. Although her material is from the past, the possibilities that it presents are endless. Both Harvey Kaplan and Fiona Frank acknowledged the fact that Hannah's collection gives scope to a wide range of research interests from religion and art to women and gender issues but moreover gives an insight into the history of Glasgow from the 1920's. The diverse nature of the collection is what allows for much interpretation and research possibilities. Eric Ketelaar sees that 'the archive as 'the repository of meanings', the multilayered, multifaceted, meanings hidden in archivalization and archiving, which can be deconstructed and reconstructed, then interpreted and used by scholars, over and over again. We read today other things in the archive, than the next generation will read, and so on *ad infinitum*.'³⁹ It is also this possibility to interpret and gain different understanding from the collection which too stands to shape the collection now and in the future. Each researcher will come with their own set of intentions and use the collection in their own way. This continuation of use then will allow the collection to develop and change with time. Already Hannah and her legacy has stimulated research and produced work. An International Conference 'Art, Religion and Identity' , was held at the University of Glasgow, which invited speakers to take inspiration from Hannah's life and work. A poetry competition derived from Hannah's work also took place and resulted in a book of poetry being published. One can see that Hannah, her life and work continues to be inspiring and each of these events only stands to influence her personal collection. With every nod of recognition for Hannah, her collection takes on new meaning and importance. Sue McKemmish discusses the idea that personal archives are useful to us if they take on the 'role of transforming 'evidence of me' into evidence of us.'⁴⁰ From Hannah's collection, we are

³⁸Jacques Derrida, '*Archive Fever: A Freudian Impression*', (Chicago, University of Chicago Press, 1998), p16/17

³⁹Eric Ketelaar, '*Tacit Narratives: The Meaning of Archives*', *Archival Science*, 1(2001), p139, viewed - <http://www.springerlink.com/content/7t4500m23558j16v/fulltext.pdf> , on 6/7/2011

⁴⁰Sue McKemmish, '*Evidence of Me...*' First Published in *Archives and Manuscripts*, 24 (1) 1996, viewed - <http://infotech.monash.edu/research/groups/rcrg/publications/recordscontinuum-smckp1.html> , on 3/8/11

given the opportunity to see the connections, relationships and community which Hannah was part of. Therefore we gain insight into the collective experience, yet from a personal level. We experience how life was like for a particular member of a community which feeds into the bigger picture and evidence of the collective. Furthermore one can acknowledge the influencing factors which allowed Hannah's collection to be what it is today. As Harvey Kaplan commented about the SJAC, it would not be what it was today, if it had not been able to take the path it did. With the Hannah Frank collection, it would not be what it was today if the people involved had not made their choices and took actions which helped mould and shape it. Hannah is at the centre of network of people and from acknowledging the various people who also played their part, then we can begin to understand her collection and what it means at a deeper level.

Chapter 2 – Glasgow Women's Library and Lesbian Archive and Information Centre

Following from the success of Women in Profile and the obvious need for an organisation with a vested interest in women and documenting their lives, Glasgow Women's Library was founded by Adele Patrick and Kate Henderson, along with the help of many other supporters. From the outset Adele admits that 'I was very motivated to think about filling this gap, perceived and real and palpably felt gap, in the visibility of women's lives, cultures and experiences.'⁴¹ She believes her motivation came from a genetic predisposition which attracts her to the idea of capturing and collecting materials. This coupled with a strong feminist ethic; Adele admits that from a place of naivety regarding local politics, she was able to push for the GWL to become a real project. As Flinn discusses in relation to the working class archive

⁴¹All the following information is taken from interview with Adele Patrick on 14th July 2011, with thanks to Adele for her permission to use said information.

created by a couple in their own house for the working class struggle 'not all community archivists are driven by such clear political and cultural missions but nevertheless most derive their commitment, passion and enthusiasm from a desire to document and record their own history and that of their communities, histories which are often absent from the mainstream archives and other heritage institutions.'⁴² In terms of the GWL, Adele very much felt that there was a clear lack of the documentation of women's lives and moreover active documentation. As Raymond Williams puts forward 'the significance of documentary culture is that, more clearly than anything else, it expresses that life to us in direct terms, when the living witnesses are silent.'⁴³ From not only a personal realisation of the value of her own history, Adele saw that many important and inspiring women were remaining invisible and silent due to historical structures already put in place by society. Therefore the the creation of GWL and its archive would provide people with the chance to engage with material which documented the lives of many different women. The role of the GWL for Adele was very much two-fold – an uncovering of hidden histories on one hand and on the other preserving and ensuring 'the visibility of contemporary and future women's work'⁴⁴. She came up against the fact that many people did not see the value of keeping such materials but Adele admits she had an intensified sense that the materials people wished donate were 'really important to keep.' Through Adele's determination and never ending dedication, the archive has become a vast resource of materials all relating to the documentation of women and their lives. However Adele also made it very clear that at times, it was not possible to take everything which they were offered or wanted to take. Indeed if they could have, Adele admits they would have collected on an infinite basis. For example, during the Women in Profile period, the personal papers of many of the Glasgow Girls artists were offered but due to lack of

⁴²A Flinn et al, *'Whose memories, whose archives?'*, p72

⁴³Raymond Williams, *'The Long Revolution'*, (London, Chatto & Windus,1961), p 49

⁴⁴Direct quote from Adele Patrick interview as above.

security on their premises, it meant that the offer had to be declined. The fact that this material was in jeopardy and very few people cared about its survival, Adele states that she has found at times that collecting is a 'traumatising experience.... if you feel strongly about stuff being saved and made accessible'. However she acknowledges the fact that they made decisions on an ad hoc basis and went with their gut instinct and from this the archive has been shaped by all the people involved in a very real way. With each donation, decisions were being made based on strong personal feeling but with a very real acknowledgement of the bigger society. Adele knows that her 'own subjectivity has had an impact on the collecting direction even if it's not written down anywhere.' This awareness of herself means that Adele is and has actively shaped the archive, using the network of her interests from feminism to music, from art to involvement in lesbian groups and development of Black Minority and Ethnic women's projects. She sees her eclectic experience as a positive for the Library and has allowed her influence to continue to bring new aspects to the Library.

The appointment of Hannah Little as archivist of the Glasgow Women's Library has also had its influence on the archive. Hannah is very much aware of the responsibility she has taken on to the community who has created this resource⁴⁵. In addition, she acknowledges the ad hoc nature in which the archive has come together. A nature which has come from the motivations of the creators, whether they be political, historical or personal motivations. She is not trying to change the direction of the archive but instead is embracing its nature and where it has come from. A major aspect of this is the development of an acquisition policy. Hannah highlights the fact that she has written the policy alone and that this is not acceptable for the GWL. The archive was created by a community for that community but further to document themselves in historical terms. Therefore input from those involved is very important aspect for Hannah. As Gerald Ham suggests 'their (archivists) first task is to

⁴⁵All the following information is taken from interview with Hannah Little on 25th June 2011, with thanks to Hannah for her permission to use said information.

develop a repository acquisition policy that defines the institution's role in contributing to a larger documentary heritage.⁴⁶ To ensure that the acquisition policy does tally up with the aims of the GWL, Hannah is continuously working on writing a policy which does just that and furthermore acknowledges the many different individuals and groups who have created the materials which the archive consists of and therefore they should have input into what the acquisition policy states. Both Hannah and Adele have come up against the argument that a place such as the GWL should not exist and has no value based on the assumption that by being specialist, they are excluding others and creating an exclusive organisation. However as Hannah points out, the point of the GWL is to be exclusive but furthermore to provide a place where women can feel safe and to provide a resource of information which is not available elsewhere. The GWL is justified in that the community wanted it and actively chose to create it therefore is a genuine movement fuelled by the enthusiasm of those involved. The very people who chose to document their own histories and moreover recognize the worth of other women's histories, then shape the archive with their choices. As their choices and further reactions to situations influence what material was created and then went on to make up the archive. Both Hannah and Adele too have directly made choices in how the archive has come together by actively seeking out material to be placed in the archive and further dealing with material which people wish to deposit. In addition, the various volunteers who spend their time cataloguing and working on preserving the archive for the future bring their own influence to the material in how they describe it and chose to arrange it. Spending time at the library, one is submersed in an ethos of true dedication to the GWL and what it stands for. Hannah admits that it is 'a good impulse to want to collect everything in some but it's

⁴⁶F. Gerald Ham, ' *Selecting and Appraising Archive and Manuscripts*', (Chicago, Society of American Archivists, 1993), p14, cited in Ian Johnston, ' *Whose History is it anyway?*', *The Journal of the Society of Archivists* 22, 2, (2001), p218, viewed - <http://web.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=3&hid=18&sid=a835c98e-9f8c-4fb4-9f92-1ff70e67d121%40sessionmgr13> , on 22/8/11

unrealistic.' By instead providing Life Long Learning which encourages women to learn and engage with women's history and current issues, moreover by providing the opportunity to study literacy and numbers to give women confidence in themselves, and choosing to actively be involved with the community, the women at the GWL each bring their own influences to the archive and collections. For example Hannah explained a recent workshop she took, which allowed women to consider the possessions and traditions which were passed down to them through their mothers and grandmothers. By allowing the women to consider this and record their remembrances, the GWL is not only actively capturing history but giving the women a chance to reflect on and shape their own legacy. As Hannah remarked 'there are a lot of silences within people's lives'. It sometimes can be about what we do not inherit or keep which has the most importance. However by acknowledging this need to capture and provide the opportunity to reflect and consider, as well as ensure the survival of women's history, they are providing an ever- growing and developing source of history.

As with the GWL, the Lesbian Archive and Information Centre (LAIC) began due to the recognition by a group of women that there was a distinct gap in the documentation of women and their lives. Lynn Abrams discusses the fact by accepting one over-arching narrative of women's history leads to 'a flattening or smoothing out of the complex chronologies of women's historical trajectories and experience.'⁴⁷ Therefore Jackie Foster and Becky Smith made the conscious decision to begin collecting to ensure that it was not only the mainstream narrative which was documented but the hundreds and thousands of different, complex and conflicting stories of women's experiences which did not conform to the pre-existing historical structures. Richard Cox states that personal records 'emanate from purposes that are important, in many cases crucial to how someone comprehends the meaning of their

⁴⁷Lynn Abrams, '*The Unseamed Picture: Conflicting Narratives of Women in the Modern European Past*', *Gender and History*, vol. 20 no.3 (2008), p630, viewed - <http://web.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=3&hid=112&sid=afe2b50b-0bc5-4d35-93b4-a87d0a707744%40sessionmgr115> , on 22/7/2011

life and their position in the present time place and society.⁴⁸ The women involved were very aware of their own histories value and knew what it meant to capture this information for their own understanding but for furthermore future generations of women who wished to gain insight into the particular era that these women were part of. The LAIC, like GWL, was founded as a reaction of the political and cultural environment of that time and as such these factors play their part in how the collections are understood. The political and ethical opinions of the women involved shaped the types of material which were included such as material of quite a radical or sensitive nature. Sadly due to the environment of the time – there was no funding to be had which meant rent could not be paid and volunteers to help were scarce - quickly the women involved could not cope with the amount of material they had collected and the organisation had to be disbanded. Thanks to an article in a paper regarding the closure and an impromptu meeting of Adele and other Library women, it was decided that GWL would make a bid for the LAIC. Thus began GWL's connection and therefore influence into the fate of the LAIC . Other places were considered as possible new homes for the resource. However as both Adele and Hannah explained, practical and academic barriers would have been present in other repositories. For example Sussex University was one such option. There, the resource would have not been guaranteed immediate access or indeed anyone to put effort into making it accessible. Moreover how access was governed could not be assured. Sensitive material such as materials written for 'Women's eyes only' may have been displayed with other material. This is a very controversial idea and one which has sparked much debate. By marking the material for 'women's eyes only' means that men are then excluded from the use of them. However as Jeska Rees discusses in her article regarding the Women's Liberation Movement, many of the women who wrote this material and deemed it as such, did so as a reaction to the time they were part of. Therefore 'to consider these stories to be public now in

⁴⁸Richard J. Cox, *Personal Archives and a New Archival Calling: Readings, Reflections and Ruminations*, (Duluth MN, Litwin Books, 2008), p141

a way that they never were when distributed within Women's Liberation Movement would constitute an insensitive and unethical treatment of the individual women concerned.⁴⁹ As with the material which is part of the LAIC, the input of women from the past has to be respected. Furthermore access may have only been granted to those who were considered, as Hannah succinctly puts it 'bona-fide academics.' These influencing factors would not have stood to shape the collection in a positive manner. Instead it would have had a negative impact on the collection, decreasing accessibility and moreover the chance to develop and expand – something GWL could offer.

A strong trait of the LAIC is its wide ranging scope. As Adele comments 'it didn't have its feet in the 19th century like the Fawcett Society', however the collection does span some 80 years with one of the oldest items dating from 1928, an original copy of 'The Well of Loneliness' by Radclyffe Hall. This book was deemed obscene by the court and most copies were recalled and burned. The material is very much a United Kingdom wide collection with material from Bradford, York and Scotland. Due to the diversity of the collection, the collection has had much input from again a diverse range of women. The LAIC had volunteers of its own and then each collection which came in came in from yet another group who actively shaped and chose the materials which made up their collection. Many of the collections were created due to a political impetus which inspired those involved to campaign for their rights or for others. For example there is much material relating to Clause 28. When this amendment was made, many gay and lesbian people felt they could not accept this. The people who then created the material were clearly motivated by not only personal emotion but a sense of politics and ethics. These strongly held political views are major influences in how the collection of material came together and must be recognized in order to gain deeper

⁴⁹Jeska, Rees, ' 'Are you a Lesbian?' Challenges in Recording and Analysing the Women's Liberation Movement in England', *History Workshop Journal*, no 69, (2010), p180/181, viewed - <http://hwj.oxfordjournals.org/content/69/1/177.full.pdf+html> , 25/7/11

understanding of said material. Another example is Arena 3, the first lesbian and bi women's magazine. As stated on the GWL website 'Lesbian women took advantage of their invisibility in the eyes of the law to publish the first British magazine to address the interests of gay and bi women.'⁵⁰ The choice of the government not to recognize the power of lesbian and bi women, allowed these women produce a source of unifying strength for them to share in. In each copy of the magazine, there was also an insert for personal ads. This further gave the women a way of meeting one another in a safe way which was not possible in every day society. Each of the women, who contributed to this magazine and even those who chose to subscribe or just read it, had their own influence in this network of people. This in turn is then influenced by those who purposely chose to keep copies. This magazine represented an outlet for many women perhaps who lead a dual existence and for those who were out, it was liberation. All these representations and choices have then fed into what the magazine means in terms of the collection. It is clear that very personal emotions and feelings have shaped how this part of the collection has come together. As Eric Ketelaar articulates 'social, cultural political, economic and religious contexts determine the tacit narratives of an archive.'⁵¹ Each of the people involved throughout the lifetime of this collection has added their own experience to the collection, enhancing the narratives and adding new depths to the understanding of the archive.

It is however necessary to look beyond those who have had direct contact with the archive. Adele articulated the idea of the 'imagined community and a broader investment in the idea of the archive by women who never visited.' This community of women who depend on the archive as an idea or a notion of security for them plays its role on the collection. Their expectation of what will be present in the collection is an extremely huge responsibility for

⁵⁰Lesbian Archive and Information Centre Timeline,' *Glasgow Women's Library website*, <http://www.womenslibrary.org.uk/laic/laictimeline/decade1960s.html> , viewed 22/7/2011

⁵¹ Eric, Ketelaar, ' *Tacit Narratives: The Meaning of Archives*', p136/137

the GWL to now take on. As Adele admits, many people will expect there to be 'an encyclopaedic collection but which is meaningful to each of them.' However as Ken Burns highlights 'story, memory, anecdote, feeling, these emotional connections become a kind of glue which the most complex of past events stick in our minds and hearts permanently a part of who each of us is now.'⁵² The LAIC provides a resource for many women which they have no need to see or use but in which they have an immense amount of trust to document their community's history but still have an element of personal experience. It acts as an 'imaginary depository for their hopes and dreams'⁵³ which allows them personally not to keep everything which they consider important but that somewhere the material is being preserved.

Furthermore, this expectation influences and shapes the collection as each woman has their own specific expectation of what an archive should be and should deliver. Adele admits that it is 'a field rich with schisms' and moreover is full of 'contested memories of what happened.' Sometimes the voices which come through strongest in a collection will not be the true representation of what everyone at that time felt and thought. However, due to the fact that as yet GWL does not yet know everything which is present in the collection then they cannot be sure of what is or is not represented. However Hannah acknowledges that she very much feels she has a responsibility to 'connect the community with their material.' In doing so, Hannah will gain a better insight into the material which they have. Moreover by allowing volunteers the chance to work on the LAIC and indeed other collections, Hannah is increasing the knowledge pool of what is part of the collection. The volunteers themselves also bring their interpretation and expectations of the materials which again feeds into the shaping of the collection. Indeed the move of the LAIC to GWL has stood to enhance the collection. In many

⁵²Ken Burns, 'Four o'clock in the Morning Courage' in 'Ken Burns's *The Civil War: Historians Respond*' R, Brent Toplin (ed), (New York, Oxford University Press, 1996), p160 cited in Richard J. Cox, 'No Innocent Deposits: Forming Archives by Rethinking Appraisal', (Lanham, Maryland, Oxford, The Scarecrow Press Inc, 2004), p78

⁵³Direct quote from interview with Adele Patrick.

cases, when a collection is moved from its original location, it can lose context and comes to an end in terms of expansion. However, the move to GWL has allowed LAIC to continue to develop and grow. On the GWL website, there is a request for donations to add to the collection. In addition, there is now the 'History on Wheels' resource available. This allows people within the community the opportunity to use and engage with some of the materials from LAIC and provides a guide to fuel discussion around the materials. By continually working on enhancing the collection and moreover learning about the collection then Hannah is acknowledging the complex nature of the collection. Lynn Abrams states that 'we need to think about how to juxtapose different narratives derived from different contexts in order to do justice to the variety of experiences we uncover.'⁵⁴ In relation to the LAIC within the GWL, then just this notion is being embraced. Each of the women who over the years has directly or indirectly been involved with the collection is being taken into consideration in order to acknowledge their influence. This therefore allows for a deeper understanding of not only the material but further how the archive has been shaped.

The real and imagined community bring yet another level to the collection and what is expected of it. For many of the women, whether active users or not, the archive provides a place of activity and a sense of community. For many years the LAIC was home to LIPS, a group for young lesbians. This allowed young women to come together, chat, have fun and for many their first opportunity to see lesbians being represented in posters, books, magazines and other archive material. Parties and events were held in the archive in amongst the material, a thought that now haunts Adele. However by allowing this to happen, it gave the women a chance they would have never necessarily had before. Adele views this opportunity as 'a locus for very important, real life experience' and recognizes the fact that it allowed the women to engage with the collection and furthermore to take pride in being part of a hub of

⁵⁴Lynn Abrams, '*The Unseamed Picture: Conflicting Narratives of Women in the Modern European Past*', p631

activity and friendship. Indeed when defining the meaning of community archives Flinn suggests that 'the defining characteristic of community archives is the active participation of a community in documenting and making accessible the history of their particular group and/or locality *on their own terms*.'⁵⁵ By allowing this active engagement with the archive, GWL was encouraging the LAIC to continue and grow directly on these women's term, the very people who the archive is created by and is for.

Chapter 3 – A Human Connection: the Wider Significance of the Scottish Jewish Archive Centre and Glasgow Women's Library

Taking inspiration from Hugh Taylor, Terry Cook states that 'archives... are an open window on our common humanity. They link the human beings,... to the psychological need to remember and to forget, to our animating stories and deep myths... Archives touch our souls.' When one considers such a statement, one can look to special-subject repositories and community archives, such as the Scottish Jewish Archive Centre and Glasgow Women's Library for examples of this. Both these organisations were built on the foundations of a community's desire to document their histories and not to simply let them disappear into the ether. However with further exploration, it is clear that while the GWL developed from a strong politically charged impetus with thoughts to history and society and women's place in

⁵⁵A Flinn et al, *'Whose memories, whose archives?'*, p73

both, the origins of SJAC lay in a community's concern with its history with a view to a more organic collection of material. The original motivations for each has went onto influence how each has developed its own distinct character and aim. Nevertheless, the common thread through both organisations is very much the involvement of people in various capacities as creators, collectors, archivists, volunteers, members of the said community and indeed of the imagined community. Every person who has been involved with each archive has brought their own unique thoughts and motivations and this is what allows archives to move forward and develop. Eric Ketelaar presents that idea that archives need to be cultivated⁵⁶, that is to be discussed, argued over and thought about. Urs Fuhrer states ' meaning... is not simply fixed, but rather has an existence in and through a process of cultivation, a process involving the development of some artifact or habit of life due to care, inquiry or suffering.'⁵⁷ In terms of both the LAIC and Hannah Frank's collection, this has been a process spanning years which has allowed the collections to become what they are today and moreover to be understood in terms of what they mean for the people involved and further society. The people themselves give meaning to the material they create and collect and in turn it is necessary for us to understand the people and the community they are part of. Flinn recognizes the importance of community archives and notes that they 'have the potential, if supported and preserved, to have an impact in diversifying and democratising heritage.'⁵⁸ However he also further states that 'we need to recognise and problematise these ideas.'⁵⁹ We cannot simply accept community and special-subject repositories on face value. One issue Flinn discusses is the fact that some community archives can be just as exclusive as mainstream archives. They are

⁵⁶Eric Ketelaar, '*Cultivating archives: meanings and identities*',p10

⁵⁷Urs Fuhrer, '*Cultivating minds: identity as meaning making practice*' (London, Routledge, 2004), p90 cited in Eric Ketelaar, '*Cultivating archives: meanings and identities*', p10

⁵⁸Andrew Flinn, '*Community Histories, Community Archives: Some Opportunities and Challenges*', *Journal of the Society of Archivists*, 28, 2, 2007, p165, viewed - <http://web.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=3&hid=12&sid=97c4b9dd-9149-452d-a203-298e2acc7b29%40sessionmgr4> , on 09/08/2011

⁵⁹Andrew Flinn, '*Communities Histories, Community Archives*', p165

created by one group for one group. However it can be argued that community archives are justified in themselves by the very fact the community wanted them. When one thinks in terms of the Jewish community, the impetus for the SJAC came from the fact that community was shrinking but had an important place in Scottish history which could have been lost. Flinn explains that the movement to record Jewish history came from a want 'to document both the distinctiveness and unity of the Jewish community (often with the result of ignoring or marginalising difference within that community) as well as a more 'defensive' instinct to demonstrate their place in and contribution to wider society.'⁶⁰ Harvey Kaplan echoed this position when he suggested that it was important to remember that the Scottish Jewish community and its history is not a stand alone history but embedded within Scottish history too. This, he feels, allows the SJAC to remain relevant but moreover significant for not only the Jewish community but for Scotland's people in general. In relation to the GWL and indeed the LAIC, much of the material has been collected because Adele Patrick suggested it was 'associated with organisations that were quite fragile or just closed.' Linda Henry reiterates this when she suggests that 'Many associations, pressure groups, protest organisations or alternative institutions will have short lives.'⁶¹ Adele explained that the records of Glasgow's Lesbian Line, a phone line for women to receive advice, were found in bin bags on the street and rescued by the GWL and now have a place in the LAIC. The service closed down quickly and the records simply disposed of. Due to the nature of organisations like these, they, as Ellen Brinton commented 'exist for action, not for their roles in history.'⁶² The service could no longer operate and the records were therefore considered unnecessary. If it was not for the GWL recognizing their worth for history then whole collections of important material would

⁶⁰Andrew Flinn, '*Communities Histories, Community Archives*', p157

⁶¹Linda J. Henry, '*Collecting policies of Special-subject repositories*', *The American Archivist*, 43,1, 1980, p62, viewed - <http://archivists.metapress.com/content/375115311118078/fulltext.pdf> , on 10/8/2011

⁶²Ellen Starr Brinton, '*Archives of Causes and Movements: Difficulties and Some Solutions as Illustrated By the Swarthmore College Peace Collection*', *The American Archivist*, 14,2, 1951, p148, cited in Linda J. Henry, '*Collecting policies of Special-subject repositories*', p62

simply be lost. Despite being created for a specific community, the material allows us all an insight into the issues lesbian women had to deal with at the time and what the service could offer them in terms of advice and support. Material can be collected for and shaped by a community but have significance to the wider society. As Linda Henry advocates 'Rich possibilities exist for special-subject repositories, opportunities through which they can document their universe actively, cooperatively and imaginatively.'⁶³ The purpose of community archives and special-subject repositories is to collect a specific type of material. Material which otherwise could either be ignored by the mainstream archives or simply not accurately portrayed. However this does not necessarily equate with being exclusive and exclusionary or indeed should exclusive have negative connotations. The material is exclusive to that community by being created by them. However this does not mean that this excludes all others from the use or the ability to relate to the the material. Places like the SJAC and GWL are creating spaces in which people have the opportunity to delve into a community and learn and experience its history from the material created by the community itself. Flinn proposes that 'Black history, or Lesbian, Gay, Bisexual & Transgender (LGBT) history, or women's history, or Jewish history, or steelworkers' history, or a village history is important not only for those groups but impacts on all our stories, and together they make up an inclusive national heritage, our national histories.'⁶⁴ Community archives play their role as much as mainstream archives in allowing people to understand their own history and moreover the history of their peers who belong to other real or imagined communities through active engagement with the said community. By the acknowledging the importance of a community documenting and preserving their own history and not treating this as exclusionary, we can instead learn much from this material.

From study of both the LAIC and Hannah Frank's collection, it is evident that the role

⁶³Linda J. Henry, '*Collecting policies of Special-subject repositories*', p63

⁶⁴Andrew Flinn, '*Communities Histories, Community Archives*', p152

of the archivist and indeed non-archival professional must too be acknowledged and perhaps in a way which has none been so prevalent in the past. Roger Ellis, the president of the Society of Archivists in 1965 in his presidential address, discussed what it meant to be an archivist and in opposition to a historian. He notes the 'the solemn warnings delivered to young entrants into the profession (of archivist) that historical research is now forever beyond their reach.'⁶⁵ However he then goes on to discuss the notion that archivist and historian are 'Basically ... engaged upon the same task, which is to discover and convey the truth about events and personalities and issues of the past; to isolate and arrest from the flux of time some point or area of human experience.'⁶⁶ He acknowledges the fact that archivists too have their part in the creation of history. In comparison to 50 years previously when the historian, G M Trevelyan stated that we must 'Let the science and the research of the historian find the fact and let his imagination and art make clear its significance.'⁶⁷ At this time, clearly very little was credited to the archivist in the discovery of history and they were merely gatekeepers and facilitators of knowledge but not discoverers or creators. The anonymity of the archivist was the norm at the time and indeed to today in many corporate or large archives, acknowledgement of the archivist's own actions within the collection remains hidden. However in studying community archives, one can see that archivists are still gatekeepers of information, yet their role has developed. Now they are an active part of the archive and how it functions and develops. Michael Moss describes the archives as ' a place of 'dreams' of re-enactment for both the user and the archivist (curator) who together always are engaged either passively or actively in the process of refiguration that is never ending.'⁶⁸ The archivist too

⁶⁵Roger H Ellis, '*The British Archivist and History*', *Journal of the Society of Archivists*, 3,4,1965, p155, viewed - <http://dx.doi.org/10.1080/00379816509513839> , on 10/08/2011

⁶⁶Roger H Ellis, '*The British Archivist and History*', p159

⁶⁷Cited in Roger H Ellis, '*The British Archivist and History*',p160

⁶⁸Michael Moss, '*Opening Pandora's Box: what is an archive in the Digital environment?*', in Louise Craven, '*What are Archives, Culutral and Theoretical Perspectives: A Reader*', (Aldershot, Hants, Ashgate, c2008), p83

uses the archive to place themselves within their time and community. By engaging with the material and the creators, the archivist feeds their own opinions and motivations into how the archive is shaped, from how they describe and catalogue the material to how they actively chose what should become part of the archive.

With regards to the LAIC at GWL, it is through the experiences of women who created the material in which we gain context into why and how the material was necessary. From personal experience of watching a new collection being brought into the GWL, one can see the value placed upon understanding the donor and in this case the creator of a lot of the material. The stories attached to many of the objects come directly from the creators own personal experiences and Hannah Little very much sees the need of documenting this in order to provide a deeper understanding of the material. If one was to remain simply the gatekeeper of information then much can be lost in terms of context and connection to the material. Instead asking questions and remaining in contact with creators and depositors give the GWL a fuller understanding of the material they are acquiring. While talking to Adele also, it is clear that Adele's personal involvement with the acquisition of much of the material, gives her an in-depth understanding of archival material from who created it, where it came from and why it was created. Despite her non-archival background, Adele recognizes the value of stories and context of collections. Therefore in turn, it is necessary to acknowledge the value of Adele's knowledge for the archive. In terms of the Hannah Frank collection, we must also recognize the role of the non-archival professional. Despite not coming from an archival background, it is thanks to Harvey and his links within the community that much of the material has made its way to the SJAC. Hannah herself chose to keep her material for the future as she was aware of herself as not only a person but an artist of her time. Her niece Fiona then became the champion for her collection and legacy. Within community archives, one can see that both the archivist and non-archival professionals play their role and this role

must be acknowledged. By understanding their backgrounds and motivations, then we can learn more about the archive and collection and how they are brought together. Perhaps the recognition of the archivist as the creator and shaper of history as well as the historian is a necessary step in the development of how we view archival practice.

Another step which could also be of great importance in the future of the archive is the recognition of the archive as a social space. As discussed, the role people play in how archives come together and are shaped is a significant one. Therefore it may be necessary to acknowledge community archives as an example of how archives should be in the coming years. If one is to consider libraries at the moment, it is evident that library professionals wish to an extent to repackage what a library means in terms of a social space. As stated in the JISC Libraries of the Future report in 2009, 'libraries must rethink the way they work and the way that they support learning, teaching and research.'⁶⁹ For instance in the University of Glasgow Library, the floors are split in a traffic light system, indicating to students how social they can be in terms of talking, working in groups and even eating at their desks.⁷⁰ The lower levels act as the most social spaces, incorporating a cafe and learning space in one. The library is aiming to create an atmosphere of learning but with a feeling of less restrictions which would have been present in the past. This is new development for the University of Glasgow. However one can see other university libraries have embraced this innovation for several years such as the Saltire Centre in Caledonian University⁷¹. The building was purpose built to ensure both social and private learning. In their study of libraries in Canada, Given and Leckie state that 'the library provides a public space in which individuals may engage in a

⁶⁹JISC Communications and Marketing, '*Libraries of the Future*', July 2009, p3, viewed - <http://www.jisc.ac.uk/media/documents/publications/lotfbrochure.pdf> , on 18/8/11

⁷⁰University of Glasgow Library News', *Glasgow University website*, http://www.gla.ac.uk/services/library/librarynews/headline_175430_en.html , viewed on 12/8/11

⁷¹JISC InfoNet – Glasgow Caledonian University Case-study, Success Factors', *JISC InfoNet website*, <http://www.jiscinfonet.ac.uk/infokits/learning-space-design/more/case-studies/gcu/success> , viewed on 17/8/11

range of social and informational activities.'⁷² By encouraging students to use the library as both a place of learning as well as a place to meet and engage with others, the library is moving forward as the world of technology progresses and changes the way we learn. As Bryant et al. comment that libraries as a 'social space has its role, too, especially in the context of current developments in learning and undergraduates' use of new technology.'⁷³ This concept of the library as a social and learning space is something which too could translate in terms of archives. The ability to learn about one's own community and indeed one's own identity is possible through the records within an archive. Rose comments that 'human beings are not unified subjects of some coherent regimes of domination that produces persons in the form which it dreams.'⁷⁴ This statement notes that we are all our own person and although we are influenced by society, we must learn to understand ourselves in our own terms. Moreover is it necessary for us to begin to understand ourselves first in terms of our community before in terms of society. Halbwachs states that 'society from time to time obligates people not just to reproduce in thought previous events of their lives, but also touch them up, shorten them or to complete them so that however convinced we are our memories are exact, we give them a prestige that reality did not possess.' This expectation of society for us to remember in specific ways does not lend well to our ability to understand our own identity. In the political environment of the present, we are all encouraged to be part of the 'Big Society', however the expectations of this do not necessarily benefit us directly. Instead it may be necessary to think of the 'Small Society'. An awareness of our roots allows us to understand who we are as part of the community we belong to, whether that be locality, gender, sexuality, political opinion,

⁷²L M Given, G J Leckie, 'Sweeping" the library: Mapping the social activity space of the public library', *Library and Information Science Research*, 25, (2003), p365, viewed <http://www.ugr.es/~alozano/Translations/SweepingtheLibrary.pdf> , on 12/8/11

⁷³J Bryant et al, 'Academic Libraries and Social and Learning Space: A case study of Loughborough University Library, UK', *Journal of Librarianship and Information Science*, 41, 1, (2009), p16, viewed - <http://lis.sagepub.com/content/41/1/7.full.pdf+html> , on 12/8/11

⁷⁴Nikolas Rose, 'Identity, Genealogy and History', p319

or religion. By focussing on the community which we are part of or simply have interest in then we can begin to place ourselves within wider society and use this understanding to help develop our community. Flinn heralds the fact that community archives and special-subject repositories 'offer us ways into writing histories with 'thick description' which better reflect the complexity and multiple identities of British society, past, present and future.'⁷⁵ They do this by having direct engagement with the community and moreover are fuelled by the community itself. The material created comes from the very people in the community which means the material remains relevant but moreover represents all aspects of the community. Even if as Lynn Abrams suggests 'we are creating a patchwork of contiguous and sometimes competing histories which may be resistant to over-arching narratives of continuity and change'⁷⁶, then the conflicting voices which can be heard in an archive do not have to be considered a negative for an archive but instead provide a rich resource which allows for an all-encompassing view of a community. As previously discussed, the LAIC offer 'History on Wheels' to groups which gives them the chance to directly engage with material from the archive. This gesture of outreach into the community gives the LAIC and GWL a presence within the community and encourages women to realize the value of having such a resource as LAIC and indeed the GWL and perhaps will lead to the generation of new material. This is also something the GWL does through its oral history projects which encourages women to share stories of their backgrounds and lives in Glasgow. Mason and Zanish-Belcher remark that 'If we are to document history fully, we must be interested in the broad spectrum of society – not only the leaders, but also people who are not known outside their own families or communities.'⁷⁷ This is something that the SJAC are also interested in. They regularly invite groups to come in and tour their archive from both home and abroad. They have links

⁷⁵Andrew Flinn, '*Communities Histories, Community Archives*', p160

⁷⁶Lynn Abrams, '*The Unseamed Picture*', p640

⁷⁷K M Mason, T Zanish-Belcher, '*Raising Archival Consciousness*', p351

with Scottish Jews settled in Israel. The items gathered by the group are being collected by the SJAC to extend the range of their own community's material. Their Family History Network also encourages local people to meet at the archive to discuss their histories and share objects and stories. By being an active part of the community then the SJAC maintains the survival of the Scottish Jewish community. It acts as a point of contact and hub for members of the community. The notion of the archive as hub of activity and learning is one that is present within community archives. For many women the GWL is connected with the image of the teapot, a place in which women are welcome to sit and chat but moreover it is a place which women can find and engage with knowledge. Flinn posits 'Community archives and participation in community archive activity clearly have a social value in themselves but if the movement can truly deliver such aspirations by giving people their own voice and allowing them to control their own representation in the culture then that is a pretty worthwhile prize.'⁷⁸ Through examination of both the LAIC at GWL and Hannah Frank's collection at the SJAC, one can see that community archive do give people the chance to discover their identity and shape how they are represented. In terms of promoting 'understanding, tolerance and respect' then firstly community archives and special-subject repositories must be acknowledged as places in which community can be built and shaped. This shaping is carried out by the very people who create, collect and care for the material and is possible due to the fact that community archives can and do act as hubs of activity for communities.

⁷⁸Andrew Flinn, '*Communities Histories, Community Archives*', p166. The aspirations that Flinn eludes to here come from a quote on [commanet.org](http://www.commanet.org), a site no longer available. However the aspirations include 'understanding, tolerance and respect between generations and between diverse social, ethnic and cultural communities.' which was available from <http://www.commanet.org/English/Default.htm>, in 2007

Conclusion

According to Bruce Dearstyne, archives come about 'from a fundamental human need to create and store information, to retrieve and transmit it and to establish tangible connections with the past.'⁷⁹ The role people play in how archives are created is indeed an important one. However, it is not simply about a desire to document history. Instead, we must acknowledge

⁷⁹B W Dearstyne, *The Archival Enterprise: Modern Archival Principles, Practises and Techniques*, (Chicago, London, American Library Association, 1993), p1, cited in M. A Greene, *The Power of Meaning: the Archival Mission in a Postmodern Age*, *The American Archivist*, 65,1, 2002, p44, viewed - <http://archivists.metapress.com/content/1914668v881wv19n/fulltext.pdf> , on 12/8/11

the role that people play in how archives are shaped and further how they are understood has much to do with the motivations of people. If we wish to understand archival material at a deeper level then we must engage with the factors which influence people's actions and decisions. Examination of community archives gives us a view into a type of archive which people have different expectations for in comparison to that of corporate or large national archives. Much of the material collected by corporate archives is for reasons of accountability, governance and legality. Today the image of archives still remains quite antiquated, with huge stores of records and one archivist who has ultimate knowledge of all the material. The family historian movement has begun to challenge some of these assumptions by showing that anyone can have an interest in records. However the general consensus regarding archives is of old-fashioned places which are governed by strict rules of use and are only used by serious academics.⁸⁰ Whereas through the study of community archives, one can see that the archives can be a thriving place of activity. The material is collected based on a sense of historical, societal or even personal motivations which reflect the very people who are the community.

Community archives provide people with the opportunity to understand their own identity and moreover find their place in a wider society. They also allow people to document their own legacies by actively encouraging them to participate in the creation of archival material. For example the GWL uses oral history projects in order to help people document their stories. The SJAC actively invites members of the community to donate records or objects which give a glimpse into their life. This active engagement with the community allows these archives to be a part of the community which they document and gives them the opportunity to understand how and why the material was created. Whether this comes from a personal desire to document their own histories or they have been moved to act due to political, ethical or moral opinions. Through the understanding of these

⁸⁰Based upon reactions to entrance into the MSc Information Management and Preservation course.

motivations, a deeper sense of context is gained. The importance of access to archives is paramount today, yet one must question what is access without meaningful context? Understanding what something is, is important. However we must also understand the material in terms of who created it and what motivated this creation. As discussed in terms of the SJAC and GWL, it is clear that motivation is sparked by many different kinds of impulses, whether they be political, historical, societal or personal. Each of these motivations will influence the creators to act and make decisions in very different ways. The recognition of creators and collectors and their influence on the archive is a necessary step if we wish to engage with archival material on a deeper level.

One must too acknowledge the role of the archivists themselves. In the past, the archivist has very much remained invisible with regards to the creation of history. However we now must have a greater awareness of the part the archivists play in how an archive is shaped and history is created. Their opinions and biases must be acknowledged and furthermore embraced. Quoting Mary Carruthers, Terry Cook states that 'archivist today can facilitate 'making present the voices of what past, not to entomb either the past or the present, but to give them life together in a place common to both in memory.'⁸¹ Therefore the role of the archivist is to ensure that the archive is of the future⁸² and continues to grow and develop. It is not to simply remain the gatekeeper of knowledge who has no connection to the material which they care for. Recognition of their own place within the archive and the responsibility to the community which they help to document, allows the archivist to better engage with the material and in turn encourage the community to embrace their archive.

In order for archives to move into the future and remain relevant and engaging, we must look

⁸¹Mary Carruthers, *The Book of Memory: A Study of Memory in Medieval Culture*, (Cambridge, Cambridge University Press, 1990), p260, cited in Terry Cook, *What is Past is Prologue: A History of Archival Ideas Since 1898, and the Future Paradigm Shift*, *Archivaria*, 43, (1997), p49, viewed - <http://journals.sfu.ca.ezproxy.lib.gla.ac.uk/archivar/index.php/archivaria/article/view/12175/13184> , on 22/8/11

⁸²Jacques Derrida, *Archive Fever*, p16/17

to community archives as a possible model. Community archives are special in the fact that they collect specialist material but there is another level which should be recognized. They provide people with a hub in which they can learn but moreover can be social and engage with others. Now and in the past archives have been considered to be silent rooms, with old dusty material and strict rules of conduct. However through examination of community archives such as GWL and SJAC, one can see it is possible for archives to be hubs of activity. A place in which people can learn, socialize, create and actively engage with archives all at the same time. The archive can be a place which provides people with a sense of security that they have a place in the world and that there are others who can share in their experience. We need not simply forget the traditions and responsibilities of the past and abandon them. Instead archives should become places where people can engage with the past but moreover be given the opportunity to create their own histories now for the future.

Bibliography

- Abrams, Lynn, '*The Unseamed Picture: Conflicting Narratives of Women in the Modern European Past*', *Gender and History*, vol. 20 no.3 (2008), pp628-643, viewed – http://web.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=3&hid=112&sid=afe2b50b-0bc5-4d35-93b4-a87d0a707744%40sessionmgr115_, on 22/7/2011
- Boles, F, Young, J M, '*Exploring the Black Box: The Appraisal of University Administrative Records*', *The American Archivist*, 48 (1985), pp121-140, viewed -

<http://archivists.metapress.com/content/1414g624328868vw/fulltext.pdf> , on 22//8/11

- Brinton, Ellen Starr, '*Archives of Causes and Movements: Difficulties and Some Solutions as Illustrated By the Swarthmore College Peace Collection*', *The American Archivist*, 14,2, (1951), pp147-153, viewed - <http://archivists.metapress.com/content/q658728853172774/fulltext.pdf> , on 22/8/11
- Bryannt J, et al, '*Academic Libraries and Social and Learning Space: A case study of Loughborough University Library, UK*', *Journal of Librarianship and Information Science*, 41, 1, 2009, p7-18, viewed - <http://lis.sagepub.com/content/41/1/7.full.pdf+html> , on 12/8/11
- Burns, Ken '*Four o'clock in the Morning Courage*' in '*Ken Burn's The Civil War: Historians Respond*' R, Brent Toplin (ed), (New York, Oxford University Press, 1996), pp153-184
- Carruthers, Mary, '*The Book of Memory: A Study of Memory in Medieval Culture*', (Cambridge, Cambridge University Press, 1990)
- Ceeney, N, '*The Role of a 21st-century National Archive—The Relevance of the Jenkinsonian Tradition, and a Redefinition for the Information Society*', *Journal of the Society of Archivists*, 29, 1, (2008), pp57-71 viewed – <http://web.ebscohost.com/ehost/pdfviewer/pdfviewer?hid=106&sid=3a9241e1-8e6f-4f08-b6f9-b4da71678a1e%40sessionmgr110&vid=3>, on 24/6/11
- Cook, Terry, '*What is Past is Prologue: A History of Archival Ideas Since 1898, and the Future Paradigm Shift*', *Archivaria*, 43, (1997), pp17-63, viewed – <http://journals.sfu.ca.ezproxy.lib.gla.ac.uk/archivar/index.php/archivaria/article/view/12175/13184>, on 22/8/11
- Cox, Richard J, '*No Innocent Deposits: Forming Archives by Rethinking Appraisal*', (Lanham, Maryland, Oxford, The Scarecrow Press Inc, 2004)
- Cox, Richard J, '*Personal Archives and a New Archival Calling: Readings, Reflections and Ruminations*', (Duluth MN, Litwin Books, 2008)
- Curral J, et al, '*What is a Collection?*', *Archivaria*, 58, (2004), pp13-146, viewed - <http://journals.sfu.ca.ezproxy.lib.gla.ac.uk/archivar/index.php/archivaria/article/view/12480/13594> , on 22/8/11
- Dearstyne, Bruce W, '*The Archival Enterprise: Modern Archival Principles, Practises and Techniques*', (Chicago, London, American Library Association,1993)
- Derrida, Jacques, '*Archive Fever: A Freudian Impression*', (Chicago, University of Chicago Press, 1998)
- Ellis, Roger H, '*The British Archivist and History*', *Journal of the Society of Archivists*, 3,4,(1965), pp155-160, viewed - <http://dx.doi.org/10.1080/00379816509513839> , on 10/08/2011
- Flinn, Andrew, '*Community Histories, Community Archives: Some Opportunities and*

- Challenges*, *Journal of the Society of Archivists*, 28, 2, (2007), p151–176, viewed - <http://web.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=3&hid=12&sid=97c4b9dd-9149-452d-a203-298e2acc7b29%40sessionmgr4> , on 09/08/2011
- Flinn, Andrew, et al, '*Whose memories, whose archives? Independent community archives, autonomy and the mainstream*', *Archival Science*, 9 (2009), pp71-86, viewed - <http://www.springerlink.com/content/n7mx7523612758x4/fulltext.pdf> , on 21/7/2011
 - Fuhrer, Urs, '*Cultivating minds: identity as meaning making practice*' (London, Routledge, 2004)
 - Given, L M, Leckie, G J '*Sweeping' The library: Mapping the social activity space of the public library*', *Library and Information Science Research*, 25, (2003), pp365-385, viewed <http://www.ugr.es/~alozano/Translations/SweepingtheLibrary.pdf> , on 12/8/11
 - Greene, Mark A, '*The Power of Meaning: the Archival Mission in a Postmodern Age*', *The American Archivist*, 65,1, (2002), pp42-55, viewed - <http://archivists.metapress.com/content/1914668v881wv19n/fulltext.pdf> , on 12/8/11
 - Halbwachs, Maurice, '*On Collective Memory*', (Chicago, London, The University of Chicago Press, 1992)
 - Ham, F. Gerald, 'The Archival Edge', *The American Archivist*, 38, 1, (1975), pp5-13, viewed - <http://archivists.metapress.com/content/7400r86481128424/fulltext.pdf> , on 22/8/11
 - Ham, F. Gerald, '*Selecting and Appraising Archive and Manuscripts*', (Chicago, Society of American Archivists, 1993)
 - Hartland R, et al, 'Documents' in McKemmish, S et al, (eds), *Archive: Recordkeeping in Society*, (Wagga Wagga, Centre for Information Studies, Charles Sturt University, 2005), pp75-100
 - Henry, Linda J, '*Collecting policies of Special-subject repositories*', *The American Archivist*, 43,1, (1980), pp57-63, viewed - <http://archivists.metapress.com/content/3751153111118078/fulltext.pdf> , on 10/8/2011
 - JISC Communications and Marketing, '*Libraries of the Future*', July 2009, pp1-12, viewed - <http://www.jisc.ac.uk/media/documents/publications/lotfbrochure.pdf> , on 18/8/11
 - Hobbs, Catherine, '*The Character of Personal Archives: Reflections on the Value of Records of Individuals*', *Archivaria* 52, (2001), pp126–135, viewed - <http://journals.sfu.ca.ezproxy.lib.gla.ac.uk/archivar/index.php/archivaria/article/view/12817/14027> , on 22/8/11
 - Johnston, Ian, '*Whose History is it Anyway?*', *The Journal of the Society of Archivists* 22, 2, (2001) pp213–229, viewed - <http://web.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=3&hid=18&sid=a835c98e-9f8c-4fb4-9f92-1ff70e67d121%40sessionmgr13> , on 22/8/11

- Ketelaar, Eric, '*Archivalization and Archiving*', *Archives and Manuscripts*, 27,(1999), pp54-61
- Ketelaar, Eric, '*Cultivating archives: meanings and identities*', *Archival Science*, article available online before print publication, (22nd June 2011), pp1-15 viewed - <http://www.springerlink.com/content/b268186748544728/fulltext.html> , on 8/8/2011
- Ketelaar, Eric, '*Tacit Narratives: The Meaning of Archives*', *Archival Science*, 1, 2, (2001), pp131-141, viewed - <http://www.springerlink.com/content/7t4500m23558j16v/fulltext.pdf> , on 25/7/11
- Mason, K M, Zanish-Belcher T, '*Raising Archival Consciousness: How Women's Archives Challenge Traditional Approaches to Collecting and Use, Or, What's in a Name?*' *Library Trends*, 56,2, (2007), pp344-359, viewed - <http://web.ebscohost.com/ehost/pdfviewer/pdfviewer?sid=79c5f8a9-3d7f-4c53-ba99-afd4328e84ff%40sessionmgr111&vid=4&hid=123> , on 12/8/11
- McKemmish, Sue '*Evidence of Me...*' First Published in *Archives and Manuscripts*, 24,1, (1996), viewed - <http://infotech.monash.edu/research/groups/rcrg/publications/recordscontinuum-smckp1.html> , on 3/8/11
- Moss, Michael, '*Opening Pandora's Box: what is an archive in the Digital environment?*', in Louise Craven, '*What are Archives, Culutral and Theoretical Perspectives: A Reader*', (Aldershot, Hants, Ashgate, c2008), pp71-88
- Pearce, Susan M, '*On Collecting : An Investigation into Collecting in the European Tradition*', (Oxon, Routledge, 1995)
- Rees, Jeska, '*Are you a Lesbian?*' *Challenges in Recording and Analysing the Women's Liberation Movement in England* *History Workshop Journal*, no 69, (2010), pp177-187, viewed - <http://hwj.oxfordjournals.org/content/69/1/177.full.pdf+html> , 25/7/11
- Rose, Nikolas, '*Identity, Genealogy and History*', in Paul du Gay, Jessica Evans & Peter Redman (eds.) '*Identity: A Reader*', (London, Sage Publications, 2000), pp311-324
- Tyacke, Sarah, '*Archives in a Wider World: The Culture and Politics of Archives*', *Archivaria*, 52, (2001), pp2-25 , viewed - <http://journals.sfu.ca.ezproxy.lib.gla.ac.uk/archivar/index.php/archivaria/article/view/12812/14017> , on 22/8/11
- Williams, Caroline, '*Personal Papers*', in Louise Craven,ed. , '*What are archives?: Cultural and Theoretical perspectives: A Reader*', (Aldershot, Hants, Ashgate, c2008), pp53-70
- Williams, Raymond, '*The Long Revolution*' , (London, Chatto & Windus,1961)
- <http://hannahfrank.org.uk>, viewed 28/6/11
- <http://www.sjac.org.uk> , viewed 6/6/11

- <http://www.womenslibrary.org.uk> , viewed 6/6/11
- <http://www.gla.ac.uk> ,12/8/11
- <http://www.jiscinfonet.ac.uk> , viewed 17/8/11