WELCOME FROM THE CHAIRMAN

Welcome to this edition of the CLAA newsletter. May I take this opportunity to encourage you all to come to the CLAA Conference being held in Worcester at the end of September. We are calling it ‘How Cathedrals Work: and where Cathedral Libraries, Archives and Collections fit in’. Cathedral librarians, archivists, and collections managers have an important role to play in the life of cathedrals, but sometimes feel on the periphery of cathedral life. So the theme of the conference sessions is to sketch the main outlines of cathedral organization: the provisions of the Cathedrals Measure (which determines cathedral governance), the Care of Cathedrals Measure (everything to do with fabric and furnishings, treasures and records), the role of Fabric Advisory Committees, the Cathedrals Fabric Commission, and the Association of English Cathedrals. There will also be a contribution from the perspective of the non-Anglican/non-English cathedrals.

There will also be two short presentations/workshops: (1) on the graduate librarian project under the auspices of ‘Skills for the Future’ and the Annual Meeting of the Association; and (2) on national museum and archive accreditation.

Speakers will include the Bishop of Worcester, the Right Reverend John Inge, ‘Lead Bishop’ for cathedrals and church buildings; the Dean of Lichfield, the Very Reverend Adrian Dorber, Chair of the Association of English Cathedrals; Jennie Page CBE, formerly Chief Executive of English Heritage, and Vice Chair of the Cathedrals Fabric Commission for England; and Sir Peter Luff, Chairman of the Heritage Lottery Fund.

There will be tours of the Cathedral Library, the Hurd Library at Hartlebury Castle, the Hive (Worcester’s new combined city and university library and record office) and the Royal Worcester Porcelain Museum.

Peter Atkinson, Dean of Worcester

CLAA NEWS

CLAA 2016 Triennial Conference
‘How Cathedrals Work: and where Cathedral Libraries, Archives and Collections fit in’
Wednesday 28th Sept – Friday 30th Sept 2016
Worcester Cathedral

Dates and times
Arrival and registration at Worcester Cathedral from 3pm to 4pm on Wednesday 28th September. The conference begins with tea and welcome at 4pm; it ends with the Conference Dinner in the Chapter House on Friday evening, 30th September.
Costs
The conference fee, including dinner on Wednesday, and lunch and dinner on Thursday and Friday, and the tours of the Cathedral Library, the Hurd Library, the Hive, and the Porcelain Museum, is £95. Cheques should be made payable to ‘Worcester Cathedral (CLAA Conference)’ and enclosed with the booking information.

Accommodation
Participants are responsible for their own accommodation (bed and breakfast). Hotels within walking distance of the Cathedral are:

- Worcester Travelodge, Cathedral Plaza, 3 High St, Worcester WR1 2QS
- Worcester City Centre Premier Inn, Worcestershire County Cricket Club, New Rd, Worcester WR2 4QQ
- Diglis Hotel, Severn St, Worcester WR1 2ND
- The Old Talbot, Friar St, Worcester WR1 2NA
- The Fownes Hotel, City Walls Rd, Worcester WR1 2AP

Booking
Please book your place on the Conference by sending the following information (with conference fee) to Susie Arnold, Dean’s PA, the Chapter Office, 8 College Yard, Worcester WR1 2LA.

Tel: 01905 732905.
Email: susiearnold@worcestercathedral.org.uk

- Name
- Email contact
- Phone contact
- Representing cathedral/other institution
- Dietary requirements
- Access requirements.

Worcester Cathedral

Remit of the CLAA
The way the historic collections of cathedrals are defined and managed is changing. This is because of a number of developments, but in particular the rise in HLF-funded projects. These projects can place significant value on collections and their interpretation for the benefit of the public, and can encourage a more holistic approach to the management of collections. While in previous decades, object collections came under the remit of the cathedral library, archives, vergers or other cathedral staff, a number of cathedrals now employ museums professionals with specific responsibility for objects. We are keen to ensure that the remit of the CLAA covers all historic collections and the professional interests of all the heritage professionals who manage them. The CLAA began as an association focussed particularly on cathedral libraries. It evolved to embrace archives collections and archives professionals; the committee feels it is now time for the CLAA to formally include object collections and those who work with them.

At the 2015 AGM, the committee proposed a change to the CLAA to reflect this development. This was received positively, and we would like to make further progress. As described above, the 2016 conference will include much of interest to museums professionals and to historic collections in a broad sense. The committee has been considering how an expanded remit might be reflected in our association’s name, and will be proposing some revisions to this at the AGM during the conference.

The committee would like the CLAA to make connections with other groups with an interest in the types of collections we care for, including groups concerned with learning and interpretation. We will be looking to obtain formal affiliation with the Association of English Cathedrals and the CFCE. We are also keen to make links with Cathedrals Plus and the Cathedral Interpreters Group.

The committee is very keen to hear from you to see how we can take this forward on your behalf. Please do contact any committee member with your suggestions and comments.

CLAA Committee

Website
Coming soon to the CLAA website: to make better use of the website as a tool for showcasing the fascinating collections held by cathedrals and the work that is done with them, we would like to launch a regular blog featuring short articles by
member institutions of the CLAA. Articles may cover any aspect of working with collections, such as the history of the collection, or of the cathedral to which it belongs, a current project or a particularly interesting document, book or artefact. Each article should be around 500 words in length. Over the course of the next few years the blog should be able to feature at least once each cathedral that is a member of the CLAA (and maybe two or three times in cases where the archives, library and/or collections are run separately). Where applicable I will try to accommodate requests to publish articles to coincide with a particular date or event. In due course, I will be contacting members to ask for articles to fill spots on the blog. In the meantime, please contact me on kate.mcquillian@stgeorges-windsor.org if you have any questions or if you would like to submit an article to be published on the website.

Kate McQuillian

NEWS FROM MEMBERS

UNESCO UK Memory of the World Register
Collections from two cathedrals (both members of the CLAA) have been included in the UNESCO UK Memory of the World Register. Certificates recording seven new ‘inscriptions’ were presented by the First Minister of Wales, Carwyn Jones, to representatives from these cathedrals at an event hosted by the Welsh Government at the Senedd in Cardiff on 21st June.

UNESCO established the Memory of the World (MoW) Programme in 1992. The programme vision is that the world’s documentary heritage belongs to all, should be fully preserved and protected for all and permanently accessible to all without hindrance. The UK Register recognises documentary heritage deemed by a panel of experts to be of outstanding significance to the UK. It now lists 57 entries.

Now included on the register is the medieval archive of Canterbury Cathedral (Christ Church Priory). This collection dates from the 9th century to the dissolution of the priory in 1541, and amounts to some 17,000 individual documents. It constitutes one of the best medieval monastic archives in the UK. Also included is the Exeter Book held by Exeter Cathedral. This is an anthology of poetry in Old English, written down in about the year 970. It is the largest and probably the oldest of the four surviving major poetic manuscripts in the language. It belonged to Exeter’s first bishop, Leofric.

If any other cathedrals would be interested in discussing the process of these applications, Canterbury and Exeter would be delighted to advise!

Editor

Canterbury Cathedral
Jackie Davidson, who started working at the Archives in 1994, retired at the end of May. The number of those in the Chapter House for tea and cake on her last day was testament to her achievements as part of the staff team. On 20th June, Ashleigh Hawkins joined as Archivist on a one-year contract. Dr Margaret Sparks, honorary Cathedral Historian, who is based in the Archives and Library, has indicated her intention to retire later in the summer. Dr Sparks’ contribution towards the historical understanding of the
Cathedral has been enormous and unique; she has been very much part of the department team. The Cathedral's Receiver-General, Brig John Meardon, will be retiring at the end of July; throughout his time at Canterbury, he has been very supportive of the work of the department. His successor, Commodore Martin Atherton, starts in the autumn.

At the end of February, we held a Family History Break, jointly with the Cathedral Lodge, partly to explore new possibilities for income generation. This was attended by 19 people, and included full board at the Lodge and a day of family history sessions. We will be repeating this event in 2017. Visits to the Library were held as part of the Canterbury Medieval Weekend in April, organised by Christ Church. Overall, the Weekend was deemed a considerable success, and may be repeated in future years.

The revision of the Statutory Inventory is now nearing completion, and is due to be presented to CFCE in the autumn. It includes information on some 2,500 entries. The inventory is currently an internal document, but is in most cases the key source of information on the Cathedral's object collections, and in due course will inform a collections catalogue.

Three items (the Nuremburg Chronicle and two books of hours) are on loan to the Turner Contemporary in Margate for an exhibition entitled 'Seeing Round Corners'. The painting which forms the altarpiece to St Martin's Chapel is on loan to the Dulwich Picture Gallery for its retrospective of the artist Winifred Knights. Items from the Hubert Walter vestments, as well as items from the Black Prince's Achievements, will be lent to the V&A for its ‘Opus Anglicanum: masterpieces of English medieval embroidery’ exhibition, opening on 1st October.

The Development Phase of The Canterbury Journey is now complete, with the second-round application submitted. The outcome of the application is expected in September. Archives and Library staff have been working closely with the project team and project consultants on areas relating to community engagement and opening up collections. We have hosted a number of visits, facilitated meetings of project panels, attended meetings about proposed displays and interpretation, and commented on documents required for the second-round submission.

Sarah Turner, Collections Manager for the project, convenes Collections Management Group, which includes heads of departments responsible for collections. The group has finalised policies on Collections Management, Documentation, Rationalisation and Loans, for application across the various cathedral collections. This is working towards a Collections Management Plan. A Collections Development Policy is in progress. The Archives, as a Place of Deposit, intends to apply for Archives Accreditation by the end of 2017, and the policies may be used for that purpose.

The Cathedral has been working with external partners on a programme of events for the Shakespeare anniversary. There have been a high number of visits to the Library to view items of a Shakespeare interest, including for the annual Local Schools Mornings. A page from the accounts for Fordwich, held in the Archives, including payments to the King’s Players was featured in BBC’s Countryfile Shakespeare episode (24th April), with Judy Dench.

After a series of information audits, a Records Management Policy has been produced for the Dean and Chapter. Further work is involved in implementing it, particularly in the area of electronic records, and detailed retention schedules need to be produced.

A donation scheme was launched at the beginning of the year through the Cathedral Trust to support paper conservation projects. Paper conservation is part of the cathedral’s Conservation Department, managed by the Head of Conservation.

Cressida Williams
Archives and Library
Durham Cathedral

Durham Cathedral Library is currently closed to readers whilst collections are being moved, re-ordered, and spaces prepared within their permanent home in the Cloister Library. This follows their temporary storage in No. 5 The College as work on our Open Treasure project continues. During this time, we will continue our arrangement with Durham University’s Palace Green Library to store and provide access to the Cathedral’s Priory Library manuscript and incunable collections. These collections will return to the Cathedral Library in time for the new academic year in October 2016, when they will be available to study in our newly refurbished Reading Room, located off the Cloister.

Our early printed book collection in the Refectory, plus music and antiquarian collections, has now returned to the Cathedral Library. These can be viewed on request by appointment. It is anticipated that the Sharp modern theological lending library and the Cathedral’s Chapter Library will re-open during summer 2016.

We look forward to resuming a full library service on completion of all the building work.

The Durham Cathedral Open Treasure project began in 2014 when construction started in the claustral spaces. We have made significant progress in the development of the exhibition spaces and look forward to opening to the public later in the year. We will use the galleries to showcase the Cathedral’s collections, provide a narrative of the Cathedral and monastic life, and highlight its place in the history of the North-East. We will also tell the story of the life of St Cuthbert and the tradition of pilgrimage to the site.

You can follow the Cathedral Library on Twitter: @BedesBooks. For any enquiries please contact the library via email: library@durhamcathedral.co.uk or telephone: 0191 3862489.

Lisa di Tommaso
Head of Collections

Hereford Cathedral

On 3rd May this year we marked the 20th anniversary of the opening of the New Library Building by Her Majesty the Queen. On that day she was received in College Hall by the Dean, Robert Willis, and Sir John Cotterell, Chair of the Mappa Mundi Trust. She unveiled the inscribed stone seen today in the interior wall of the Chained Library and, accompanied by Prince Philip, visited the new building. Following the opening a service of thanksgiving and dedication was held in the Cathedral, with a new anthem, Ecce testimonium meum, composed for the occasion by lay clerk Stephen Gowland.

The building, made to house the Hereford Mappa Mundi and Chained Library, together with Cathedral Archives and a Reading Room, had been made possible by a gift of £1 million from John Paul Getty Junior, who laid the foundation stone on 3rd December 1993. At around the same time the Mappa Mundi Trust was endowed with £2 million from the National Heritage Memorial Fund to ensure the ongoing conservation and preservation of the map, the music collections and the pre-1800 books which all passed into its care. Prior to the digging of the basement, an archaeological excavation took place on the site, which uncovered evidence of continuous occupation from the Saxon period onwards and resulted in some unexpected finds. A huge pre-conquest charnel pit, 5.5 metres deep, was estimated to contain the disarticulated remains of over 5,000 people. Three mass graves were found, probably dating from the time of the Black Death. Then, on almost the very last day, an important late Saxon iron sword in a scabbard made of ash was discovered and this was able to be incorporated into the Exhibition.

The architects were Whitfield Partners, led by Sir William Whitfield, renowned for his context-sensitive version of modernism. His previous designs had included the gateway to the Department of Health in Richmond Terrace, Whitehall (1987), and the chapter house at St Alban’s Abbey (1983). The builders were Treasure and Son of Ludlow, Britain’s oldest family building firm. The design made references to a variety of traditional features and used high-quality natural materials—Derbyshire millstone grit, Westmorland green slate, British oak (some from Herefordshire) and cedar of Lebanon—but also award-winning...
reconstituted stone in the roof of the Chained Library. The result is a building of great integrity, taking its place proudly but not self-importantly between the Cathedral and the entrance to the Bishop’s Palace. It harmoniously blends modernism with a strong element of romanticism.

At the time of the opening Joan Williams was Librarian. The Honorary Archivist, Meryl Jancey, had sadly died less than two months earlier. Canon John Tiller was Master of the Library. In an article which appeared in the journal *Library History* in 1998, Joan Williams provided an account of the work that was involved in storing and moving all the books and archives, designing and writing the interpretive text for the new Exhibition, and the frustration of not having enough time to monitor the climate conditions before moving in the stock. She remarked ‘Even now, all our complex systems of climate control, security and fire detection and extinguishing have never all worked perfectly at the same time’. *Plus ça change*. But for the first time since 1841 the whole Chained Library was back together in the same place and the same order as it was when in the Lady Chapel, and Mappa Mundi was the rightful centre of attention in its own chamber and a new case of Derbyshire Fossil limestone.

Since 1996 several chancellors, librarians and archivists have come and gone, but a few amazing volunteers have continued to engage with visitors through two whole decades. In 2011 the Exhibition underwent a major redesign, allowing its layout and presentation to be refreshed and findings from recent scholarship to be incorporated. In January this year further changes to the Mappa Mundi display have improved its lighting and brought it much closer to the visitors’ eyes.

In retrospect, the accolade of the Royal Fine Art Commissions’ Building of the Year Award for 1997 is vindicated. Visitors frequently remark on the quality, design and sheer beauty of the building, with the green oak beams and scented cedar roof of the Reading Room often admired. Time has proved that Sir William Whitfield’s practical solution to housing an exhibition and a working library in one building—by designing a horizontal flow on the ground floor for the former and a vertical flow with separate entrance for the latter, functions well. The natural materials have weathered beautifully. It’s wonderful to have a building that is fully accessible to users with disabilities. But (the librarian’s lament) why are new libraries always built with insufficient space for expansion? When the Reading Room opened, its shelves were about half full. Today they are completely full and there is a large overflow in the closed access store where the Archives are kept.

Writing in the journal *Perspectives in Architecture* in 1995, art historian Alan Powers described the New Library Building as ‘looking fresh and pink’. Twenty years is but the flutter of a bird’s wings in the Cathedral’s history, and not that much has changed. Visitors continue to be drawn from all over the world to see the Mappa Mundi and Chained Library. The Library and Archives continue to conserve and make accessible the collective memory of the Cathedral community. All of us who work and volunteer here should be proud to be part of a place of learning and inspiration in the city’s heart, open to all.

The Queen in the Chained Library with the Dean, Robert Willis, and the Librarian, Joan Williams

*Dr Rosemary Firman*
*Librarian*
**Lambeth Palace Library**

**New Lambeth Palace Library Project**

Since the appointment in November 2015 of Wright & Wright as architects for the new library, the Church Commissioners’ Board of Governors have approved the expenditure necessary to deliver a fully designed, costed scheme for their consideration and approval in late 2016. Further contractors and specialists are being appointed including structural engineers and cost managers. All have significant library and archive experience.

Work is now progressing on a number of areas of the project including a wide range of surveys necessary to achieve a scheme ready for planning application. Staff at the Library and Record Centre are heavily involved in initial work with the architects. This has included re-measuring the collections as well as visiting a number of other archive and library projects.

Should the project get final approval in late 2016, it is expected that the library will be completed in 2020, bringing together the archives at Lambeth Palace Library and the Church of England Record Centre into one purpose-built library and archive.

**CERC: Safeguarding Records Retention guidance**

The Church of England Record Centre has produced a series of Records Management guides and factsheets which are available to download from the Church of England and Lambeth Palace Library websites. These include a guide to Cathedral record-keeping, produced jointly with the CLAA, as well as factsheets on issues such as Data Protection. The most recent addition is a guide to the retention of safeguarding records which was produced to accompany a House of Bishops guidance note on safeguarding. It is available at: http://www.lambethpalacelibrary.org/content/recrodsmanagement

Declan Kelly

**Representative Church Body Library, Dublin**

Christ Church Cathedral, Dublin, hosted the Church of Ireland’s Historical Centenaries Working Group’s discussion event, which considered the experiences of Dubliners at the time of the Easter Rising. Over 200 people attended the event which was addressed by Dr Jason McElligott (Keeper of Marsh’s Library, Dublin) and Dr Fearghal McGarry (Queen’s University Belfast), and chaired by historian and broadcaster Dr John Bowman. An Taoiseach Enda Kenny TD, First Minister of Northern Ireland Arlene Foster MLA, and the British Ambassador, His Excellency Mr Dominick Chilcott, were among the audience.

From left to right: The Rt Revd John McDowell, Bishop of Clogher; Dr Kenneth Milne, Historical Centenaries Working Group; Dr Fearghal McGarry; First Minister Arlene Foster MLA; Dr Jason McElligott; and Dr John Bowman.

Raymond Refaussé
Librarian and Archivist

**St Paul’s Cathedral, London**

The mosaics at St Paul’s make a sparkling contribution to the overall effect of the cathedral interior. They were made in a series of campaigns from the mid-19th to the early 20th centuries, spanning high Victorian art, the Pre-Raphaelite movement, Arts and Crafts and Art Nouveau, by four outstanding British artists: Alfred Stevens, George Fredrick Watts, WEF Britten and William Blake Richmond. They help to show how St Paul’s has evolved as an organic building, responding to the worship needs and agendas of successive generations and there are many learning journeys and questions that can be initiated by these intricate works.

A significant body of objects and archive material in the cathedral collections relates to the mosaic work in St Paul’s and the heated discussions which surrounded their design and execution. Models, canvases, preparatory drawings and written reports all help to illustrate the process by which the mosaics were arrived at. An ambition to better understand this material and tell the story of the
mosaics had long been identified as a research priority by the Collections Department; it was an aspiration parked and waiting for funding.

In 2014 a visitor who had enjoyed attending services in the Cathedral while staying in London for study, enquired in the Cathedral Shop whether a book on the mosaics was available. The reply ‘No we don’t have one per se… you’d be surprised how many people ask for one’ was the spark required to ignite the project. Over two years, it has seen a generous donation provide for a raft of outcomes: an online catalogue, a book, a study day, an exhibition and a stunning online interactive which provides greater access to the cathedral collections and enables close inspection of the mosaics.

It is important that Collections projects are grounded in sound academic research so that we can provide accurate and up-to-date information. In 2015 Dr Heike Zech, an art historian based at the V&A, was commissioned to carry out new research, using the information retained within the Collections, to catalogue all of the mosaics in the cathedral. The results of her study were deposited in the central collections database and are accessible through an online catalogue in which even the most esoteric subject matter is described and explained. A complete photographic survey of the mosaics was undertaken, for the first time in the history of the cathedral, and these images are used to illustrate the online catalogue.

While the Collections Department seeks to build up academic knowledge of the life and work of St Paul’s, it is our role to help make the information available in an accessible way for the Cathedral Community, visitors and other interested groups. To this end, an affordable new guidebook to the mosaics was produced, illustrated with objects and archive material as well as the mosaics themselves and featuring a map and key to help explain the complex schemes. In November, a Mosaics and Ecclesiastical Art Study Day was held at the Museum of London, attended by Cathedral staff, guides and Friends, art historians, mosaic enthusiasts from around the country and members of the public keen to learn more about St Paul’s. The day was a great success with six speakers and much discussion of the wider context of the St Paul’s mosaic scheme, the iconography, the materials and the techniques that had been used, as well as how mosaic work is being used to this day. Even the sound engineer in charge of the microphones for the event was discovered to be descended from an Italian mosaicist who had worked on Regent’s Street.

Dr Zech also researched the Opus Criminale or ‘Work of the Criminals’ which decorates the floor of the crypt. These mosaics were designed in the 19th century by the polymath Surveyor F.C. Penrose and assembled by prisoners in Woking and Fulham gaols as a ‘useful occupation’. This tradition of mixing the medium of mosaic and rehabilitation continues today at Southbank Mosaics, an organisation which combines world-class design with commitment to community cohesion through regular workshops for young people in trouble with the law, convicts on release from prison, homeless people and children with additional needs.

The Collections Department is working with Southbank Mosaics to create new work for display in the cathedral. Artists have interrogated the cathedral collections for information and images of the radicals and reformers, associated with St Paul’s,
who have striven to affect positive change in the society around them. These individuals will be commemorated with portraits designed by the Southbank artists and worked-up by the students at Southbank Mosaics. The powerful images include: William Tyndale, Florence Nightingale, John Howard, Paul Robeson and Martin Luther King and will be exhibited in the Cathedral in autumn of this year in a display funded by the Weavers' Company.

The use of many tiny pieces to make up an image is common both to mosaic work and to digital images; in the latter, pixels take the place of tesserae. The final aspect of the Mosaic Project has celebrated this connection. A Gigapixel digital photograph of the Quire ceiling coupled with Google Street View in the Quire and Quire Aisles utilises cutting edge technology to make the mosaics more accessible than ever before. Detail, invisible at a distance of nearly 30 meters from the cathedral floor, can now be seen up close and the masterful design which William Blake Richmond brought to bear in depicting the Creation can be appreciated in all its glory.

Special thanks go to Li Li Chung who made the catalogue, book and web interactive possible and to the Weavers' Company for their support of the exhibition of new mosaics. The project has delivered new research, new partnerships, a new publication, public engagement and social outreach and this provides a model for the delivery of future collections activity. In this way, while expanding knowledge of the life and work of St Paul's, the collections can actively help to fulfil the Cathedral Mission. The monuments, textiles, models, paintings, prints and drawings in the collections all await research and cataloguing in similar projects for which we continue to seek funding.

Simon Carter
Head of Collections

Worcester Cathedral

In recent months, the Cathedral Library staff and volunteers have been busy researching for various projects and exhibitions, including contributing material to a school exhibition in December 2016, and a possible exhibition about constructing the Cathedral.

The Library is also hoping to reapply for another traineeship scheme as part of the Museums, Libraries and Archives in Worcestershire. The scheme gives young people the opportunity to gain paid employment and a qualification in an increasingly competitive world.

The last few weeks have involved planning for further conservation work on the medieval manuscripts and medieval monastic registers. This work should hopefully extend into 2017. One manuscript which has been completed in recent weeks is this 14th-century book of sermons.

David Morrison
Cathedral Librarian

York Minster
Collections Development

We are pleased to announce that we retained our award of Full Accreditation by Arts Council England for the Undercroft Museum in December 2015. Retention of the award means we remain the only cathedral in the country with an accredited museum. We are keen to engage with other cathedrals to see how we may be able to work with Arts Council and the CFCE to develop the scheme to be more inclusive of cathedrals. Please do contact Vicky (vickyh@yorkminster.org) if you’d be interested in discussing this further.

The successful review of our partnership agreement with the University of York, which provides our library staff and the library catalogue system, was completed in November 2015. We are keen to expand this relationship and are currently exploring several projects that would enable us to do this.
Collections Information
Roll-out of the new Data Protection Policy and System is almost complete. The process has been implemented by identifying Data Protection Representatives from each department who have been responsible for undertaking an audit of their area of work. The system will be reviewed in April 2017.
Work on the Inventory continues through our magnificent Inventory Volunteers. We have now added all of our monuments to the Inventory and 40% of our Stained Glass. Work has begun to reconcile our paper and physical archives for worked stone and archaeology. Work continues on inputting our archival holdings into CALM.

Collections Access
Work during 2016 has focussed almost exclusively on Collections Access. We retained our Customer Service Excellence award as a partner of the University of York. We are very pleased that elements of our library team's work were showcased as exemplary. We have undertaken several Collections Unlocked workshop sessions for special interest groups and continued our relationship with the York-based regiments, welcoming back 2 Medical Brigade and 34 Field Hospital. Prof Brian Cummings returned to run his module ‘Religion and the Book’. We have also been working closely with Brian on his AHRC project ‘Remembering the Reformation’, delivering two sessions to multi-discipline audiences. We are currently undertaking a refresh of content in the Undercroft in our ‘Living Church’ chamber. This will focus on life stages including birth, baptism, marriage and death and remembrance. We are also developing an exhibition to explore some of the themes uncovered through the Mystery Plays, currently running in the cathedral.

Collections Care and Conservation
Work has begun on the development of a Collections Care and Conservation Policy. We will be developing policies for all areas of the Collections Management Framework during 2016.

Finally, we said goodbye to Collections Assistant, Sarah Menys, in February and Library Assistant, Maria Nagle in April. Sarah has moved to York St John’s University while Maria has taken up a post in Durham Cathedral. Kirsty Farthing, our Archives Assistant, has taken on Sarah’s hours and now provides assistance to both the Archives and Collections. Jess Miller has been appointed as the new Library Assistant.

Vicky Harrison
Head of Collections

OTHER NEWS

Maryland Students Visit Again
A group of eight students and two instructors visited cathedral libraries and archives between 22nd May and 2nd June as part of an Education Abroad course offered by the College of Information Studies, University of Maryland, in the US. This was the second visit for the course ‘Great Cathedral Libraries of England’, led by Diane Barlow and Ann Weeks, the first occurring in 2015. The visits were a remarkable experience. During each visit, we learned about the history and development of the library and archives and discussed topics of professional interest with the hosts. We saw historical and artistic treasures that excited us and filled us with awe, many of which were exhibited just for us to see. We made new professional contacts, which is particularly important for students.

The United States has magnificent and important libraries, and the Library of Congress, National Archives, Folger Library, National Library of Medicine are all nearby in metropolitan Washington, DC. However, cathedrals and their libraries and archives are not prominent on our geographic and cultural landscapes. While a few cathedrals attract large numbers of visitors (the National Cathedral across town from us is an example), most of us had little knowledge of the workings of cathedrals and their libraries and archives as we began. The experiences we had in the course simply are not available in the US, which makes our visits in the UK all the more valuable.

Cathedral Libraries and Archives Association Newsletter Summer 2016
We are grateful to the generous librarians and archivists who hosted us: Cressida Williams and staff at Canterbury Cathedral; Tony Trowles at Westminster Abbey; Ann Barwood, Ellie Jones, and the researchers at Exeter Cathedral; Rosemary Firman and Charlotte Berry at Hereford Cathedral; Judith Curthoys and Christina Neagu at Christ Church (Oxford); Paul Upton, Hugh Cahill, Tricia Shannon, and staff at Lambeth Palace; and David Shaw, noted bibliographer and Canterbury resident, who once again prepared us well with his introductory lecture.

It is impossible to capture our experience in this brief account; however, you may read more about our daily adventures on the class blog, http://blog.umd.edu/gcl2016/

Diane L. Barlow and Ann Weeks  
iSchool, University of Maryland

RAG Conference 2016
On 9th May the annual Religious Archives Group Conference was held at Canterbury Cathedral, on the subject of ‘Digitisation and Religious Archives’, attended by about 50 delegates. After a short AGM, Catt Baum from The National Archives spoke about initiatives at TNA to open up its collections. We heard how TNA’s flagship digitisation projects are closely linked to conservation and revenue generation, and have necessitated structural changes to the organisation and the taking on of extra staff. Richard Higgins then talked about the virtual recreation of Durham Cathedral Library, comprising some 600 books and manuscripts (including the Lindisfarne Gospels) which had suffered from post-Dissolution dispersal. We saw how virtual re-assembly enables comparison, repagination, completion and annotation. Jamie Robinson from the John Rylands Library, Manchester, reviewed the recent Cardinal Newman digitisation project, showing how multi-spectral imaging (a series of images taken at different wavelengths) can reveal hidden written palimpsests.

Following a relaxed lunch in the sunny garden of the Cathedral Lodge, Gary Brannan introduced delegates to the 15-month and £180,000 challenge of digitising the 21,000 folios of the York Archbishops’ registers. Previously only partially calendared, and regarded as dry and dusty records of limited interest to specialists, the registers were shown to contain a wealth of personal and place names, indexes and maps, which create an incredible resource. Finally, Dr César Merchán-Hamann of the Bodleian Library, Oxford, introduced delegates to the international Polonsky Digitisation project which is a collaboration with the Vatican Library. We were shown the process of allocating the 85,000 captures available to digitise several Hebrew collections. Dr Merchán-Hamann concluded that the quality of metadata is key to a successful digitisation project.

Toby Huitson  
Canterbury Cathedral Archives
THE CATHEDRAL LIBRARIES AND ARCHIVES ASSOCIATION

The aims of the Cathedral Libraries and Archives Association are:

- To advance education by the promotion, preservation and protection of cathedral libraries and archives in the United Kingdom and Ireland
- The provision of appropriate access thereto

For our webpages, see http://cathedrallibrariesandarchives.wordpress.com/

Enquiries about membership should be directed to the Honorary Secretary or Treasurer.

COMMITTEE CONTACTS

Chairman:
The Very Rev Peter Atkinson, Dean of Worcester

Vice-Chairman
Canon Ann Barwood, Lay Canon and
Canon Librarian of Exeter Cathedral

Treasurer:
Dr Michael Stansfield, Durham University Library.
Email m.m.n.stansfield@durham.ac.uk

Honorary Secretary
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We aim to produce two issues of this letter each year, in summer and winter. Any contributions should be sent to the Editor, Mrs Cressida Williams, either by email to cressida.williams@canterbury-cathedral.org or by post to her at Canterbury Cathedral Archives and Library, The Precincts, Canterbury CT1 2EH, to reach her by 31st October for the winter issue, or 30th April for the summer issue. She would also welcome comments or suggestions for content.