

# Historic Pools and their Archives

Assessing the Archives of Arlington Baths Club, The Western Baths Club,

Victoria Baths Trust and Govanhill Baths Community Trust

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## ABSTRACT

There is growing recognition of the importance of historic pools in Britain - but what about their archives? This research investigates four historic pools and their archives: Arlington Baths Club and The Western Baths Club - both private members' clubs in Glasgow; Victoria Baths, Manchester and Govanhill Baths, Glasgow - both originally Municipal Baths and Wash Houses now being run by Community Trusts. Architecturally they are all recognised as buildings of national and even international significance for the historic built environment, exist outside the mainstream heritage sector and are actively engaged in recording their activities and subsequently providing provision for their archives through a variety of means. It considers current archive theory from an historical perspective, and investigates how these archives correspond with contemporary theory and practise within the business and independent community archives sectors in the UK. Crucially it compares and contrasts each historic pool by investigating: their motivation/s for establishing an archive; organisational structure and recordkeeping practices; archival practises and standards; the networks they are involved with; exhibition; outreach; public access; academic engagement and long-term development. It concludes with a contemplation on how best these archives can be supported by the wider archive and heritage sectors in the UK and suggests that the historically significant primary source materials held within these archives, are not only indicative, of those held at other historic pools and swimming clubs but, more in general, of the growing diversity of archive provision within the UK.

AB	Arlington Baths Club
WB	The Western Baths Club
VB	Victoria Baths Trust
GB	Govanhill Baths
GBCT	Govanhill Baths Community Trust
GBART	Govanhill Baths Art & Regeneration Team
CAHG	Community Archives and Heritage Group
HLF	Heritage Lottery Fund
MLA	Museums, Libraries and Archives Council
TNA	The National Archives (UK)
NRS	National Records of Scotland
SCA	Scottish Council on Archives
SCAN	Scottish Archive Network
SBA	Scottish Business Archive
HES	Historic Environment Scotland
HE	Historic England

## Chapter 1

### Introduction

‘the organic relationship between a community and its archive [is] vital and central to community well-being.’<sup>1</sup>

There has been little or no academic research into the archives of historic pools in Britain. In order to recognise their importance and initiate debate, this research assesses the archives of four Historic Pools in Britain: Arlington Baths Club, The Western Baths Club, Victoria Baths Trust and Govanhill Baths Community Trust. Each organisation is the custodian of a listed historic building which has been recognised for its architectural and/or historical significance by the national bodies, Historic Environment Scotland and Historic England respectively. They are all active in the heritage sector and have archives which contain unique and significant primary source materials. VB and GB are independent community archives and AB and WB, small business archives, who are very connected to the communities which they have served since the 1870’s. The research reviews relevant literature on archival theory and includes primary research: practise based research while on placement at GB, in-depth interviews with each organisation and a staff/volunteer questionnaire at GB to determine how their archive is perceived by the organisation as a whole.

Historic pools, especially those built in the public sector are an, ‘intrinsic part of our national heritage’<sup>2</sup> and with, ‘schools, libraries, hospitals, town halls, museums, art galleries and parks, historic public pools offer tangible evidence of the civic ideals our communities were moulded in previous centuries’<sup>3</sup> As such some historic records exist in local authority archives across the UK<sup>4</sup>. The Baths and Wash Houses Historical Archive<sup>5</sup>, an independent online archive, also has many records and is a great source of information on the topic. The Amateur Swimming Association has just launched its Library and Historical Archive<sup>6</sup> which contributes to a slowly emerging recognition of the importance of these archives.

## Chapter 2

### Literature Review

#### 2.1 Methodology

It is my intention to present a brief overview on the development of archival theory through the lens of Terry Cook's<sup>1</sup> archival historical analysis in which he proposes that over the last 150 years' archival theory has gone through four shifting paradigms arriving now at the community where the archivist acts as community facilitator. The review will also consider key works concerning independent community archives and business archives, the legislative and policy context in Scotland, as well as independent community archives, business archives and historic pools in Britain.

The literature review allowed me to consider key ideas and advances in archival theory, particularly in regard to independent community archives. It has contextualised my research, allowing me to identify relevant and persisting key themes as well as helping me to refine my research questions and practise at GB archive. The literature is qualitative, empirical and theoretical.

I initially sourced the literature from my course reading lists and lectures from the years 2013 to 2015, using bibliographies in books and articles to trace lines of enquiry that would enhance my understanding of the theoretical and practical developments in the archival profession with regard to 'independent community archives' and 'business archives' and the archivist's key tasks of acquisition, arrangement, description, preservation, and access. For more specific literature, I most frequently used Glasgow University Library's 'Article Search', Google and Google Scholar to search current and/or back online volumes of *Comma*, *Archives & Records*, *Archives and Manuscripts*, *The American Archivist*, *Archival Science*, *Archivaria*, *International Journal of Heritage Studies*, *The Historic Environment: Policy & Practice*, *Journal of the Society of Archivists*, *Retour* and *Scottish Archives* and *The International Journal of the History of Sport*. Search terms entered included the following and combinations of the following; 'archive', 'independent'; 'community'; 'local heritage';

'built heritage'; 'Scottish', 'museums and galleries', 'baths and wash houses', 'historic swimming pools in Britain', 'business archives'. I consulted the websites and social media of Govanhill Baths Community Trust (GBCT), Victoria Baths (VB), Arlington Baths Club, The Western Baths Club as well as a range of other websites, most regularly *Community Archive and Heritage Group (CAHG)*, *Scottish Council on Archives (SCA)*, *Scottish Archive Network (SCAN)*, *Scottish Records Association (SRA)*, *The National Records of Scotland (NRS)*, *Historic Environment Scotland*, *Scottish Library and Information Council (SLIC)*, *Scotland's Rural Past*, *Scotland's Urban Past*, *The National Archives (TNA)*, *Archives & Records Association, UK & Ireland (ARA)* and *International Council on Archives (ICA)*.

## 2.2 Archive Theory

### 2.2.1 How Archival Theory Arrived at the Community

Terry Cook in 'Evidence, memory, identity, and community: four shifting archival paradigms' (2012)<sup>2</sup> proposes that:

*'archival paradigms over the past 150 years have gone through four phases: from juridical legacy to cultural memory to societal engagement to community archiving. The archivist has been transformed, accordingly, from passive curator to active appraiser to societal mediator to community facilitator. The focus of archival thinking has moved from evidence to memory to identity and community, as the broader intellectual currents have changed from premodern to modern to postmodern to contemporary. Community archiving and digital realities offer possibilities for healing these disruptive and sometimes conflicting discourses within our profession'.*

The text revisits and updates his ideas set out in: 'What is Past is Prologue: A History of Archival Ideas Since 1898, and the Future Paradigm Shift' (1997)<sup>3</sup> and 'We Are What We Keep; We Keep What We Are': Archival Appraisal Past, Present and Future' (2011). In 'What is Past is Prologue...':



Cook analyses the history of archival thought up to the late 20<sup>th</sup> century through the ideas of 'leading or symbolic thinkers within the European, North American, and Australian archival traditions [...] *within the context of their times.*'<sup>14</sup> [italics added] In order to provide the archival profession with a 'continuity' to its past, so that it could understand it's 'predecessor's intellectual struggles' and benefit from their work. He encourages the view of archival thinking as 'constantly evolving, ever mutating as it adapts to radical changes in the nature of records, record-creating organizations, record-keeping systems, record uses, and the wider cultural, legal, technological, social, and philosophical trends in society.'<sup>15</sup> And states that, 'The history of archival thought [...] reflects the interaction of archival theory and practice as archivists everywhere have sought to preserve the memory of the world.'<sup>16</sup>

Cook begins with Samuel Muller, Johan Feith, and Robert Fruins' famous *Manual for the Arrangement and Description of Archives* produced for the Dutch Association of Archivists. It sets out one hundred rules (which were formally debated during the 1890's by the Association) concerning the nature and treatment of archives which they describe as 'the whole of the written documents, drawings and printed matter, officially received or produced by an administrative body or one of its officials.'<sup>17</sup> Codifying the archival principles of provenance and original order in rules 8 and 16,<sup>8</sup> the authors describe accurately what they saw in the registries and administrative structures of their time and articulated the core archival principles of their day. While archive theory has moved on Cook recognises the importance of the Dutch Manual on its 'codification of European archival theory and its enunciation of a methodology for treating archives'<sup>9</sup> and its influence on future theory and practice.

Cook analyses Sir Hilary Jenkinson's famous 'Manual of Archive Administration' (1922; revised edition 1937) which sets out Jenkinson's vision of archives as sites of 'impartial *evidence*' [italics added]<sup>10</sup> and the archivist as the guardian and keeper of this evidence. Documents from the record creator/ administrator, are deposited within the archives to be conserved by the archivist in order

to '....provide, without prejudice or afterthought, for all who wish to know the Means of Knowledge....'<sup>11</sup> The archivist's role is to *keep* not select archives – the creator/administrator is the person responsible for selecting the records to be deposited which Jenkinson asserts as being the 'natural by products of administration, the untainted evidence of acts and transactions.'<sup>12</sup> Cook asserts Jenkinson's work 'focused almost exclusively on medieval and early nation-state records'<sup>13</sup> which were small and complete collections and also explains that Jenkinson's archival assumptions reflect 'his personal identification with the corporate culture of the pre-war British Civil Service, which underpins his faith in the government "Administrator" being an honourable, educated, and civilized person capable of exercising disinterested judgements in terms of record preservation.'<sup>14</sup> Again archival theory has moved on especially in terms of Appraisal but Cook commends Jenkinson's 'spirited defence of the evidential character of records [which] certainly remains inspirational to archivists everywhere.'<sup>15</sup>

Cook proposes that by the 1930's two broad themes had emerged in European archival ideas: 'archival principles had been derived primarily from solving problems in the arrangement and description of older records; and those principles very much reflected the authors' time, place, and the type of records they encountered.'<sup>16</sup> Cook further illustrates by quoting Bucci (The Evolution of Archival Science) on Casanova whose principal work appeared in 1928, and concludes, 'that archival principles are not fixed for all time, but, like views of history itself, or literature, or philosophy, reflect the spirit of their times and then are interpreted anew by succeeding generations.'<sup>17</sup>

This is the end of the period Cook describes as 'pre-modern archiving' whose key concept is *Evidence*. The stage is set for the U.S. and a new defining character of archival theory – Appraisal.

'American archivists began their collective professional activity facing a mounting crisis of contemporary records, only a tiny fraction of which could be preserved as archives.' The National

Archives in Washington was created in 1934 with an inherited backlog of about one million metres of federal records.<sup>18</sup> Cook begins his analysis of this era by looking at the work of Margaret Cross Norton who asserts in 1944, 'it is obviously no longer possible for any agency to preserve all records which result from its activities. The emphasis of archives work has shifted from preservation of records to selection of records for preservation.'<sup>19</sup> and informs us that Philip C. Brooks at the U.S. National Archives had similar concerns resulting in the formation of the American 'life cycle' concept, where records are first organised and actively used by their creators, then stored off-site for a period of infrequent use, then once their operational use has ended completely they are either selected as archivally valuable or destroyed. He explains that Norton and Brooks argued for a close relationship throughout the 'life cycle' between archivists selecting records for long term preservation and the record managers organising and caring for active records in departments and that Brooks argued that the appraisal function, 'can best be performed with a complete understanding of the records of an agency in their relationships to each other as they are created rather than after they have lain forgotten and deteriorating for twenty years.'<sup>20</sup> We are then introduced to Schellenberg who specifies in his 'landmark' books and reports how that appraisal work should be carried out and asserts that records have 'primary' and 'secondary' values. Primary value reflects the 'administrative, fiscal, legal, [or] operating' actions of the record creator. Those of secondary value, should be kept because 'they exhibit an unintended new use which emerges after the record becomes inactive.'<sup>21</sup> Secondary value was sub-divided into evidential and informational values. Evidential value, 'reflected the importance of records for researchers [...] in documenting the functions, programmes, policies, and procedures of the creator which would be determined after appropriate research and analysis by an archivist.'<sup>22</sup> Informational value means the record contains a unique concentration of information about, 'persons, corporate bodies, things, problems, [or] conditions'<sup>23</sup> relating to, 'the action of the Government itself' again to be determined by the archivist, drawing on his or her training as an historian and consulting with 'subject-matter specialists.'<sup>24</sup>

Cook commends Schellenberg for introducing the idea that 'archives' was the material that had been chosen by the archivist for long term preservation from the larger, original whole which he termed 'records' (not all material created and received by an administration which had previously been held) and highlights the particular importance Schellenberg puts on *Informational value* because of its 'usefulness ... for the larger documentation of American life.'<sup>25</sup>

For Cook, while Schellenberg takes archival theory forward by introducing appraisal he asserts that the way most American archivists took his concept of 'use-defined archives' ultimately biased what was being selected and famously uses a Gerald Ham quote to illustrate, 'the archivist [is] at best nothing more than a weathervane moved by the changing winds of historiography.'<sup>26</sup>

However, Cook later describes this period more positively as 'Distinctively concerned with appraising records as historical sources [...] reflecting detailed research by archivists into the history of records and their creators in order to support new approaches to appraisal and description'<sup>27</sup>

*Memory* is the key concept of second archival paradigm which flourished from the 1930s to 1970s, 'before showing its weaknesses'. And sets the stage for, 'a fundamental change in archival discourse from one based on the state to one reflecting the broader society that the state serves.'<sup>28</sup> Cook recognises the importance of Schellenberg's secondary values in moving in this direction but poses the question that if archivists are not to appraise, acquire and describe archival records as those primarily wanted by historians or other users like Schellenberg and his successors proposed, or those selected by the records creator as proposed by Jenkinson what are archivists to do? This is where he introduces us to the, 'new societal paradigm' as advocated by Hans Boom.<sup>29</sup> Booms suggests that since the public and public opinion (provided that these are allowed to develop freely) generate the 'socio-political process' which legitimises political authority it then follows that they should also,

'legitimise archival appraisal' by defining what has '*importance*' and therefore '*archival significance*'.

Cook describes how Booms develops his ideas from defining societal values from research into public opinion to a more functional approach with a, 'concrete focus on the provenance of the records as expressed through the functionality of their creators' whereby archivists, '...analysis records-creating functions to help them connect the documentary needs ... with the records themselves', that is the functions of the, 'key records creators designated by society to realise its need and its wishes.'<sup>30</sup> This is also the basis for Cook's own theoretical work which he implemented at the National Archives in Canada – 'a functional-structural macroappraisal methodology that focuses research [...] on records creators rather than directly on society, on the assumption that those creators, and those citizens and organizations with whom they interact, indirectly represent the collective functioning of society.'<sup>31</sup> Cook asserts that macroappraisal sees a return to the core archival principle of provenance- all be it a '*new*' provenance which is more functional than structural, whereby the contextual circumstances of record creation, not some external criteria like '*use, public opinion or historiographical trends*' are the determining factor for archivists appraisal activities. He also asserts that this new provenance is more suitable for electronic records and changing organisational structures.

Cook discusses the PIVOT project in the Netherlands which uses a similar method of appraising government functions albeit without taking into consideration citizen interaction and then moves on to discuss, 'documentation strategy' as advocated by Helen Samuels in the United States and others.<sup>32</sup>

Cook explains that Samuels' practice based idea was to build, 'teams of archivists and researchers from various disciplines' who could pool their appraisal activities to document society. She developed this more fully in her book, 'Varsity Letters: Documenting Modern Colleges and Universities (which Cook believes can be applied to any organisation) for 'institutional functional

analysis.<sup>'33</sup> Samuel's argues that archivists should research the functions/activities of their own institutions, and then methodically appraise documents produced by each function according to a strategic plan. Using this institutional functional analysis, archivists can then engage in an inter-institutional 'documentation strategy' in which they pool their appraisal activities to document main themes, issues, activities, or functions of society' and thus can ignore the boundaries that have traditionally existed between corporate records archivists and personal manuscript archivists. Cook remarks the similarities with the Canadian 'total archives' concept which from the early 1970's, which 'articulated a long-evolving Canadian tradition' in which the records of 'governance' and not "government" was the focus.<sup>34</sup>

In the third paradigm we are also introduced to the work of the Australians - first Peter Scott<sup>35</sup> who developed the Australian series system to describe the many interrelationships between numerous creators and numerous series of records for any place along the continuum of records administration (termed the 'postcustodial revolution') and the now famous work carried out by Sue McKemmish and Frank Upward (the records continuum)<sup>36</sup> to ensure the 'integrity, completeness, accuracy and reliability' of electronic documents throughout their active use. Then keeping with electronic records/born digital materials Cook discusses North Americans Margaret Hedstrom and David Bearman who recommend completely 'reinventing archives' entirely by 'moving the focus away from actual custody of records in archives and more towards remote control of records left on interconnected computers all over the government or business.'<sup>37</sup> Cook explains that according to Bearman this new mindset 'corresponds closely to a professional perspective of the archivist, which has long focused on provenance and the context of records creation rather than on the physical record or its contents.'<sup>38</sup>

Cook asserts a move from archives being a 'cultural and heritage resource underpinning the academic elite' to becoming a 'societal foundation for identity and justice.' and describes this as

‘postmodern’ whose key concept is *Identity*- ‘the search for the archivist’s own identity as a conscious mediator aiding society in forming its own multiple identities...’<sup>39</sup>

From here Cook introduces us to the future he sees coming into view - the fourth archival paradigm of which *Community* is the key concept. He speaks about the possibilities presented by the internet and asserts that, ‘countless nongovernmental organizations, lobbying groups, community activists, and “ordinary” citizens [are] joining together, in numerous forums, to share interests reflecting every possible colour, creed, locale, belief, and activity, actual or hoped for’<sup>40</sup> and in the course of these activities are creating records...’ to bind their communities together, foster their group identities, and carry out their business.’ He suggests that this presents archivists with, ‘the exciting prospect of being able to document human and societal experience with a richness and relevance never before attainable, and with it the opportunity to blend our past foci on evidence, memory, and identity into a more holistic and vibrant “total archive.”’<sup>41</sup>

He also introduces us to the writings of Andrew Flinn and Mary Stevens<sup>42</sup>, amongst others, who have been researching community archives particularly in the UK for a number of years and also in the United States, Canada and Australia. They assert a number of possible reasons for individuals and groups setting up their own archives from a desire to, ‘document their own history’ especially if that history has been ‘subordinated or marginalised’ and a need to ‘...challenge and [...] undermine both the distortions and omissions of orthodox historical narratives, as well as the archive and heritage collections that sustain them’. Cook also points to engaging the community in ‘interactive dialogues with mainstream archives and their holdings’<sup>43</sup> and informs that as Helen Samuel’s had predicted long ago appraisal and acquisition in established mainstream archives is becoming, ‘collaborative and cooperative and interactive, online’ and so too will description and preservation in order to find, ‘the best location for preserving the best records with the fullest context.’<sup>44</sup>

Throughout Cooks' historical analysis of archival theory and discourse he has always upheld that there is overlap, 'strands from all four mindsets are interwoven'<sup>45</sup>, 'in each new phase, aspects of its predecessors often remained strong' and that discussion should be about 'emphasis and not rigid definition.'<sup>46</sup>

### 2.2.2 Community Archives

Anne Gilliland and Andrew Flinn in 'Community Archives: what are we really talking about?'<sup>47</sup> trace the development of community archives in the UK back to local history and antiquarian societies over 100 years ago. They map this through to a range of working class, women's, Black, gay and lesbian history and archive groups set up in the 1960's, community history projects in the 1970's and 1980's, and more recently the growth in community heritage and archive activity in the late 1990's and 2000's. They discuss key milestones in this recent growth such as funding opportunities through the HLF and 'Listening to the Past, Speaking to the Future' (the Archive Task Force report in 2004)<sup>48</sup> - it noted that recent interest in community archiving came, 'from a desire by individuals and groups to record and share culturally diverse experiences and stories' and that the materials held by community archives were, 'as important to society as those in public collections'. Gilliland and Flinn identify typical reasons why a community (geographical, cultural or thematic) might want to set up its own archive: a need to recover 'hidden histories'; a challenge to exclusions in mainstream archives and 'a community's right to own its own memories'. They also assert that community archiving is, 'frequently [a] part of a broader agenda of social justice and political transformation...'<sup>49</sup> In her most recent work *Conceptualising 21<sup>st</sup>-Century Archives*<sup>50</sup>, Gilliland, introduces us to her 'Voice, Identity and Activism (VIA) Framework which identifies. 'factors and considerations than can come into play relating to recordkeeping, documentation and archives from the standpoint of and in accordance with the interests of communities [...]. The framework proposes among other things that, 'Robust and recognised recordkeeping and archives are as critical to [...] communities as they have been traditionally to high-power organisations and bureaucracies such as governments,



corporations, religious organisations, and academic institutions', that, community records and heritage materials should not simply be approached by external archives and collecting institutions as, 'collectibles', 'rescue' or 'salvage' projects or as a means to 'diversify' or 'round-out projects' and that there should be, 'a mutually beneficial partnership approach' devised. Gilliland also introduces us to the idea of the 'archival multiverse' which refers to, 'the plurality of evidentiary texts, memory-keeping practises and institutions, bureaucratic and personal motivations, community perspectives and needs, and cultural and legal constructs which archival professionals and academics must be prepared [...] to engage'<sup>52</sup> and challenges traditional archival concepts:

*"How do we move from an archival universe dominated by one cultural paradigm to an archival multiverse; from a world constructed in terms of 'the one' and 'the other' to a world of multiple ways of knowing and practising, of multiple narratives co-existing in one space? [...], How do we accept that there may be incommensurable ontologies and epistemologies between communities that surface in differing cultural expressions and notions of cultural property and find ways to accept and work within that reality?"<sup>53</sup>*

The CAHG<sup>54</sup> is the main forum in the UK and Ireland for Community Archives. The definition of community archives which they use is broad:

*"collections of material that encapsulate a particular community's understanding of its history and identity. The community itself may be geographically based, or relate to a cultural or thematic community of interest. The group may be part of a larger organisation, like a housing or community association, or it may be entirely independent. It might have begun as an activity promoted by a museum, library or records office. Community archives might be collecting original documents, like photographs or local business records. Alternatively, their main objective might be to create a local heritage archive resource by copying and giving*

*access to copies of records, the originals of which are elsewhere. Community archives have historical resources and make them available to their community.”*

It has five hundred and thirty members in England, twenty-three in Wales, sixteen in Northern Ireland and nineteen in Scotland, three of which are local authority archives. There is no forum in Scotland but there are regional forums in England. Research undertaken for Community Archives Development Group (CADG), which was the forerunner to CAHG, suggested in their report, ‘The Impact of Community Archives’ that there is an estimated 3000 – 5000 community archives in the UK.

There are fascinating community archives all over the British Isles. Here are some examples to highlight the diversity and creativity of practise:

- Ryde Social Heritage Group.<sup>55</sup>
- The Prefab Museum.<sup>56</sup>
- Cork LGBT Archive.<sup>57</sup>
- Prison Memory Archive.<sup>58</sup>
- The After Alice Project.<sup>59</sup>
- Bathgate Once More.<sup>60</sup>
- Butetown History and Arts Centre.<sup>61</sup>
- Birmingham Black History Oral Project (BBHOP).<sup>62</sup>
- Spirit of Revolt - Archives of Dissent.<sup>63</sup>

Glasgow Women’s Library, which has museum accreditation is recognised as a ‘national treasure’<sup>64</sup> by Scotland’s First Minister and is arguably the most well known and resourced independent community library, archive and museum in Scotland.

### 2.2.3 Business Archives in Scotland

'Scotland has a well-established corporate archives sector and a wealth of business and related records are in the custody of public archives, museums, universities, libraries and communities'<sup>65</sup>.

This is largely due to the efforts of local authority archives, The Business Archives Council of Scotland (BACS), NRS, SCA and the Ballast Trust. BACS and the Ballast Trust in conjunction with the NRS developed, 'A National Strategy for Business Archives in Scotland' (2010 to 2016)<sup>66</sup> on behalf of the Scottish Council on Archives. This maps out a clear developmental strategy for the sector and includes a section on business archives held within the community.

The Stoddard- Templeton Collection is particularly interesting as it brought together a consortium of Glasgow University, Glasgow School of Art and Glasgow Museums who were able to raise enough money to acquire the collection<sup>67</sup>:

'By forming a consortium, the partners were confident of ensuring the most appropriate curatorial expertise in the management of each section of the Collection, whilst also ensuring that the important links between each part of the Collection were maintained.'<sup>68</sup>

It demonstrates the power of partnership working, especially for such an important collection. Glasgow Life holds the heritage carpet collection, Glasgow School of Art the design library collection and small carpet and textile collection and the University of Glasgow, Scottish Business Archive, the design and corporate archives and library collection.<sup>69</sup>

The business archives of Historic Pools directly offer their business information and evidence of their past, which they can use as a selling point to attract new members – AB and VB *are* authentic Victorian baths, they can prove this through the provenance and reliability of their records. They can also show how if they have developed into modern leisure facilities.

## 2.3 Legislative, Policy & Strategy Context in Scotland

Presented here is the legislation, policy and strategies which affect, have affected the archives and heritage sector in Scotland over the last 20 years. It is intended as a way to investigate where independent community archives or non-mainstream heritage organisations are situated within the national legislation, strategies and policies.

A National Archives Policy for Scotland, Scottish National Archives Policy Working Group, (Edinburgh, 1998). This policy set nine broad principles One of which was formulation of a new Scottish Archives Bill, 'Though it stimulated much debate and was accepted by Scottish Ministers at the time, its proposals were never implemented.'<sup>70</sup>

The Data Protection Act 1998 (DPA) governs access to personal information about individuals. It applies to the whole of the UK, including Scotland. The UK Information Commissioner is responsible for enforcing this legislation.<sup>71</sup>

An Archival Account of Scotland, Public and Private Sector Archive Services in Scotland: Funding Opportunities and Development Needs, Archive Services in Scotland Mapping Project Board Report, 1999, *'For the first time, An Archival Account of Scotland makes available a wide range of statistical information on the current state of Scottish archives provision.'*<sup>72</sup>

Creating Our Future, Minding Our Past, The National Cultural Strategy, 2000.<sup>73</sup> The strategy set out four strategic objectives to:

- Promote creativity, the arts, and other cultural activity
- Celebrate Scotland's cultural heritage in its full diversity
- Realise culture's potential contribution to education, promoting inclusion and enhancing people's quality of life
- Assure an effective national support framework for culture

The Freedom of Information (Scotland) Act 2002<sup>74</sup> is an Act of the Scottish Parliament which gives everyone the right to ask for any information held by a Scottish public authority. The Scottish Information Commissioner is responsible for enforcing and promoting the Act.

Scottish Government Strategic Objectives, 2007<sup>75</sup>. The Scottish Government set out 5 strategic objects:

- Wealthier and Fairer - enabling businesses and people to increase their wealth and more people to share fairly in that wealth.
- Smarter - expanding opportunities for Scots to succeed from nurture through to lifelong learning ensuring higher and more widely shared achievements.
- Healthier - helping people to sustain and improve their health, especially in disadvantaged communities.
- Safer and Stronger - helping local communities to flourish, becoming stronger, safer place to live, offering improved opportunities and a better quality of life.
- Greener - improving Scotland's natural and built environment and the sustainable use and enjoyment of it.

The Community Empowerment Action Plan, The Scottish Government in partnership with COSLA, 2009. This includes a strategy '*community asset ownership*'.<sup>76</sup>

A National Strategy for Business Archives in Scotland, July 2010.<sup>77</sup> The strategy covered a period of five years and defined four goals:

- To raise awareness amongst businesses of the value of archives and provide guidance and support.
- To increase the number of collections publicly accessible.
- To raise the profile of business archives with the public.
- To raise standards in their care.

On 1 April 2011, the National Archives of Scotland (NAS) merged with General Register Office for Scotland (GROS) to become National Records of Scotland (NRS). NRS is part of the devolved Scottish Administration and encompasses the non-ministerial offices of Keeper of the Records of Scotland (Keeper) and Registrar General for Scotland (RG). The Keeper is responsible for selecting, preserving and making available the national archives of Scotland, is head of profession for Scottish archivists and records managers, and administers the Public Records (Scotland) Act 2011. He also advises other

bodies on the care of archives, and maintains the National Register of Archives for Scotland, which keeps track of archives in private hands. The Registrar General for Scotland is responsible for the registration of births, marriages, civil partnerships, deaths, divorces, and adoptions. NRS also runs the Census on behalf of the RG and uses Census and other data to publish information about population and households. It sits within the Scottish Government's Culture, Europe and External Affairs portfolio.<sup>78</sup>

The Public Records Scotland Act (2011),<sup>79</sup> implemented on 1 January 2013 grew out of recommendations within the Historical Abuse Systemic Review (The Shaw Report) published in 2007. The Act affects named public authorities in Scotland including local authorities, NHS, police and courts, as well as the Scottish Government and Scottish Parliament. They are obliged to prepare and implement a records management plan (RMP) which sets out proper arrangements for the management of their records. RMPs will be agreed with the Keeper and should be regularly reviewed. Where authorities fail to meet their obligations under the Act, the Keeper has powers to undertake records management reviews and issue action notices for improvement. The Act also places a duty on the Keeper to develop and publish a model RMP and guidance on the form and content of RMPs.

Development of a Scottish sound archive: Strategic Vision, NLS.<sup>80</sup> Launched after 2009 consultation which recommended NLS should manage the development of a new service to complement existing provision in Scottish sound and moving image collections, *'Through increasing visibility to sound collections we can help in raising standards and sharing best practice to encourage effective care and promote widespread Accessibility while fostering a supportive public and professional Network'*.

Many Stories, One Scotland – Scottish Council on Archives National Plan for Learning 2012-2015.<sup>81</sup>

The plan aims to:

- raise awareness in the education sector of Scotland's archives and their importance to the well-being of the nation, its communities and its citizens.
- work with partners to support teachers and other professionals in delivering key aspects of Curriculum for Excellence.

- seek to ensure that children and young people across Scotland have equal access to archive material no matter where they live look at maximising existing resources as well as attracting new funding for specific projects.
- consider the ways in which Glow and other technologies can provide greater opportunities for access and imaginative uses of archive material.
- help to build links between schools and their wider communities.
- develop the skills of professionals working in the education and archives sectors.

The Historic Environment Scotland Act 2014<sup>82</sup> provided legislation to dissolve Historic Scotland and The Royal Commission on the Ancient and Historical Monuments of Scotland and in their place created Historic Environment Scotland, a non-departmental public body with charitable status. Governed by a [Board of Trustees](#), appointed by Scottish Ministers. It is the lead public body established to investigate, care for and promote Scotland's historic environment. It has recently published the first ever strategy for the historic environment in Scotland - Our Place in Time: The Historic Environment Strategy for Scotland.<sup>83</sup>

Going Further: The National Strategy for Scotland's Museums and Galleries, 2012.<sup>84</sup> This strategy identified six aims:

- Maximise the potential of our collections and culture.
- Strengthen connections between museums, people and places to inspire greater public participation, learning and well-being.
- Empower a diverse workforce to increase their potential for the benefit of the sector and beyond.
- Forge a sustainable future for sector organisations and encourage a culture of enterprise.
- Foster a culture of collaboration, innovation and ambition.
- Develop a global perspective using Scotland's collections and culture.

Each of the aims comes with a set of objectives and the strategy has now launched its second

Delivery Plan:

- Realising The Vision: Delivering Public Value Through Scotland's Museums and Galleries, 2015-2019.<sup>85</sup>

Ambition & Opportunity: A Strategy for Public Libraries in Scotland 2015-2020, SLIC.<sup>86</sup> This strategy has identified six strategic aims:

- Reading, literacy and learning.
- Digital inclusion.
- Economic wellbeing.
- Social wellbeing.
- Culture and creativity.
- Excellent public services.

The Scottish Government announced plans in its 2016 manifesto that it would 'develop Scotland's first ever cultural strategy based on the principles of access, equity and excellence.'<sup>87</sup>

There are so many strategies and policies it's almost dizzying to consider and there is very little critical analysis. It is interesting that when comparing the situation in Scotland with that in Ireland in 2004, Hector McQueen suggested:

*'Our National Archives are increasingly recognising their cultural role, as not merely depositaries, but also disseminators, of material of historical, genealogical, social and political interest at many different levels; but the idea that it was primarily a cultural institution would, I think, be resisted by its staff.'*<sup>88</sup>

That NRS now sits within the Scottish Government's Culture, Europe and External Affairs portfolio suggest that it is now consider primarily a cultural Institution? George Mackenzie, former Keeper of the Records of Scotland<sup>89</sup> reflects on the changes in Scotland's archives between 2001 and 2012 and



considers the opinion on those working in the archive professions, *'Some may grieve over the loss of the SRAC (Scottish Records Association Council) and of an independent NAS, but most will agree that the Public Records (Scotland) Act and an enhanced, publicly funded SCA are significant<sup>90</sup> and that, 'The development of the SCA over the last decade has [...] been one of the success stories of Scottish archives.'* and while it is *'not the statutory voice the SRAC called for in its original legislation plan, it does go a long way to meeting that requirement.'*<sup>91</sup>

## 2.4 Historic Pools in Britain

### 2.4.1 Introduction

There is growing awareness of the social and cultural significance of historic pools in Britain built between 1868 and 1939.<sup>92</sup> Sports historian Peter Bilsborough explains that *'The building of indoor swimming pools was due to a municipal and national concern for improvements in public health and a middle class desire for exclusive well provisioned swimming facilities.'*<sup>93</sup>

In 1846 an Act to Encourage the Establishment of Public Baths and Wash-houses was passed in Parliament, although some public baths and wash-houses already existed before this date, the Act gave local authorities powers to establish these facilities, and enabled those in England to take out loans to build them.<sup>3</sup> In Scotland it wasn't until the Burgh Police (Scotland) Act of 1892 and the Local Government (Scotland) Act of 1894 that similar borrowing powers became available.<sup>94</sup>

The main impetus behind the Act was the concern for the sanitary needs and health of a rapidly growing industrial working class, living in overcrowded housing with inadequate water supply, open sewers and pollution in the workplace. Epidemics of disease like cholera and typhoid were rife and since cholera struck all social classes - the middle classes who were also dying, could no longer ignore the conditions which created and spread the disease.<sup>95</sup> There was also a desire to curtail the common practise of men bathing naked in city rivers.<sup>96</sup>

In Glasgow, Arlington Baths Club was the first of five private clubs established in the City between 1870 and 1884. It was followed by The Western Baths Club (1875), Victoria Baths Club (1878), the Pollokshields Baths Club (1883) and the Dennistoun Baths Clubs (1884). The majority of the members of these clubs were from Glasgow's manufacturing, professional and commercial elite.<sup>97</sup>

Glasgow City Corporation built ten baths and wash-houses between 1878 and 1914 and a further five after that, including Govanhill Baths.<sup>98</sup>

The private baths were designed by well-known architects of the day as 'lavish symbols of entrepreneurial pride' in a variety of styles from 'Greek to Gothic Revival'. The baths included reading, smoking and billiards rooms along with the swimming ponds, Turkish baths and washing facilities. The venues were also used for 'social gatherings, entertainment and education'. The municipal baths were designed by city or burgh architects and engineers, the larger ones provided wash-houses, 'slipper' baths (two thirds of which were designated for the use of the working class), swimming ponds, gymnastic halls, reading rooms and sometimes Turkish Baths.<sup>99</sup>

The bath and washhouses started to offer swimming lessons, like the private clubs, so swimming became increasingly popular with all social classes- crucially being financially and geographically accessible to a large section of the population.<sup>100</sup> in 1900 male Glaswegians made over 475,000 visits to the local public baths and there were 45 swimming clubs using the facilities by 1914 this rose to 750,000 and 109 swimming clubs. Most of the increasing amount of swimming activity was centred around new voluntarily organised swimming clubs.<sup>101</sup>

Competitions and annual galas were extremely popular attracting large audiences, for example 24 annual galas took place in Glasgow's public baths in 1907 and Whitevale Baths could seat 770 spectators.<sup>102</sup>

William Wilson developed Water polo as a sport which was as popular as competitive swimming at the time. He also drove forward the development of life saving skills<sup>103</sup> making Glasgow, with its

network of cheap public baths and large number of talented swimmers, 'the' leading centre for life saving in Britain.<sup>104</sup>

All the facilities in the Baths and wash-houses were well used, not least the wash-houses known as the 'steamies' in Glasgow. Whitevale had 66 stalls with 200 users a day.<sup>104</sup> There were reports in local newspapers of women camping out all night at Christmas and the Glasgow Fair<sup>105</sup> to make sure they got a stall the next day. They were great social spaces for working class women who would come together to do the weekly wash of clothes by hand. The People's Palace in Glasgow has a permanent exhibition 'The Steamie' which shows the small stall space and the equipment that was used.

Douglas Campbell writing in 1993 on the architectural significance of historic baths in Scotland Said:

*"Buildings containing public and private swimming baths played a significant part in nineteenth century sanitary improvements and in the provision of sporting facilities for all sections of society. Until recently this role has been greatly undervalued in the assessment of their worth by local authorities and Historic Scotland - an assessment which has relied solely on their comparative aesthetic merit while ignoring their social and technical value. As a consequence, 14 out of the 40 establishments constructed by private limited companies, benevolent trusts and town councils between 1868 and 1914 have been levelled in the last thirty years".*<sup>106</sup>

Of the eleven privately financed swimming pools built in Scotland between 1868 and 1889 only three remain, Arlington Baths Club and The Westerns Baths Club both in Glasgow and Drumsheugh Baths Club in Edinburgh

Glasgow Life on behalf of Glasgow City Council currently operate Maryhill (1898) and North Woodside (1882) both historic baths and wash-houses. However, while their exteriors have

remained intact, all else has been substantially altered by redevelopment. As such their listed building category changed from B to C as part of the sporting buildings thematic study (2012-13) carried out by Historic Scotland. Govanhill Baths, closed in 2001 by Glasgow City Council then partially reopened by GBCT as a community centre in 2012 is currently being redeveloped as a Health and Well-being Centre and is due to open with two of its pools in operation in 2019, run by GBCT.

In Glasgow as in other cities in the UK, particularly Liverpool, schools were also built with pools in them during this period. Eight schools were built with pools in them in Glasgow between 1885 and 1908 by the Govan School Board - known for its strong socialist leanings.<sup>107</sup> Today, two of these are operational and three are awaiting redevelopment or demolition<sup>108</sup> and Cuthbertson St Primary School pool built in the 1930's by Glasgow Corporation is still in operation.

It is worth noting here that in Edinburgh where the Council still operates four historic pools (Portobello, Warrender, Dalry and Glenogle) that rather than redevelop the facilities they '*restored*' them with original interiors intact. This is reflected in their continuing Category listing with HES.

In Manchester Victoria Baths and Harpurhey Baths were closed many years ago. Victoria Baths is partially restored and will be an operating pool again one day, and Harpurhey is partially demolished and is now used as an arts and drama space for Manchester College. In the last couple of years, four more of Manchester's historic pools have closed, of which two are being run by community trusts – Broadway Baths and Withington Baths. Manchester City Council no longer runs any historic baths.

Today across Britain there are 116 listed baths buildings, mostly built before 1936, of which only 52 are operational or in the process of being refurbished.<sup>109</sup>

In September 2015 Historic Pools of Britain, a new association which grew out of the more informal Historic Pool Network, was launched in London to "support the protection and restoration of the nation's heritage swimming baths and lidos". It has sixteen members to date, with three in the

process of joining. According to Gill Wright (Development Manager, Victoria Baths and one of the founding members) historic pools are part of our built heritage and are:

*'just as important [...] as stately homes and castles [...] they hold our social and sporting history [...] They were the places our grandparents came for a bath, the places where our parents learnt to swim and the places where our swimming stars of the past trained and competed.'*<sup>110</sup>

#### 2.4.2 Arlington Baths Club

Arlington Baths Club which opened in 1871 is reputedly the oldest private members swimming baths in the world. It was designed and built in various stages between 1870 and 1902. The original single story building was designed by John Burnet Senior, one of the leading architects of the day, who was largely self-taught. It is 'a fine example of Victorian Italianate Architecture'. Burnet Senior completed the first extension in 1875, architect Andrew Myles designed the second and the third extensions and Benjamin Conner the fourth in 1902. The plenum heating system, owes its origins to the 'Roman hypocaust' and at the time it featured in contemporary textbooks and created much comment. Part of its 'special interest' is the fact that it has continued in its original use since its doors opened in 1871. It is a Category A listed building in Scotland which means it is a building of 'national or international importance, either architectural or historic, and [a] little-altered example of [a], [...] particular period, style or building type.' Around 8% of the total number of listed buildings in Scotland have Category A status. Arlington Baths was upgraded from Category B to Category A in 2014 as part of the sporting buildings thematic study (2012-13).

Today it provides a wide-range of facilities for swimming, exercise and relaxation for all ages.

#### 2.4.3 The Western Baths Club

The Western Baths Club was designed and built in the late 19<sup>th</sup> century by Clarke and Belle, prominent architects of the time. It 'emulates the form and air of a Venetian Palazzo' and is, 'an

outstanding, extremely rare and intact example of an early private members swimming facility in Scotland'. Like Arlington Baths it has continued in its original use since it opened its doors in 1876 and is a Category A listed building which was upgraded from Category B to Category A in 2014 as part of the sporting buildings thematic study (2012-13). Between 1878 and 1898 it had the largest swimming pool (90' x 30') in Scotland.

Today it provides a wide-range of facilities for swimming, sport, exercise and relaxation for all ages.

#### 2.4.4 Victoria Baths Trust

Victoria Baths and Washhouse, Manchester was built in the early 20<sup>th</sup> century by Henry Price, the first City Architect of Manchester based on designs by City Surveyor T. de Courcy Meade and his assistant Arthur Davies. It was built in an 'eclectic style combining Jacobean and Baroque elements' with the 'highest quality materials' and included many period decorative features: Edwardian stained glass; terracotta; floor to ceiling glazed and decorative tiles and mosaic floors. When it opened in 1906 it was described as '*the most splendid municipal bathing institution in the country*' and '*a water palace of which every citizen of Manchester can be proud.*' There were three Olympic-sized pools originally designated for separate use by '1<sup>st</sup> class Males, 2<sup>nd</sup> class Males and Females only'. The 1<sup>st</sup> class Males or '*Gala Pool*' was designed so that it could be floored over during the winter months and used as a venue for dances, concerts and lectures. In 1993 Manchester City Council decided to close the Baths and cited the high cost of maintenance and remedial repairs as the reason. The decision led to huge protests from the local community including an attempt to occupy the building, but despite this, the Baths were closed on 13<sup>th</sup> March. It is a Category Grade II\* listed building in England which means it is a 'particularly important building[s] of more than special interest', 5.5% of all listed buildings in England are Grade II\* (upgraded from Grade II by the successful lobbying of local residents).

Later in 1993 the campaign to try and prevent the closure of the Baths became the Friends of Victoria Baths and a charitable trust - the Victoria Baths Trust. This was set up with the aim of fully

restoring the building and bringing the Turkish Baths and at least one of the swimming pools back into public use.

The Baths, which had been boarded up, lay derelict for three years until The Friends of Victoria Baths were allowed access to clean up and clear out rubbish. They realised that public support for the Baths was vital and that the best way to encourage that support was to enable people to come and see the building for themselves.

In 2001 Manchester City Council gave the Trust formal responsibility for managing the building on their behalf.

In 2002 urgent works required for the building were enabled by a grant from English Heritage (now Historic England). The roof was patched and the building received treatment for dry rot.

In 2003 the Baths won the first BBC Restoration programme and with it £555,000 and the opportunity to bid for £3m of Heritage Lottery funding – which it was successful in doing. The funds were used for Phase 1 of the restoration which was completed in 2008 and in 2009 funds were secured for Phase 1+. The Trust then moved its project office into the building which is where it is today. The restoration of the building is ongoing and in order to deliver Restoration Phase 2, the Trust seeks to acquire a lease for the Baths from Manchester City Council via Community Asset Transfer, after which it will directly manage the building as a whole.

Victoria Baths now operates as a busy, vibrant heritage and community venue with over 25,000 visitors a year who view the building and attend events including a range of art, performances, exhibitions, food and drink conventions and educational activities.

Its vision for the future is:

*'To establish Victoria Baths as a vibrant international heritage visitor attraction celebrating the nation's swimming history in an inspirational setting for contemporary arts, promoting health and*

*well-being by restoring the well-loved architectural gem so the public may again experience the Turkish Baths and swim in an historic pool.'*

#### 2.4.5 Govanhill Baths Community Trust

Govanhill Baths is a substantial Edwardian Baths and Wash-House designed by Glasgow City architect, surveyor and engineer, A. B. McDonald (1844-1915). The foundation stone was laid by Glasgow's Lord Provost Daniel Macaulay Stevenson on 3rd July 1914 and the building was formally opened on 3rd July 1917. The baths feature three swimming pools on the ground floor, a seating gallery for 300 spectators around the main pool and represents a '*beautiful example of early 20th century civic architecture*'. They are '*the most substantially intact example of a municipal bath house in Glasgow.*'

The baths operated in their original function until Glasgow City Council announced their closure in January 2001. In response to this, the Save Our Pool - Southside Against Closure (SSAC) Community Action Group was formed. Members of the group occupied the building on 21<sup>st</sup> March for 140 days, supported by a twenty-four-hour picket outside. The occupation ended on the 7<sup>th</sup> August 2001 when the police forcibly removed those inside the building. The Save Our Pool campaign continued and in December 2004 it established Govanhill Baths Community Trust whose aims are 'to preserve and conserve, for the public benefit, Govanhill Baths and for the redevelopment and reopening of the Edwardian swimming pool and wash-house in Govanhill'. It lodged its interest with Glasgow City Council to convert the baths into a Wellbeing Centre to 'holistically address the social, mental and physical health' of the local community and submitted a first Draft Business Plan. GBCT secured grant aid from a number of sources and appointed NORD architects to conduct a feasibility study.

Glasgow City Council permitted GBCT access to the baths to run Doors Open Day in September 2008, 2000 people visited the baths, and at the end of the year the Business Plan was submitted. In June 2009 planning permission was approved.



The Front Suite was refurbished and opened in February 2012. It is open to the public and has multiple functions including; GBCT office; Rags to Riches studio; theatre venue, community arts centre and community advice centre. It is 'a hub of local activity', over 100 different local and national organisations have accessed the Baths facilities since 2012.

While most the building remains derelict GBCT has secured grant aid for the Phase 1 redevelopment of the Baths to fully reopen as a Wellbeing Centre and has appointed Hall Black Douglas Architects. This will see the opening of two of the pools with a health suite, café and other sport and health facilities.

It is a Category B listed building in Scotland which means it is 'of regional or more than local importance, and [a] major example[s] of some particular period, style or building type which may have been altered'. Around 50% of the total number of listed buildings in Scotland have Category B status.

GBCT currently has a 99-year lease of the building from Glasgow City Council, however a transfer of assets is in the process and the building will pass into community-based ownership.

## 2.6 Literature Review Conclusion

The literature review demonstrates that archival theory is continually evolving and that there is growing awareness that the archival profession and those who teach archival studies should engage with the independent community archive sector.

Essentially what is clear, is *archiving* is a growing activity within the community and in businesses. That Historic Pools are an intrinsic part of our national heritage and those you manage them are concerned with the management and preservations of their archives.

It also shows that in Scotland there while there is a thriving business archive sector there is a marked lack of recognition of the independent community archive sector – it has no voice, no forum and

there is no recognition or support for independent community archives with in the Community Empowerment (Scotland) Act 2015.

## Chapter 3 - Primary Research

### 3.1 Methodologies

#### 3.1.1 Placement at Govanhill Baths Archive

McKemmish and Gilliland recognise, '*the growing diversity of archival and recordkeeping research*'<sup>1</sup>.

My placement at GBCT, developing the GB archive whilst studying the Msc Information Management and Preservation at the University of Glasgow provided me with the perfect opportunity to directly put theory into practise and for a considered reflection on these two often *opposing paradigms*<sup>2</sup>. While there was no qualified archivist at the Baths, I was supported by a qualified archivist working at East Dunbartonshire Archives. I considered my position to be as '*community facilitator*' as suggested by Cook<sup>3</sup>. It provided me with in-depth knowledge of GBCT, it's archive, organisational structure, staff, volunteers and the wider community.

The priorities for the development of GB archive were set out by a dialogue between myself and GBCT which views community involvement and ownership as crucial aspects of the Trusts' values. This dialogue utilised was what is generally recognised as '*Participatory Action Research*'<sup>3</sup> and was facilitated at monthly staff meetings and meetings between myself and individual members of staff who were contributing to/collaborating with the archive. The priorities for the archive which we identified were: exhibition; outreach; access; and preservation. The key findings from this research are included in section 3.3 below. I have attempted to remain rigorous, with a balanced judgement and self-awareness in the interpretation of the findings.

#### 3.1.2 In-depth interviews

Ethical clearance was obtained from University of Glasgow. I emailed the General Managers of Arlington Baths Club and The Western Baths Club initially to make contact and enquire who would be the best person/s to interview. I had previous contact with VB archive and knew who to contact

at GBCT. I then emailed all participants with a Participant Information Sheet (Appendix 1), Interview Themes (Appendix 2) and Consent Form (Appendix 3) attached. My questions covered: Background; Organisational Structure; Resources; Exhibition; Outreach; Public Access; Academic Research and Long-term Development.

I interviewed six participants:

- General Manager and Chairperson from Arlington Baths Club.
- General Manager and Archivist from The Western Baths Club.
- Trust Manager from GBCT.
- VB History Group member who is the lead volunteer for the VB archive and a Trustee.

Audio-recorded interviews took place between July and August 2016. Each interview lasted for different amounts of time from 30 minutes to 90 minutes. In the case of GBCT the interview with the Trust Manager was much shorter than the rest as a lot of the research had already been carried out by myself on placement. The Trust Manager answered questions on: Background; Organisational Structure and Long-term Development. I chose a semi-structured interview method<sup>4</sup> and generally followed the questions in the order, they were presented, sometimes differing, depending on the discussion and topics raised by participants. This method allowed for *flexibility*<sup>5</sup> but I remained aware to the risk of invasion of privacy.

I aimed for dialogue using open, closed and exploratory questions and allowed participants to provide as much or as little detail as they wanted. Sometimes an answer was given to one question that was relevant to others.

### 3.1.3 Questionnaires

In order to carry out an objective assessment of the impact that GB archive has had on those involved with GBCT I chose a multiple choice questionnaire<sup>6</sup>. It was designed to take less than one minute to complete, so as to encourage take-up and was emailed to the Trust Manager, printed and

distributed to the Trustees, staff, volunteers, some workshop participants and available from the foyer in GBCT for External Lets.

The questionnaire was designed to garner what level of awareness, knowledge, interest and experience that those working or otherwise involved with GBCT may have of/in the archive.

The main aim was to find out and record the opinions of the core team and trustees, but I also wanted to cast the net a little wider to include some users of services and external lets. The questionnaire was not designed to gather information from the residents of Govanhill.

Question 1 was designed so that individuals who perform various roles within the organisation could tick as many of the boxes which applied to them (please see Appendix (9). I wanted to make apparent in the findings, how individuals may be fulfilling several roles within the organisation and to look at how their role may determine the extent to which they knew of or were involved with the archive and its activities.

### 3.2 Key Findings from Qualitative Research

The key findings are taken from the transcripts of the in-depth interviews (please see Appendix 4-7) as well as research gathered while on placement at GB.

#### 3.2.1 Organisational Structures

AB is a not-for-profit organisation owned and run by its members. It has annual elections for its board and Chair and employs members of staff. It operates as a Community Amateur Sports Club (CASC) as recognised by HM Revenue and Customs (HMRC). It currently has around 1000 club members who pay a membership fee and an annual subscription. It was a member of the Historic Pools Network and plans to join Historic Pools of Britain (HPB).

The Western Baths Club (Properties) Ltd is a private company limited by shares (shares are £2500 and are owned by members of the club). It is registered in Scotland and was incorporated on 29/10/1980, from that date it has leased the premises in Cranworth Street to the WB at a nominal

rent and for a period of 99 years. WB operates as a Community Amateur Sports Club (CASC) as recognised by HMRC and employs members of staff. It has 2500 club members (85 per cent of whom live in the local area) and a waiting list of people wanting to join. Members pay a membership fee and an annual subscription. It is a member of HPB.

The Manchester Victoria Baths Trust (more commonly known as the Victoria Baths Trust) is a company limited by guarantee and a registered charity. The Trust currently has twelve Trustees and seven members of staff and over one hundred active volunteers. It also has three groups: *Friends of Victoria Baths*, the *Victoria Bath History Group* (who manage and run the archive) and Victoria Baths Family History Group. The trust aims to '*restore and retain the building for public use, and to work closely with our Friends and volunteers to serve the local community and attract visitors to Manchester.*' It is a founding member of HPB, a member of the Heritage Trust Network and Locality (a network of community-led organisations in England).

GBCT is a company limited by guarantee and a registered charity. It works in the 'third sector', employs a small number of staff, sessional workers and has many volunteers. Through the restoration of the building into a health and well-being centre GBCT aims to achieve: '*community cohesion; growth of community assets; local economic growth and employment opportunities for local people; educational development; growth in the arts; physical fitness and recreation for the whole of the community*'. It is in the process of becoming a Building Preservation Trust and is a member of the HPB and the Development Trust Association (DTA) Scotland, sister organisation of Locality.

AB and WB archives hold the historic business records of their organisations while, as yet, VB and GB do not. None of the organisations have a records management policy or a recognised Electronic Document Record Management System (EDRMS) for their current activities. WB are working towards an EDRMS and have had some discussion with SCA's Business Archives on this topic. AB has a membership database and a financial database which are saved locally and backed-up offsite. VB's

electronic documents are saved and backed up by the Trusts IT staff. GB uses SAGE Accounting systems and has an electronic database of staff, volunteers and participants, it also has a shared folder system where key documents are saved - all of these are backed-up. There is no system in place in any of the organisations to deal with email retention, archiving of their websites or social media.

### 3.2.2 History and Significance of Archives

The historic records of the Arlington Baths were deposited with Glasgow City Archives in October 1985 in order to 'protect' them. The records are catalogued to Sub-Fonds level, cover the period 1871 – 1979 and consist of: *'Minutes and accounts, 1875-1979; proposal books, 1897-1960; lists of members, 1889-1966; suggestion book, 1885-1916; correspondence, 1950-71; programmes of competitions, 1910-60; inventory of fittings, 1932. Minutes of the Glasgow Swimming Bath Company Ltd., 1871-1924'*<sup>7</sup>. Post-1979 records are kept at AB until such times as a new deposit is made to the collection at Glasgow City Archives. The Chairperson advocates the archive to the rest of the organisation using social media to encourage members to visit their archive at Glasgow City Archives in the nearby Mitchell Library (less than 10 minutes' walk from AB).

The Chairperson of AB perceives the archive to be a mix between a business and a community archive because of the variety of material it holds like memorabilia, swimming competition material and membership records alongside minutes and accounts. He also connects it to the community as it is accessible to all at The Mitchell Library.

The archives of WB, VB and GBCT are kept within their historic buildings.

WB holds records dating back to 1876 and since then the archive '*has been evolving over time*'. In early 2014 the WB began to concentrate its efforts on formally setting up an archive, '*primarily out of a concern for the security of the records and the worry that if they were not collated in the correct manner, that items would be lost*'. The archive holds a great variety of materials including: the

historic business and financial records; publicity materials from competitions; legal documents; minutes from many of the swimming clubs that have been associated with the WB, photographs and scrapbooks dating from the 1930's. The collections are not catalogued but most materials are box listed. No funding was put in place to establish the archive. It is managed and run by three volunteers from the WB membership, one of whom is an archivist with Special Collections at the University of Glasgow. The volunteers and Trust Manager advocate the work of the archive to the rest of the organisation through the Club's biannual digital newsletter, though they may not be fully aware of the amount of work which has been carried out by the archivist and the other volunteers.

Not all of the records have been brought together into one place yet but there is approximately one filing cabinet of materials which if and when repackaged may grow. The archive is perceived as a Business Archive and continues to accrue new material.

The collection of material for the VB archive began in 1998/9 when the late Prue Williams, *Friend of Victoria Baths* and keen amateur local historian, began researching the history of the Baths with a view to writing a book on the subject. Supported by other *Friends*, Prue completed the book, '*Victoria Baths: Manchester's Water Palace*' which was published by the *Friends* in 2004. By this time, the collecting of memories, documents, photographs and other material relating to the history of VB had become something the Trust and the *Friends* did '*as a matter of course*' – '*People were keen to give materials and the Baths were keen to receive them*'. The Trust was also the custodian of the building, and all of the records and artefacts that had been left by Manchester City Council when it closed in 1993. These were gradually sorted and cleaned by the *Friends* principally when the Trust took on the management of the building in 2000.

In 2008 the Trust received three-year funding from HLF to turn the collection into a formal archive.

This included a small amount for staff, the construction of an environmentally controlled archive store in the basement of VB, a dehumidifier, archival standard storage materials, the development of a Collection Policy, a donation form and interpretation boards for display. Work also began on

properly cataloguing the collection. It has over one thousand historic photographs, almost one thousand historic documents and many objects. Much more than half of the materials have been catalogued to date using a 'bespoke' cataloguing method (please see 3.3.3 Resources below). Until recently the archive would only accept items up to the closure of the Baths in 1993 but they have since changed the Collection Policy and are collecting materials post 1993. VB has many records of their activities since 1993 which are *'by and large not well organised so it would be a big job to sort them. We're not about to do that, but we probably won't dispose of stuff either...at least if we do, we'll do so judiciously'*<sup>8</sup>. The archive is managed and run by volunteers from the VB History Group who advocate the work of the archive to the Trust through presentations at Management Committee meetings. VB archive perceives itself as an independent community archive and museum.

Archives+, the repository for Manchester City Archives have historic images of all the baths in Manchester, and the architectural designs. They hold the council archives, council minutes, when the baths were being built and any other time when the baths were being discussed by councillors.

The materials held within the GB archive were amassed by the Southside Against Closure - Save Our Pool Campaign, 2001-2004 and thereafter by GBCT. An integral part of the campaign was to identify and collect evidence to support the campaign's call for the Baths not to be closed, to look after the building and its contents during the occupation and to record and document their struggle. The campaign was confident that the city had made the wrong decision and well aware that the people of Govanhill in their fight for social justice were making history and that that history if not recorded by themselves would be lost<sup>9</sup>. Two weeks into the occupation Glasgow City Council removed most of its records from the building so that unlike AB, WB & VB GB has very few historic records.

The archive was formerly established in 2014 as part of a much wider celebration of the centenary of the Baths, funded through the HLF and Glasgow Life. The motivation behind setting up the archive was to:



*'capture things before they were destroyed any further' and 'to keep the history of, not just the Baths, but peoples' experiences in relation to this building [...] some fantastic people of the campaign have passed away and so much of those archives, they held within themselves went with them [...]. People see a group of people fighting for something and that hope and aspiration for the building to come back to life means that people want to give something back.'*<sup>10</sup>

A post-graduate archivist student (myself) was employed on a part-time sessional basis for nine weeks to carry out a scoping project which included:

*'sorting, cleaning and boxing the existing material, a call for new material, the creation of a basic finding aid, development of a collection policy, development of deposit agreements, identification of relevant material for digitising, and structures and policies on which the archive can be developed over future years.'*<sup>11</sup>

It holds a great variety of materials including: original fixtures and fittings left by the city council; swimming club minutes and trophies; memorabilia; historic photographs; photocopies of documents from the Baths and Wash-house collection at Glasgow City Archives; Save Our Pool campaign materials – placards, banners, t-shirts, newsletters, community consultation documents, CD and song book; newspaper clippings; letters to local and national government; handwritten testimonies and oral histories; GBCT business plans, architectural plans and annual reports; the records of GBART; publicity material and transcripts of plays from Govanhill Theatre; exhibition catalogues; poetry books; photographs; video recordings and publicity materials from conferences, festivals and music events. While there are no known duplicates of records in other archives from *Before Closure* and *Save Our Pool*, GBCT has various publicity materials from various events at the baths which may be held in other archives for example publicity material from Adrian Howells play *Lifeguard* performed in the teaching pool at GB is also held in the Adrian Howells collection at the Scottish

Theatre Archives, University of Glasgow. The original architectural plans and photograph of the building are held with the Baths and Wash-house Collection at Glasgow City Archives as well as other records relating to Govanhill Baths prior to its closure in 2001. There are also records within the minutes of Glasgow City Corporation, Baths and Wash-house Committee. The silver engraved trowel presented to Daniel McCauley Stevenson<sup>12</sup> on the occasion of the laying of the foundation stone of the baths in 1914 is held with Glasgow Museums as well as Annual Gala tickets from the 1920's.

The archive is managed and run on a part-time and part-voluntary basis by a post-graduate archivist student (myself) with occasionally other volunteers (please see 3.3.3 Resources below). She and the Trust Manager advocate the archive to the rest of the organisation, the majority of which are well aware of its activities (please see 3.4 below). GB considers its archive as an independent community archive.

AB, WB and VB all have wide-ranging historical records which document their activities right back to when they were established. As already mentioned GB has few records from this period, although it has had deposits from this period made by individuals from the local community<sup>13</sup> and hopes to accrue more material, especially from the numerous swimming clubs which used the baths between 1917 -2001. What GB does have though is a comprehensive range of unique primary source materials documenting the lead-up to and during the occupation, the transformation of the Save Our Pool campaign into GBCT and all the material since. These are invaluable records especially to the local community. GBCT's Phase 1B 2016 – Heritage Interpretation Plan, consulted the Govanhill community. It states:

*'Far and away the most important piece in the Baths' history for the local population is the story of resistance to keep the Baths open. This story was told and retold with a deep sense of pride by the many participants involved in the street research'*<sup>14</sup>

Each archive is unique and provides each organisation with the information and evidence to promote their *identity* (VB and GB)/*brand* (AB and WB). With AB, WB and VB there was some concern that the work of the archives is not as well known to the rest of their organisation as it could be while as can be seen in the results below (3.4) the staff and trustees of GB are well aware of the archive and its work.

### 3.2.3 Resources

AB have no in-house resources for their archive material post-1976, save storage which does not meet recommended archival standards. As already stated their archives up until that point are deposited with Glasgow City Archives and as such are subject to the resources afforded by the city archives.

WB have a qualified archivist who volunteers on an ad hoc basis providing expertise and guidance to two other volunteers who work approximately six hours per month. VB is managed and run by two volunteers of the VB History Group, they are not qualified archivists. In 2013 it was calculated that the VB History Group volunteers contribute the equivalent of three quarters of a full-time worker to the archive. At GB the post graduate student archivist (myself) volunteers three days per month and works on a sessional basis one day per month. Her volunteer hours typically increase at the time of exhibition. Since January 2015 there has been seven other volunteers who have worked for varying amounts of time with GB. Of those, three were local residents, one of whom was also a Librarian working at the University of Strathclyde and four were also students of the MSc Information Management & Preservation, Glasgow University.

VB and GB archives have both provided placements for postgraduate and/or PhD students. WB has not but it is something they would like to consider.

GB is the only organisation where the lead person working on the archive attends regular monthly staff meetings. At VB one member of the VB History Group who volunteers with the archive is also a Trustee, so the archive is represented at a Management level.

The WB archive is solely financed by volunteer hours. VB and GB have small budgets from their Trusts to run their archives: the VB archive budget covers the cost of new storage materials and the purchase of inexpensive items to add to their collections and GB's archive budget, for the current financial year, covers the cost of the archivists sessional hours, the purchase of archival storage materials, conservation of banners and travel costs to CAHG annual conference and other events. WB has never applied for grant aid to finance their archive but it is something they would consider. VB and GB have not had any specific grant aid for their archives since their initial HLF grants to establish them, but both consider further application as an option.

AB's archive held at Glasgow City Archives in The Mitchell Library is kept according to the standards of the City Archives which, with doubt, endeavours to meet British Standards. While not within the scope of this research it is worth noting that, '*An Archival Account of Scotland*' published in 2000 stated, '*Eighty-six per cent of local authority archive accommodation is reported as being poor or very poor*'<sup>15</sup>.

WB, VB and GB are all aware of British Standards for Archival Storage (BS:5454), to a greater or lesser extent. WB and GB do not meet those standards. In the case of GB this is quite an acute situation. Most records are packaged using archival standards and kept on archival standard shelving but they are stored in a partially derelict building, as such tarpaulin is used to cover the shelving in case of leakages from the roof. GB is working towards compliance with (BS:5454) as part of Phase 1b redevelopment of the Baths.

VB's specially constructed archive store has a constant 50 per cent relative humidity and while the temperature is not controlled, it is in the basement of the building so varies less than anywhere else.

WB, VB and GB archives all have access to a computer, scanner, digital camera, storage space and office space. VB and GB archives have archival standard storage materials but there are some records awaiting to be boxed/packaged. WB would like to repackage their records with archival standard storage materials.

AB's archives follow the Collection, Appraisal and Retention policies of Glasgow City Archives. WB has yet to develop policies and VB and GB have their own Collection Policies and Deposit Agreements. None of the archives have Disaster Recovery Plan but take due care to the best of their ability.

VB archive have a bespoke cataloguing system which has been created through '*a thoughtful process and by experience*'<sup>16</sup> which uses Microsoft Excel to enter data into a spreadsheet. The catalogue is divided into five categories: Objects (OB); Photographs (P); Documents (D); Audio Visual (AV) and Newspaper clipping (N). The entry records the item with:

- reference number, one of the above categories followed by a number
- title/description
- source of item
- date
- format

Every item in the catalogue has a physical presence within the archive so if the original format is a digital file, a photograph or a document for instance, *digital file* will be entered in the format followed by (p) for primary and paper followed by (s) for secondary, which represents the printout within the archive.

GB archive is catalogued using ISAD (G) to Sub-fonds level: *Before Closure (1914-2000)*; *Save Our Pool (2001 – 2004)* and *GBCT (2005 onwards)* and has an extent of approximately 12 metres and 1TB of digital objects.

The catalogue entry for AB archives is available online with SCAN and NRS<sup>17</sup>. WB as yet does not have a catalogue and VB and GB's catalogues are not available online.

AB and WB do not hold digital materials in their archives but are well aware that they will do soon and at that time they will secure appropriate methods of storage and back-up. VB and GB do have digital materials within their archives. While there is no Digital Preservation Strategy in place as such, VB saves items onto a hard disk drive and there is an IT member of staff for the Trust who is responsible for the back-up. VB has also deposited original digital oral history recordings with the North West Sound Archive in order that the recordings were, '*professionally stored, managed and preserved*'. Unfortunately, this wound up in 2015 and the recordings were transferred to the Greater Manchester Sound Archive based at Manchester Central Library.

As already stated GB has 1TB of digital materials, these are stored on an external hard drive onsite which is backed up on a monthly basis on to another external hard drive which is kept offsite. GB is aware of digital preservation guidelines, the management, curation and preservation of digital materials, including the OAIS model but as yet there is no Digital Preservation Strategy in place.

AB, WB and GB are all aware of NRS, SCA, SCAN, SBA, and TNA? VB are aware of TNA and the Museums Association.

The Business Archives Surveying Officer from SCA has carried out a brief survey of the WB archive and WB uses SCA resources and the NRS Scotland's People website.

VB archive is a member of '*Hidden – Heritage Around the City*'<sup>18</sup> and GB archive is a member of CAHG and SCA, as such it uses their resources and attends events organised by both organisations and has also been able to attend events by TNA.

AB, VB and GB have all worked with their local authority archives and GB archive has also worked with Glasgow Museums on exhibition and conservation of the Save Our Pool banners.

### 3.2.4 Exhibition & Interpretation

AB has a permanent exhibition of prints of historic photographs and a war memorial to members who were killed in World I and II. VB has two display cases which are often not in use because the building is being used for so many different purposes. WB and GB have permanent exhibition spaces where archive materials are exhibited.

While WB does not officially have an ongoing exhibition programme there is always something on display from the archive. The exhibitions are programmed thematically and to tie in with what's happening at the baths or local/national events. They have had exhibitions of past medal winners during the Commonwealth Games in Glasgow, a display on the 1<sup>st</sup> world war during the centenary and an exhibition to tie in with refurbishment work on the WB.

Materials from the archive were used for the limited edition book, *'The Story of the Western Baths, Hillhead, From 1876 to 1990'*<sup>19</sup>.

GB has material permanently on exhibition in the display cases in the foyer of the building. It has also organised five exhibitions in various parts of the building since September 2014 (please see Appendix 8). Materials from the archive were also used: in the publication, *'United We Will Swim, 100 years of Govanhill Baths'*; the film, *'United we will Swim – again'*; the play *'Battle of Calder St'*, Govanhill Theatre and a *Market Stall* presentation by 2nd year Community Development BA students, Glasgow University.

AB, WB and GB all take part in Doors Open Day and VB takes part in the equivalent in England – Heritage Open Day. VB also takes part in National Sporting Heritage Day.

### 3.2.5 Outreach

AB takes part in the local Gibson Street Gala but it would like to do more outreach in the local community. It is currently working on a redevelopment plan of the Baths with the architects Paige &

Park and if this is successful an outreach worker will be employed to work with schools and the local community, encouraging access to and usage of archive materials.

WB has collaborated with local schools and Glasgow University while researching a roll of honour for the baths, as many members attended these schools and the University. Some members already had written biographies which the WB archive could utilise. To date there has not been outreach in the local community, but there is potential to do this, especially with the local schools who use the baths facilities. There is also an awareness and an interest in using the archive as a starting point to collect oral histories from members in the local community.

VB archive has worked extensively with outreach in the community. This has included: primary school children coming to the Baths and accessing the archive; the archive working in collaboration with the VB Family History Group and having stalls at the local park fun day celebrations; local history fairs where VB invite local history groups to have a stall at the baths and the archive runs workshops and the archive has also taken part in the Manchester History Celebration Day.

GB archive has also worked extensively in the community since it was established in 2014. This has included: pupils from local primary schools visiting the baths and accessing the archive; an archive presentation with access to materials for Rags to Riches soap making and swimming cap workshops; collaboration with Govanhill Fun day community play and an annual visit from 1st year

Undergraduate students from Glasgow School of Art - the students access materials from the archive, then make an interpretation for their class presentations.

### 3.2.6 Public Access

The AB archive is available to the public at the search room in the Mitchell Library. The public can access the VB and GB archive by appointment and with WB and GB the public can access archive materials in their permanent exhibition display cabinets, which are in public areas within their baths.

The public can request to see other materials in the WB archive but they would have to give much



more notice of what records they would like to see for this to be possible. Public access is relatively easy for VB and GB as there are volunteers working in the archive at least one day a week.

All the pools have websites and use social media where the public can access digital images. GB has the most images available online and also has oral histories and video testimonies available at the archive section of the GBCT website.

Each organisation encourages public access through their websites, social media, newsletters and in emails to members (AB and WB).

### 3.2.7 Academic Engagement

Academic researchers have accessed both VB and GB archives. It is difficult to know if any have accessed the AB archive at Glasgow City Archives as they, 'don't keep easily accessible stats on how many people access each collection'<sup>20</sup>, certainly in the course of this research I have accessed the AB archive and my interview with WB has been the first request they have had from an academic researcher.

### 3.2.8 Long-term Development

None of the organisations have a written long-term development for their archives but all have and '*interest and enthusiasm*' in ensuring their archives are maintained and develop over time. AB would like to secure funding to employ an archivist/suitably qualified person to do outreach in the community, prepare interpretation panels and produce a publication about the history of the baths using archive materials. They would also like to digitise their membership books dating back to 1871, so that people interested in genealogy could access the records online. For the foreseeable future the AB archive will remain with Glasgow City Archive and materials will continue to be added to the collection.

WB identified: time; volunteers maintaining their interest, space to work and storage space as the key resources it needs to sustain its archive over the next five years. The baths will provide a small

budget for the continuing development of the archive. They are also interested in digitising material so that researchers could access material online but still want to exhibit materials from the archive in the baths. They have considered depositing their archives with the city archives, or another suitable repository, but this would only be done in the event that WB could no longer look after the archive themselves and would make it more difficult for WB to access materials for exhibition.

VB are considering applying for museum accreditation and as stated before in their vision statement they want to become a, '*vibrant international heritage visitor attraction*' – their archive is crucial to this. There is an aspiration to become a museum of swimming which does not yet exist in the UK. They can sustain their archive over the next five years, as they have done thus far with the two core volunteers from the VB history group but it would be helpful if they had more volunteers. To develop the archive further, they would need grant aid for specific projects: the oral history project and a more user friendly catalogue, for example, but that would require volunteers being interested in making grant applications or as has happened in the past input from PhD students on placement.

The long-term development of the GB archive is set out in the GBCT's Phase 1B 2016 – Heritage Interpretation Plan (HIP), heritage objectives: '*the archive and collected stories and artefacts of the Baths will be more accessible for a wider range of people*' and '*Rehousing the growing archive is crucial for the Heritage Interpretation Plan. Currently stationed in the defunct slipper baths, the archive will be better resourced in a bespoke storage and learning area in the basement. This will allow more people to access the archive for learning opportunities and for the archivist to best manage the collection*'<sup>21</sup>.

There is a budget for materials for the financial years 2017-2020 and a budget for a part-time archivist and a part-time digital archivist for 2019-2010. These budgets are dependent on income generated from a fundraising drive which is also part of the HIP.

This means, that unless other funds are located, the archive will have to rely solely on volunteer hours between 2017 and 2019. The Trust Manager is aware of this and along with the sessional archivist (myself) is trying to locate other funding.

### 3.4 Key Findings from Quantitative Research

Please find below the interpretation of the results, in pie charts and histograms, from the result of the Govanhill Baths Archive Questionnaire (Appendix 9). As mentioned in 3.2.3 above many individuals involved with GBCT fulfil a number of roles within the organisation so for each question I have interpreted the results by the answers given by an individual (25 respondents) and then in a histogram according to which position (40). This provides us with data relating to each position within GBCT and is useful for the archive in further developing awareness of and participation in its activities. I have also looked at length of involvement at GBCT as this obviously affects attendance at archive events and most likely awareness.

Twenty-five out of a possible thirty-three respondents completed the questionnaire.

The five members of staff, volunteers and sessional workers who work regularly at the Baths all completed a questionnaire. Eight trustees out of a possible fifteen completed the questionnaire. I am confident that the respondents who completed the questionnaire provide an accurate representation of the GBCT team at the time of research.

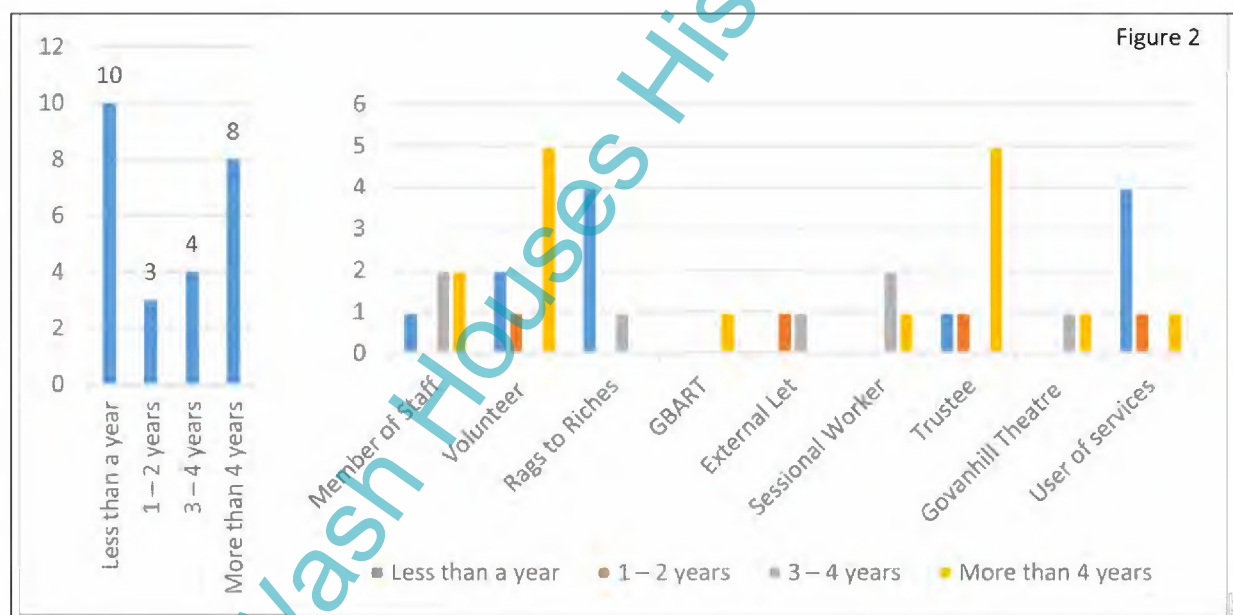
The figures are generally self-explanatory but as the questionnaire progresses I give some further analysis.

1. What is your current position at Govanhill Baths Community Trust? (Choose as many as you like)

<b>Figure 1</b>	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
Member of Staff	x	x																				x		x	x
Volunteer				x	x	x		x										x	x			x	x		
Rags to Riches	x												x			x	x	x							
GBART																									
External Let																				x	x				
Sessional Worker			x	x																x					
Trustee						x	x	x	x	x	x	x													x
Govanhill Theatre		x				x																			
Tenant																									
User of services				x										x	x	x	x			x					

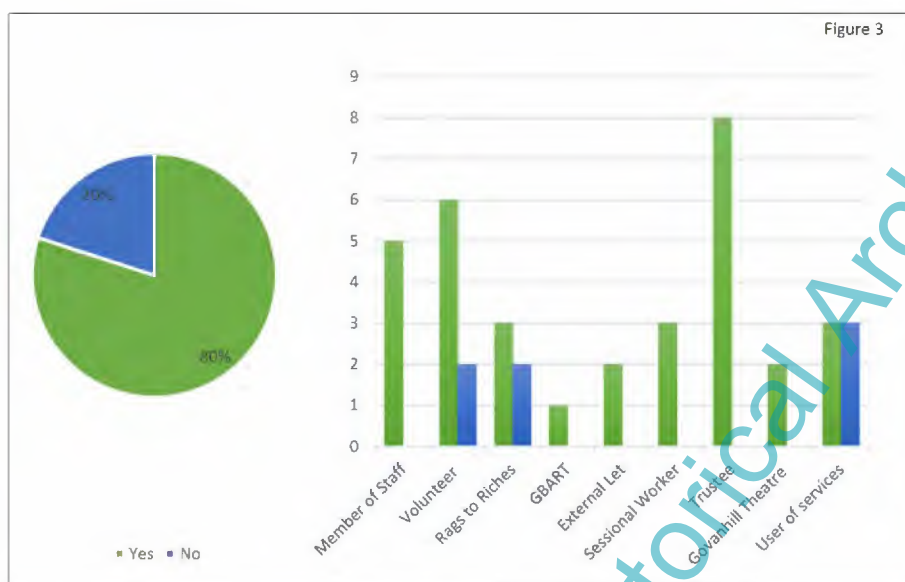
As we can see from Figure 1, twelve respondents (1,2,4,6,8,16,17,18,19,20,22, &25) have more than one role within GBCT.

2. How long have you been involved with GBCT?



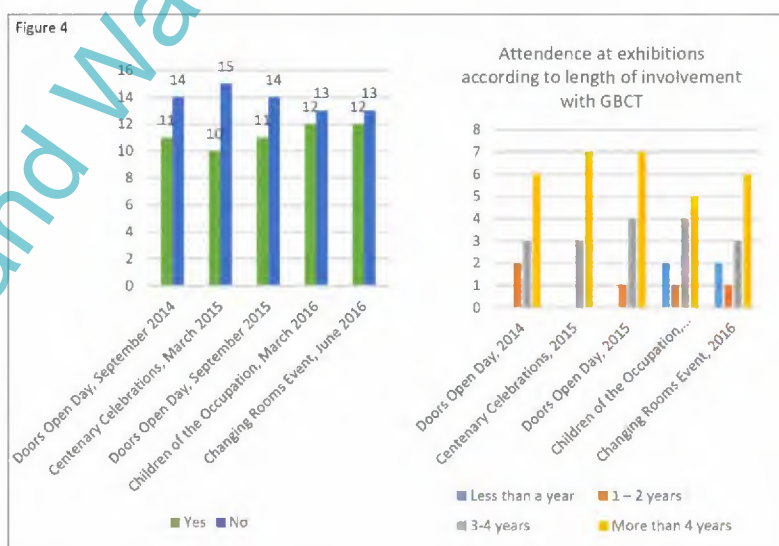
From Figure 2 we can see that GBCT have a good spread of people who have been involved for a number of years and a healthy extent of new people coming on board who have been involved for less than a year.

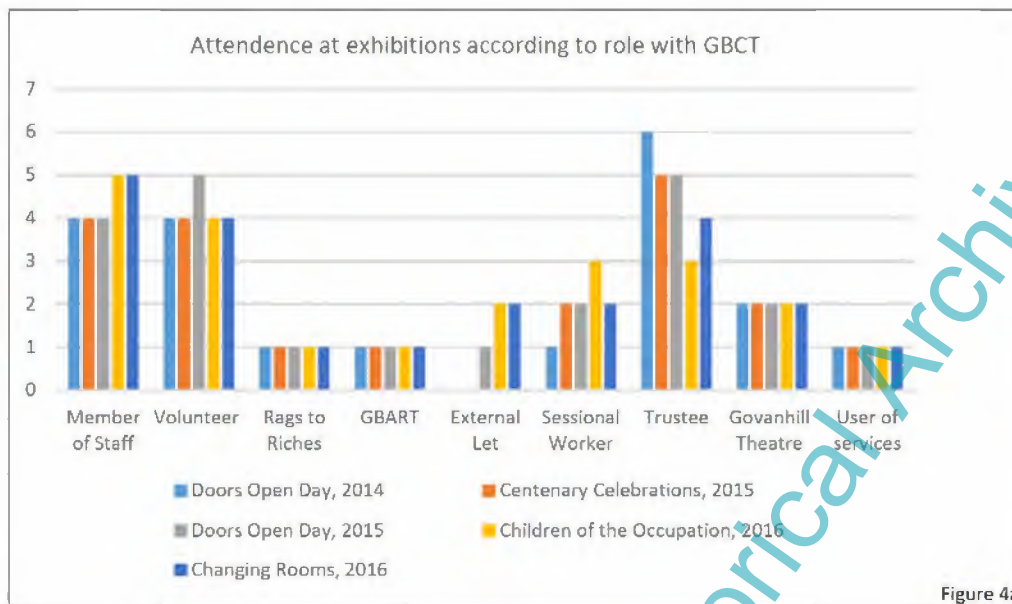
### 3. Are you aware of Govanhill Baths Archive?



As we can see from the results for question 3, 80% of the respondents were aware of the archive and of the five who were not: four had been involved with GBCT for less than a year, one identified as Rags to Riches, one identified as a User of services and two identified as Users of services and Rags to Riches. The other one identified as a Volunteer and a User of services who had been involved with GBCT for between 1 – 2 years.

### 4. Have you attended any of the following Govanhill Baths Archive exhibitions? (Choose as many as you like).



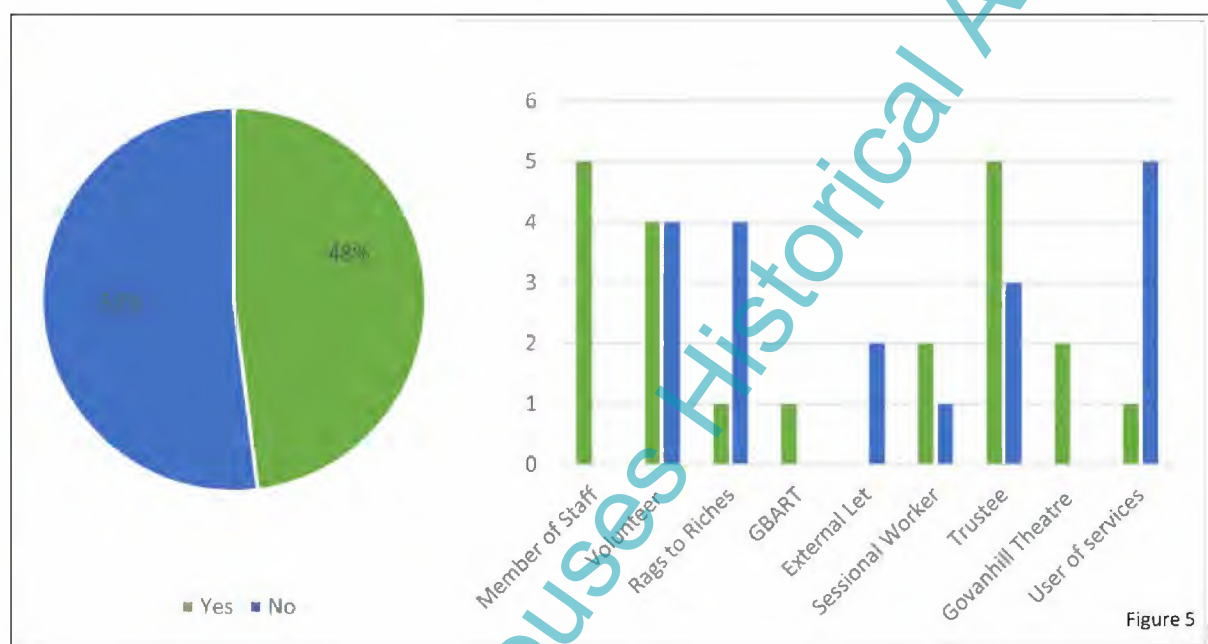


Since September 2014 the archive has created five different exhibitions. It was important to find out who had attended these events. The above tables and graphs show how many people attended, their length of involvement with GBCT and their role/s:

- Six respondents attended all of the events, three were members of staff who had been with GBCT for 3-4 years, one was a sessional worker who had been with GBCT for 3-4 years, and the other was a Trustee who had been with GBCT for more than 4 years, all are aware of the archive.
- Two respondents attended 4 events, both were Trustees who have been involved with GBCT for over 4 years and are aware of the archive.
- Two respondents attended three events, both were Trustees who have been involved with GBCT for over 4 years and are aware of the archive.
- Two respondents attended one event, one was a trustee and the other a User of Services, both have been involved with GBCT for less than a year and both are aware of the archive.
- Seven respondents did not attend any of the events. All of them had been involved with GBCT for less than a year. One was a Trustee who was aware of the archive, 2 were Users of services, one of whom was aware of the archive and one not, one was Rags to Riches who

was unaware of the archive, one was a volunteer who was aware of the archive and another two where Rags to Riches, one who also identified as a Volunteer and one as a User of services, both were unaware of the archive.

5. Have you visited the archive section on the Govanhill Baths Community Trust website (<http://www.govanhillbaths.com/archive/>)

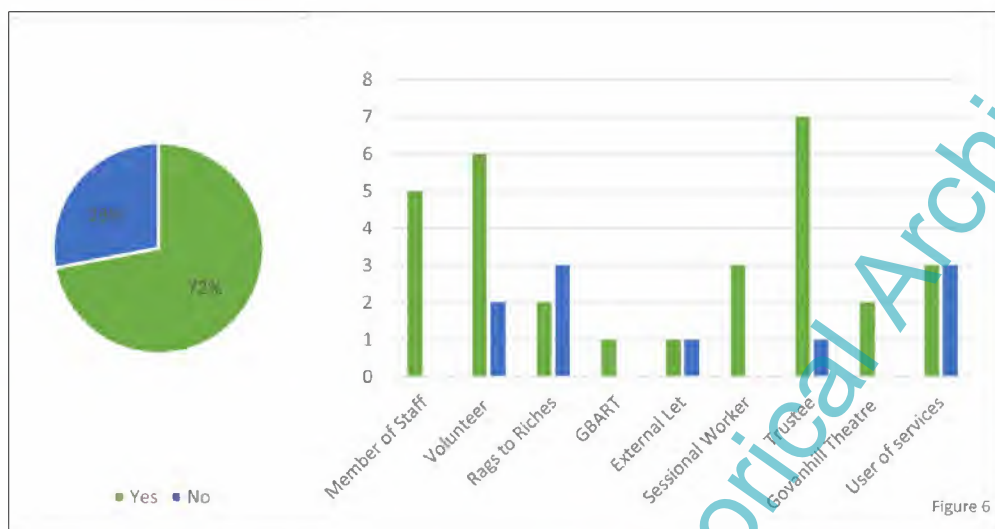


A slight majority of the respondents were not aware of the archive section on the GBCT website however all members of staff were and the majority of Trustees. Of the thirteen respondents who hadn't visited [www.govanhillbaths.com/archive/](http://www.govanhillbaths.com/archive/):

- Three were Trustees, one of whom had been with GBCT for less than a year, the other two for more than 4 years.
- Four were Rags to Riches, one of whom also identified as a volunteer and two of whom also identified as User of Services.
- Three were volunteers, one of whom also identified as a User of Services.
- Two were External lets, one of whom identified as a Sessional worker
- One was a User of Services.



6. Have you looked at the archive materials in the permanent exhibition cabinets?

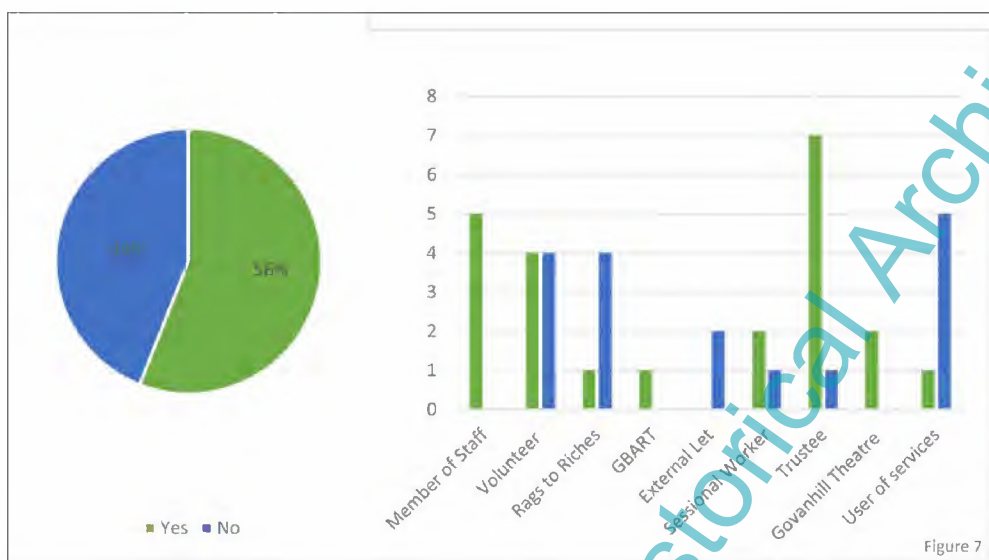


Again by far the majority of people had looked at the archive materials in the display cabinets. Of the seven respondents who had not:

- One was a Volunteer who had been involved with GBCT for over 4 years, was aware of the archive. had attended three events and looked at the website.
- Three were Rags to Riches, one of whom also identified as a Volunteer, all had been involved with GBCT for less than a year, were not aware of the archive and had not visited the website or attended an event.
- Two were Users of Services, who had been involved with GBCT for less than a year, had not looked at the website or attended an event however one of them was aware of the archive.
- One was a Sessional Worker who had been involved with GBCT between 1-2 years, was aware of the archive, had attended two events but had not visited the website.
- One was an external Let who had been involved with the Baths for 1-2 years, had attended two archive events, was aware of the archive but had not visited the website.



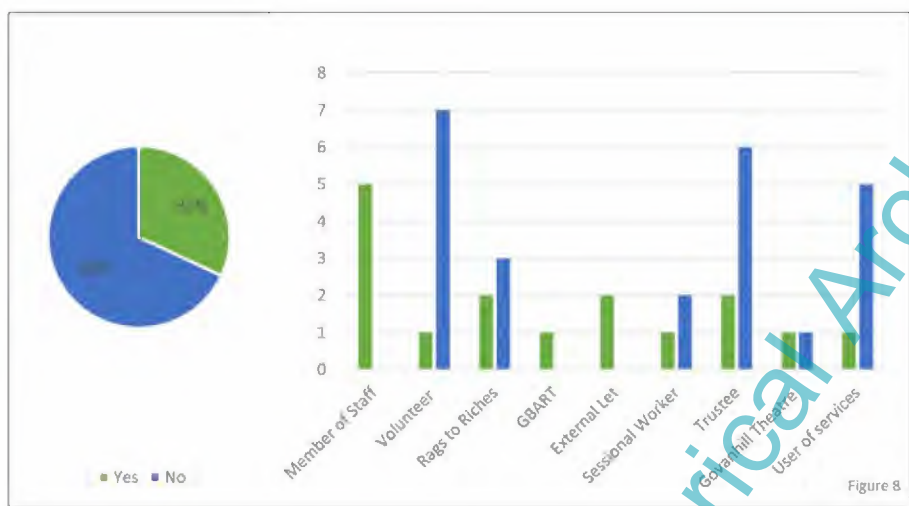
7. Have you read the chapter Govanhill Baths Archive - Site of Collective Memory in the Centenary Celebrations publication - United We Will Swim, 100 years of Govanhill Baths?



A slight majority of the respondents had read the chapter:

- Four were members of staff, one of whom also identified as Rags to Riches, one of whom also identified as Govanhill Theatre and one of whom also identified as a volunteer and GBART, two had been with GBCT for 3-4 years, one less than a year and one more than four years. All were aware of the archive and 3 had attended all events.
- Seven were Trustees.
- Two were sessional workers, one had been involved with GBCT for 3-4 years had attended all archive events, had visited the website and permanent display cabinets. The other had been involved with GBCT for over 4 years, had attended two archive events, had visited the website and permanent display cabinets.

8. Have you used materials or services from the archive for any projects or events?

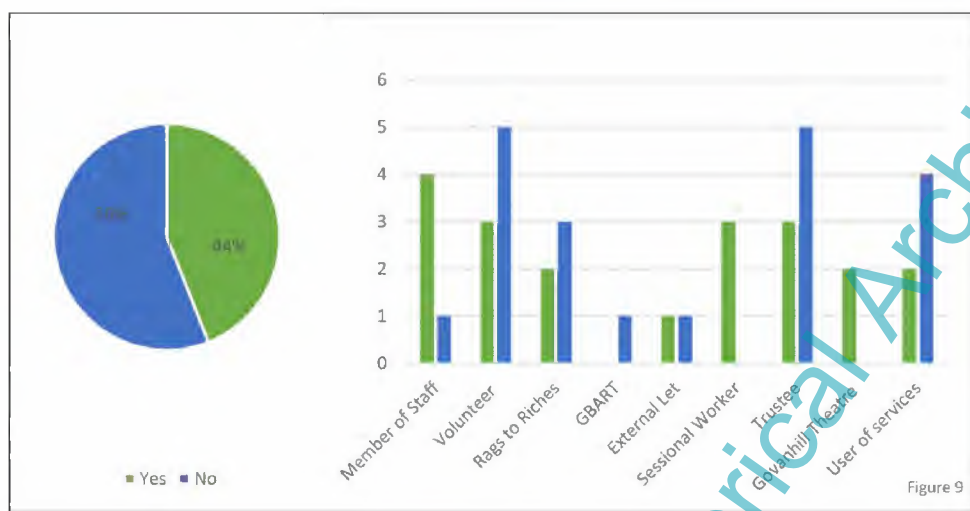


The majority of the respondents had not used materials or services from the archive. Of the eight who had:

- Five were members of staff, one of whom also identified as Rags to Riches, one of whom also identified as Govanhill Theatre, one of whom also identified as a Trustee and one of whom also identified as a volunteer and GBART. All were aware of the archive, had visited the website, read the chapter in 100 years of Govanhill and looked at materials in the display cabinets. Four had attended all events and one who had been involved with GBCT for 1-2 years had attended 2 events.
- One was a sessional worker who had been involved with GBCT for 3-4 years.
- One had been involved with Rags to Riches for less than a year and also identified as a user of services.
- One was a Trustee who had been involved with GBCT for more than four years.

Respondent No. 10 also commented, '*would like to*'.

## 9. Have you deposited materials with the archive?

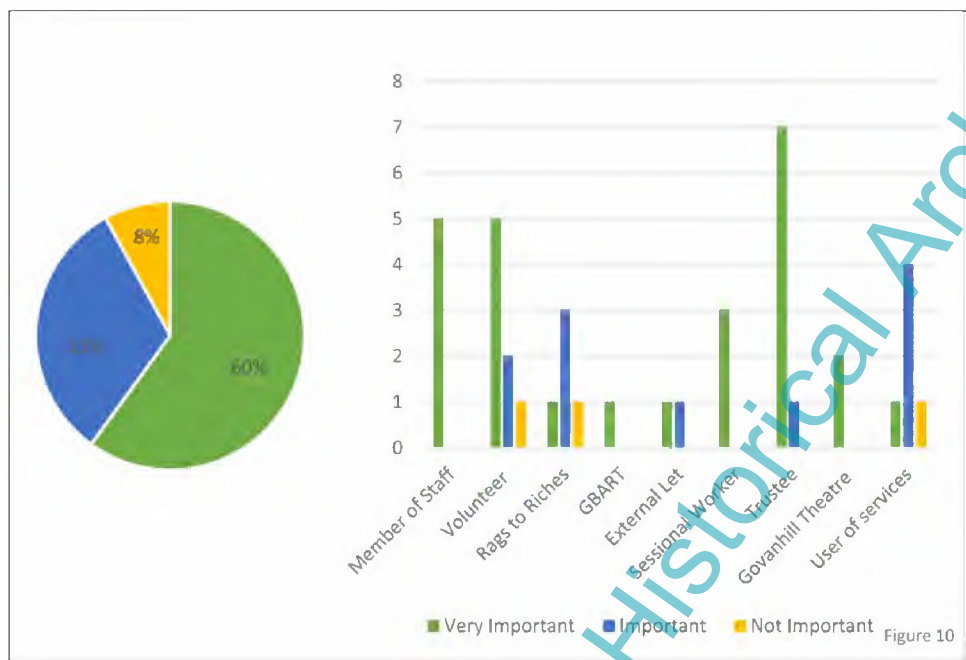


A slight majority of respondents had not deposited materials with the archive. Of the 10 who had:

- Four were members of staff, one of whom also identified as Rags to Riches, one of whom also identified as Govanhill Theatre and one of whom also identified as a Trustee.
- Three were volunteers, one of whom also identified as a Trustee and Govanhill Theatre, one of whom also identified as a sessional worker and user of services.
- Two were sessional workers.
- One was Rags to Riches and also identified as a user of services.
- One had been involved with GBCT for less than a year while four had been involved for 3-4 years and five for more than 4 years.

Respondent No. 10 also commented, *'might have access to Kingston swimming club trophies'*.

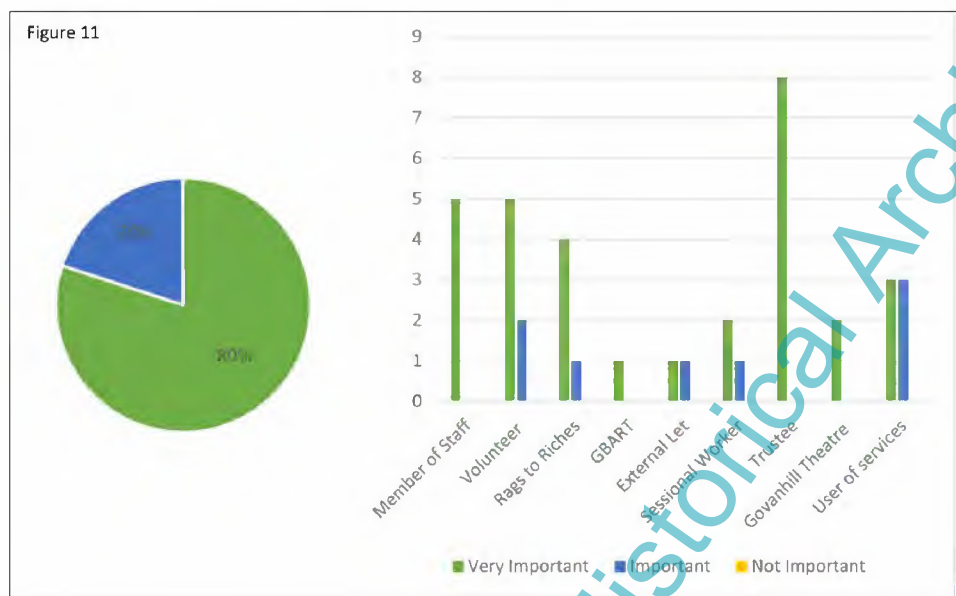
10. How would you rate the importance of the archive to your current position at Govanhill Baths Community Trust?



Only 2 respondents said that the archive was not important to their current position with GBCT:

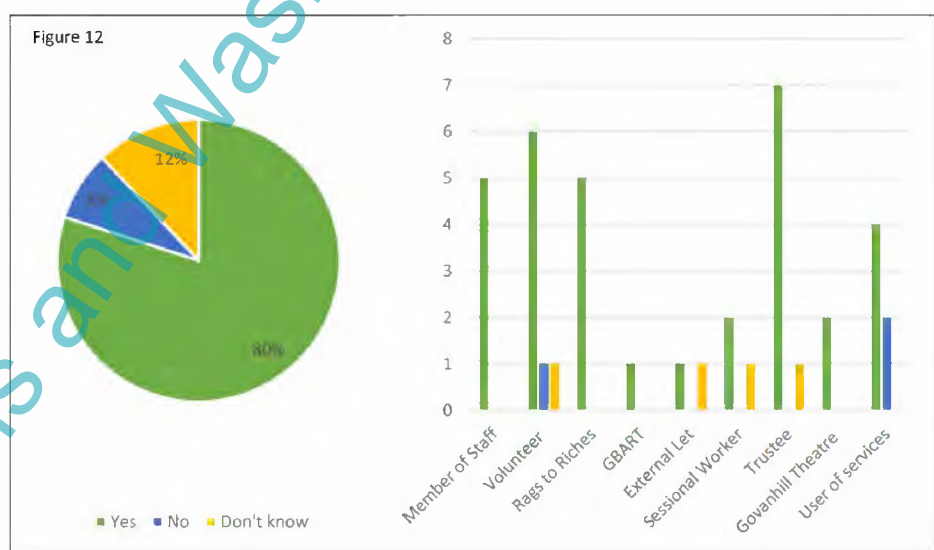
- One was a user of services who had been involved with GBCT for less than a year, was not aware of the archive. However, they did think that the archive was important to the refurbishment of the baths and agreed with the statement in Question 12.
- One was a volunteer who also identified as Rags to Riches and had been involved with GBCT for less than a year, and like the previous respondent was not aware of the archive but did think that the archive was important to the refurbishment of the baths and agreed with the statement in Question 12.

11. How would you rate the importance of the archive to the refurbishment of the Baths and its subsequent reopening as a Health & Wellbeing Centre?



100% of respondents thought that the archive was very important or important to the refurbishment of the Baths. All members of staff and all trustees thought it was very important. Of the five who thought it was important three were unaware of the archive and its activities and had been involved for less than a year, one had been involved 1-2 years and one 3-4 years.

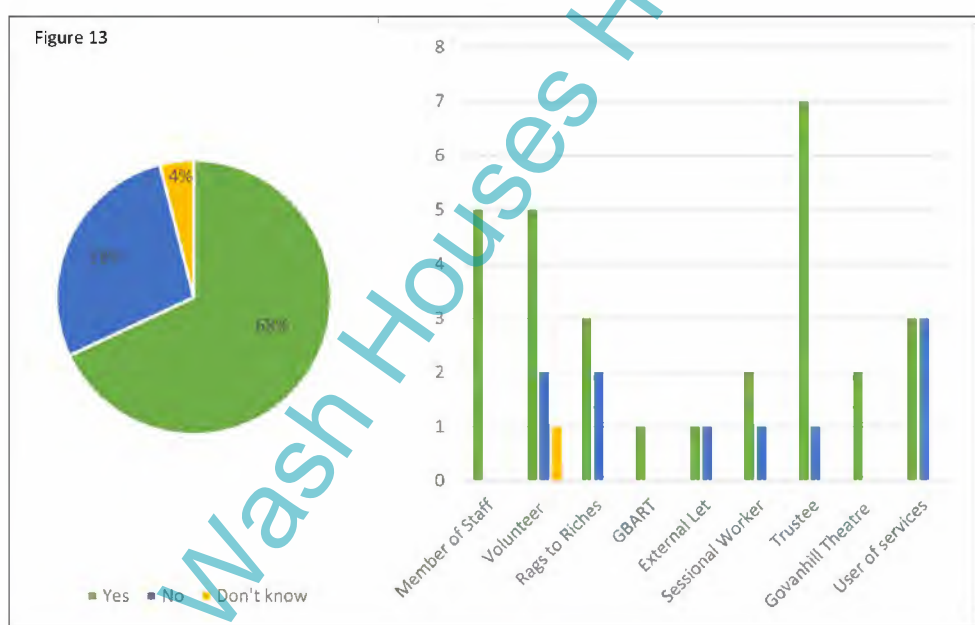
12. Do you agree with the following statement, "the organic relationship between a community and its archive [is] vital and central to community wellbeing"



By far the majority of the respondents agreed with this statement. However, of the two that disagreed both were users of services, one of whom also identified as a volunteer and both had been involved with GBCT for less than 2 years, however they did think that the archive was important to their current position with GBCT and the refurbishment of the baths. Of the three who didn't know one was a sessional worker, who also identified as an external let, one was a volunteer and one was a trustee, all were aware of the archive and had attended archive events.

Respondent No. 24 also commented, '*BUT! There is a very low level of local knowledge - working class communities have less capacity to engage*'.

13. Has your knowledge of archives and what archives do increased since the setting up of Govanhill Baths Archive?



The majority of respondents agreed that their knowledge of archives had increased since the setting up of GB archive. Seven respondents disagreed and respondent no. 23 who didn't know was a volunteer who had been involved with GBCT for less than a year and although was aware of the archive and had looked at the display cabinets had not attended any events, visited the website or read the chapter in 100 Years of Govanhill Baths.

Respondent No. 20 gave further comment, '*Much the same, have previous knowledge of what archives do from my mother*'.

### 3.3.1 Conclusion

It is clear from the quantitative research carried out GB that the members of staff, volunteers, trustees and sessional workers are well informed and supportive of their archive. I would suggest that this is because of the archivist attendance at monthly staff meetings, the exhibition programme, presence with 100 years of Govanhill and the permanent display cabinets.

## Chapter 4 - Analysis and Recommendations

### 4.1 Advocating for the archives of Historic Pool in Britain

There is no doubt of the significance of the archives in this research. They all contain unique historic records which are not held anywhere else and hold enormous informational and evidential value to their own communities, their local area, nationally and, in some cases, internationally. They all have primary source material which contributes to the documentation and preservation of the historic pools narrative in Britain. This includes the social and cultural history of municipal baths and wash-houses, driven by a desire for good public health and hygiene, the changing nature and demographic of private members swimming clubs from their inception in the late 19<sup>th</sup> century to their current position in the 21<sup>st</sup> century, the history and development of swimming and water polo as amateur sports, the history of Turkish baths, technological development in relation to swimming/leisure facilities and the social and cultural impact these facilities had and have on the communities they serve. They are all *sites of collective memory and identity* and those kept within their historic building provide the public and the researcher with the opportunity to have direct sensory experiences of the past.<sup>1</sup> While the archives of WB, VB and GB may fall short on certain archival standards they are being judiciously cared for and have the advantage over VB at the local authority archives as AB cannot easily access their archives for interpretation and exhibition.

#### 4.2 How best can the heritage sector support historic pools and their archives

Clearly the importance of Historic Pools and their archives and the work that they currently do within the heritage sector has to be recognised more clearly by Historic Environment Scotland, Historic England, local authority archives, the business archives sector, universities, TNA and NRS. This could be led by Historic Pools of Britain.

There are all sorts of possibilities if they can achieve this recognition:

- A strategy which specifically details with how Scotland and the Rest of the UK plan to develop the archives of Historic Pools.
- Possible funding streams.
- More academic research.
- More student involvement.

Elizabeth MacKnight in Archives, Heritage and Communities<sup>2</sup> proposes that in Scotland there should be 'Knowledge Transfer Partnerships' like those between Universities and Industry between Universities and Communities as a way to support the work of independent community archives. I would also propose that if we are to take archives in the community seriously and see archivists as Cook suggests - 'community facilitators' then we have to train them to do it.

seriously we have to develop student

#### 4.3 Partnership working

All four archives had some relationship with either the city archives, the national archives, SCA business archives or CAHG. It was generally found that City archives and museums were very supportive. These relationships should be further developed.

#### 4.4 Further Research



I would propose further research into the independent community archive sector in Scotland which could be led by SCA in conjunction with local authority archives and CAHG and a mapping of all archives throughout Scotland and the rest of the UK with records relating to Historic Pools in Britain.

## Chapter 5 – Conclusion

There is a gap in the knowledge of the archives of Historic Pools in Britain and their importance of. If we are to properly preserve these archives for future generations, while making them accessible to the public today, we have to develop a strategy to do so. This should take on board the ideas of those who manage and care for these archives, recognise the work that has been done so far and support the development for future provision.

## Chapter 1 Notes

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## Chapter 2 Notes

1. Terry Cook, 1947-2014, was a prolific internationally renowned archival thinker, mentor and supporter to generations of archivists around the world. He authored over 80 articles which were published in leading archival journals namely *Archivaria* - two of which were awarded the W. Kay Lamb Prize. He was also on the editorial of *Archivaria* between 1981-1996 and 1999-2006 and the *American Archivist* 1991-2001. He wrote *The Archival Appraisal of Records Containing Personal Information: A RAMP Study With Guidelines* (1991) and co-edited *Imagining Archives: Essays and Reflections* by Hugh A. Taylor (2003).
2. What is past is prologue : A history of archival ideas since 1898, and the future paradigm shift was published in *Archivaria*, Issue 43, 1997, pages 17-63. He was awarded The W. Kaye Lamb Prize prize which is awarded annually to honour the author of an article in *Archivaria* that, by its exceptional combination of research, reflection, and writing, most advances archival thinking in Canada and is the senior award of the journal for the best article overall.

It was developed from his paper delivered for the plenary address to the International Congress on Archives' quadrennial meeting in Beijing in 1996.

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## Appendix 1



### **Participant Information Sheet**

#### **Study Title & Researcher Details**

**Dissertation Title:** Govanhill Baths - Establishing an Independent Community Archive

**Researcher details:** Paula Larkin, MSc Information Management and Preservation,  
University of Glasgow.

**Email Address:** [larkinpaula7@gmail.com](mailto:larkinpaula7@gmail.com)

#### **Invitation**

I would like to invite you to participate in a research project. Before you decide whether you wish to participate I will outline the project and its aims. Please read the following information and discuss it with others if you wish. Feel free to ask if there is anything that is not clear or if you would like more information.

Thank you for your time.

#### **What is the Purpose of the study?**

I wish to study the setting up of Govanhill Baths Archive. I am interested in independent community archives. In order to provide context and comparison I will also study the following independent community archives: Victoria Baths Archives, Manchester, Spirit of Revolt, Glasgow and Glasgow Women's Library Archive. Furthermore I will investigate the archives of the Western Baths and the Arlington Baths - both Victorian private baths clubs in Glasgow to explore how these differ from Govanhill Baths and Victoria Baths archives.

#### **Why have I been chosen?**

You have been selected to take part in this study because of your work with one of the organisations listed above. I am interested in the motivation behind setting up an independent community archive, the organisational structures and resources it requires, and

its activities in exhibition, outreach and public access. I wish to discuss what your archive means to you and what resources are needed for its long-term development.

### **Do I have to take part?**

You have no obligation to take part in this study but your participation would provide essential information for the development of the independent community archive sector, particularly in Scotland, where little research has taken place to date and increased knowledge in the archives of Victorian and Edwardian swimming baths in the UK.

### **What will happen to me if I take part?**

If you decide to take part in this study I will record an interview with you in person, over Skype or by telephone - which ever method suits you best. You will select a time which is best for you and the discussion should take no longer than one hour.

### **Will my taking part in this study be kept confidential?**

There are two options here:

1. You can consent to me using your real name in the dissertation and I will ensure to quote you accurately from our discussion.
2. You can choose a pseudonym, again I will ensure to quote accurately but with this option you will not be identified in any way.

### **What will happen to the results of the research study?**

The results of the research will inform my Masters dissertation; as such it will be read and graded by a number of academics at the University of Glasgow. It is unlikely that it will be distributed for any other purposes. You will be sent a copy of the work, to make sure you have been accurately represented, and I will wait for your feedback and make any necessary changes before submitting the final draft to the University.

If you have any concerns regarding the conduct of this research project, you can contact the University of Glasgow (HATII Department) - Ann Gow. Email: [Ann.Gow@glasgow.ac.uk](mailto:Ann.Gow@glasgow.ac.uk)

## Appendix 2

### **Interview Themes**

#### **Dissertation Project 'Govanhill Baths - Establishing an Independent Community Archive'**

The following is a list of themes which I would like to engage with in the course of interviewing participants for my MSc dissertation 'Govanhill Baths - Establishing an Independent Community Archive'. I would like to interview suitably qualified/experienced individuals from Govanhill Baths Community Trust, Victoria Baths, Spirit of Revolt, Glasgow Women's Library, The Arlington Baths and the Western Baths (both private swimming clubs in Glasgow).

It is my intention, by carrying out these interviews, to gain an insight into how and why organisations establish an independent community archive. What archival practises/standards they follow, what resources they have, what networks are they involved with and how do they perceive the long-term development of their archive. I will also gain an insight into the archives of Victorian and Edwardian swimming baths.

Below is a list of themes that will be covered in the interview. There are examples of questions which will be tailored to individually suit each participant.

### **Background**

- When was your archive established?
- What was the motivation behind setting up your archive?
- What materials does your archive hold?
- Where do the materials in your archive come from?
- What volume of materials does your archive hold?
- Are you aware of any other archives which hold duplicates?
- Where is your archive located?
- Was funding put in place to start your archive? If so where did it come from?
- Would you describe your archive as an independent community archive?
- Would you describe your archive as a business archive?
- Does your archive continue to accrue new materials?

### **Organisational Structure**

- Is your organisation a charity / business / trust / voluntary group / other?
- Does your organisation have a record management system?

- Does your archive hold the business records of your organisation?
- Is your organisation aware of its archive and the work it carries out?
- Who advocates the value of the archive to the rest of the organisation?

## Resources

- Do you have a qualified archivist working with your archive? If so for how many hours per week?
- Does your archive have volunteers? If so for how many hours per week?
- Do those who work in the archive attend the staff/volunteer meetings of your organisation?
- Does your archive provide placements for students studying archiving or preservation?
- How is your archive financed?
- What resources does your archive have i.e. computer, scanner/digital camera, storage space, archival storage materials, office space?
- What policies and agreements does your archive have in place i.e. Collection Policy, Deposit Agreement, Retention Policy?
- How and to what extent are your collections catalogued?
- Is your catalogue available online?
- Does your archive use social media – blog/Facebook/twitter/other?
- Are you aware of British Standards for archival storage?
- Does your archive meet British Standards for archival storage?
- Does your archive hold digital materials?
- How are your digital materials stored? Do you have a back-up system in place?
- Are you aware of digital preservation?
- Do you follow any guidelines for digital preservation?
- Is your archive a member of the Community Archive & Heritage Group?
- Is your organisation a member of Historic Pools of Britain (HPB)?
- Does your archive work with its city archives, library or museum department?
- Are you aware of the National Records of Scotland, the Scottish Council on Archives, the Scottish Archive Network, the Scottish Business Archive, and The National Archives?
- Does your archive use any resources from the above organisations?
- What other networks does your archive take part in?

## Exhibition

- Does your archive hold exhibitions of its materials?
- Does your archive have an on-going exhibitions programme?
- Does your archive have a permanent exhibition space?
- Does your archive take part in Doors Open Day?

## **Outreach**

- Does your archive do outreach with the local community?
- Does your archive have an on-going outreach programme?
- Does your archive work with local schools/colleges/Universities?

## **Public Access**

- Can the public visit your archive?
- Do you have digitised materials from the archive available on the internet?
- How do you publicise/encourage public access?

## **Academic Research**

- Have there been any requests to access your archive from academic researchers?

## **Long-term Development**

- Does your archive have a long-term development plan?
- What resources does your archive need to be able to sustain its self over the next 5 years?
- Where will funding come from to secure the long-term development of your archive?
- If appropriate would you consider depositing the materials from your archive with the city or national archives?

## Appendix 3



### Consent Form

Title of Project: Govanhill Baths - Establishing an Independent Community Archive

Name of Researcher: Paula Larkin

This data is being collected as part of a research project concerned with Independent Community Archives by the Humanities Advanced Technology & Information Institute at the University of Glasgow. The information that you supply and that may be collected as part of this research project will be entered into a filing system and will only be accessed by authorised persons of the University of Glasgow or its agents or its collaborators in this research project. The information will be retained by the University and will only be used for the purpose of (a) research, and (b) for statistical and audit purposes. By supplying such information you consent to the University storing the information for the stated purposes. The information is processed by the University in accordance with the provisions of the Data Protection Act 1998.

#### Signature Section

Name of Participant ..... Signature .....

Date .....

## Appendix 4

Transcription of interview conducted with **Gordon McDougall (GM)**, Chair and **Andrew McGilp (AM)**, General Manager at The Arlington Baths Club on 29/08/2016

### Background

- When was your archive established?

**GM:** That's a difficult question— I'll talk about things since I became the Chair 7 years ago and Andrew became General Manager 3 years ago. The archive is deposited in The Mitchell and has been there for some time— I don't know the exact date of when it was placed there but we do know that there are records that date right back to 1870. So I suppose if you're asking when was the stuff brought together well it's really been brought together from 1870 right the way through. The chunk of stuff which is in the Mitchell library is the older stuff, the most recent stuff in the last few years is all still here. The main historical stuff from 1870 onwards is down in the Mitchell.

- What was the motivation behind setting up your archive?

**GM:** I think we'll probably cross-over a number of questions as we have a discussion. The archive - it's important for us — I've dipped into it a few times, you mentioned the pictures that you see as you come in the front door and you see up on the wall there — they date from about 1910 — we started using some publicity material online on social media to encourage people to learn a bit about the history of the baths, but in terms of a formal archive with archivists with people working on it and pulling it altogether in any kind of sensible way that doesn't exist. It's a jumble of books and memorabilia and photographs and membership records that are all deposited there. I suspect it was put there to protect it because it would have been lying in the basement somewhere down here in the Club I suspect at some point a former Chair or administrator decided well let's see if they're interested in taking that for safe keeping. That's where the vast bulk of it is. We are very conscious that there's a lot of missing links, there's bits of a jigsaw that we'd like to put together and we've kind of talked on and off over the last few years if we could get some kind of funding towards, getting someone to pull it together. We've never done a proper history of the Arlington Baths but there's a rich set of material there that already exists as well as some of the older member's memories of the baths - some have been here for decades. There is an archive that exists and it's in the Mitchell library but in terms of something that is ordered and maybe useable right it's maybe slightly more difficult. There are membership books, there are the lady's membership books, there are various bits of memorabilia but it exists there and essentially it'll be big shelf in the Mitchell or something like that.

We spoke to one of the librarians a while ago — you can request a list of what's in the archive and request specific boxes so it is possible if you knew your granny was a member in 1890 right if the membership book for 1890's there then you could request that book and go through it and probably find her membership form, you'd find where she'd signed it, who

seconded it her and who proposed her so all that's quite interesting. We've got a whole series of trophies that date back. The 1<sup>st</sup> one is a copy of the Warwick vase you know the big vase that's in the Burrell Collection. There's a copy of that and we've got members here I think their names are on it, that are still members. Obviously not from 1875 but some time down the line. There are still some members here who in their youth, when they were kids swam in various competitions and their names on those. So would be nice to get their stories recorded at some point I think that would be worth doing.

- What materials does your archive hold?

**GM:** Memberships books, annual accounts – I've got some stuff upstairs that I can show you. You constantly find things in drawers that you didn't think we still had. It's the annual accounts and reports and the membership books. I think there's a suggestion book in there that dates back which is quite interesting and the lady membership book from 1875 which is quite interesting as it has a definition of what a lady member is so it's all written in fountain pen where a lady member is a wife, a mother, daughter, a niece, an aunt, a grandmother or a lady who resides in the home so all these rules and regulations are all written out in this lady membership book and then it was printed as a wee card so you can see how they wrote the definition and you can see the wee card that stuck in there as well and every year it was recorded how many of the lady members had learnt to swim so it would say 60 lady members had been taught to swim that year. Woman could swim here before they could vote which is very interesting but it was strictly segregated men and women when they would come and when they would swim so you can find some fascinating stuff like that.

Well this was the 1<sup>st</sup> I mean everything flows from this. When they founded the Arlington baths club in 1870 and then opened a year later in 1871 on the 6<sup>th</sup> August they were the 1<sup>st</sup> in the whole of country the whole of the UK and the public baths followed from that. The Western Baths were the 2<sup>nd</sup> in Scotland. So Govanhill Baths was 1910 is that right? (no abit later the foundation stone was laid in 1914 and it opened in 1917 – PL). 17 right ok. I learnt to swim there, Calder St Baths.

- Where do the materials in your archive come from?

- What volume of materials does your archive hold?

**GM:** It's difficult. I've never seen the whole archive. I've requested bits of it I can't imagine it's more than a large chest I suppose I've never seen the entire together. It's not massive.

- Are you aware of any other archives which holds duplicates?

No – there won't

- Where is your archive located?

The Mitchell Library

- Was funding put in place to start your archive? If so where did it come from?



The records were being kept as part of the normal running of the club so there wouldn't have been any funding for it.

- Would you describe your archive as an independent community archive?

**GM:** I suppose it is – anybody can access it. The fact that it's in the Mitchell means that anybody can go and have a look at it which is good. If it was in here, you wouldn't be able to see it. So I suppose that in one sense it is a community archive – or accessible.

- Would you describe your archive as a business archive?

**GM:** It's a mixture of both I think because there's some memorabilia there, there's some swimming competition material there, there's the membership records so if you're interested in genealogy then you could actually find out, if you knew your mother or grandfather or great grandfather or great grandmother was a member you would be able to find their form if you knew the year or else you could go through all of them and eventually find them. So in that sense it's a kind of living thing because it means not only can you find their name on a bit of paper or their name on a headstone you can actually come and dive in to the pool that they swam in potentially you know.

- Does your archive continue to accrue new materials?

**GM:** Yes, but in the club so there's a point when we will decide to give them another tranche of materials so there will be a chunk of stuff here that will be the more modern history. The more difficult thing now is obviously that it is much more electronic these days – keeping before when it was all done on paper, printed written up on ledgers - those physical things. We're conscious of the fact that there's an electronic archive that at some stage will need to be downloaded I suppose and kept somewhere safe.

## Organisational Structure

- Is your organisation a charity / business / trust / voluntary group / other?

**GM:** It's probably other – We're a community amateur sports club recognised by the treasury as such - CASC which is a kind of half-way house between a charity and a voluntary organisation. I mean it's a not for profit members owned and run club. It has a constitution, it has annual elections for its board and Chair and it has employed members of staff it's constituted ultimately as a community amateur sports club.

- Does your organisation have a record management system?

**GM:** All our membership details are on a database and that information is drawn from an application form that the members will complete. All the financial details of the organisation are on a financial database as well and yes it's backed up.

- Does your archive hold the business records of your organisation?

**GM:** There's a build-up of the most recent archival records including the business records which are held at the baths and the historic records are held at the Mitchell.

- Is your organisation aware of its archive and the work it carries out?

**GM:** I would say some are - it's patchy I would say. The board members obviously are aware of the archive and previous members of the board and you have members here, some have been members for sixty years and longer in a sense they're a living part of the archive, some of them, so they will be aware of it. Newer members, so every so often we'll put stuff on social media and encourage people to go and have a look at the Mitchell. It's not something on a day to day basis people would access. The awareness of the archive depends on how involved you are I suppose. So if you're just somebody who comes for your regular swim and workout in the gym and relax in the Turkish then that's all you do then you're probably happy with that.

- Who advocates the value of the archive to the rest of the organisation?

**GM:** Ultimately myself as the Chair

## Resources

- Do you have a qualified archivist working with your archive? If so for how many hours per week?

**GM:** The material is at the Mitchell

Do you want to continue for the materials to be kept at the Mitchell would you envisage at time when the archive is at the baths and resourced and does little exhibitions.

**GM:** All of those things are possible but it all depends on funding. I mean our priority over the last few years has been to make sure the baths were on a stable footing and was surviving and thriving right so access to an archives would not be the top priority. I think it will stay in the Mitchell really for the time being. I think where we've talked about trying to get funding or explored potential funding - ideally you would put all that into some form of coffee table book that was accessible that would tell you the history of the baths and would have lots of interesting material in it. You could also- be quite nice at some time to be able to properly fund a series of boards that was an exhibition that could be done during Doors Open Day and other community events so that would be nice. But again finding the funds for that -you'd have to get the funds to employ an archivist/historian to gather it, get in some way that's readable, useable and accessible, then get it printed and mounted so these things don't come cheap as you know so I think we would like to do that. It would be useful to do that at some point but you know apparently it's the costs in pulling that together. Yes, definitely would be good.

We keep a copy of everything we produce, every leaflet, every set of account, every set of promotion that we've done, there's a limited number of press clippings. Andrew is in charge of keeping a copy on file, printed, electronically or both.

The ideal thing I think although it would be costly for me would be that you could get all the historic membership records uploaded online so that anyone could check their direct

connection to the baths so that would be a nice wee project to see funded at some point – it would be quite good. It's not currently online.

- Does your archive have volunteers? If so for how many hours per week?
- Do those who work in the archive attend the staff/volunteer meetings of your organisation?
- Does your archive provide placements for students studying archiving or preservation?
- How is your archive financed?
- What resources does your archive have i.e. computer, scanner/digital camera, storage space, archival storage materials, office space?
- What policies and agreements does your archive have in place i.e. Collection Policy, Deposit Agreement, Retention Policy?

**GM:** We don't have anything written down but we're constantly try to build it so if people take pictures we'll get copies and every now and again we'll make an appeal to members for any memorabilia they might have. Where we can we start collecting bits and pieces but there's not a policy as such.

- How and to what extent are your collections catalogued?
- Is your catalogue available online?
- Does your archive use social media – blog/Facebook/twitter/other?

**GM:** Yes, quite a lot it's a mixture of things if you look at our Facebook page just now there's a lot of stuff related to Doors Open Day as it's coming up in a couple of weeks' time. We do use Facebook and twitter.

When I took over as chair it was 7 years ago I was elected. To give you some of the background - where we were about 8/9 years ago, the baths had 500 members and falling and nearly at its height £670 000 pounds of debt, it takes 750 members just to break even so the baths were tittering on the brink of closure so we've spent the last 6/7 years stabilising the baths and communicating with people that we were here

We didn't have a website, we didn't have Facebook, we didn't have twitter, we didn't use any of the social media at all. We didn't even have an email address for every member so all the modern use of social media and email has been built up over the last 7 years or so. The first few years was about stabilising and then making sure we didn't go under and the last few years –our debt is under £200 000 now and our membership is sitting at just about the 1000 mark and it's fairly stable at that – so that gives you a context.

AM: There's a uniqueness to ourselves and the Western and a lot of people appreciate it. Both ourselves and the Western have got some fairly high brow members who appreciate the quietness of this place and the fact that they're not going to get disturbed by joe public so I think come in and use our facilities for that reason.

- Are you aware of British Standards for archival storage?
- Does your archive meet British Standards for archival storage?
- Does your archive hold digital materials?
- How are your digital materials stored? Do you have a back-up system in place?

AM: The database is just added to so we've got ex-members as well as current member's ex-members going back maybe 50/60 years so we still have their data on that database.

- Are you aware of digital preservation?
- Do you follow any guidelines for digital preservation?
- Is your archive a member of the Community Archive & Heritage Group?

GM: No – first I've heard of it actually.

- Is your organisation a member of Historic Pools of Britain (HPB)?

AM: We intend to become members but has yet we've not. We thought it was quite expensive it's about £400 but they did say give us an indication of what we would be willing to spend which we did but we haven't heard back from them.

- Does your archive work with its city archives, library or museum department?

**GM:** Yes, the material is deposited there.

- Are you aware of the National Records of Scotland, the Scottish Council on Archives, the Scottish Archive Network, the Scottish Business Archive, and The National Archives?

**GM:** Yes, we're aware of all the above.

- Does your archive use any resources from the above organisation?
- What other networks does your archive take part in?

**GM:** Not specifically

### Exhibition

- Does your archive hold exhibitions of its materials?

**GM:** No we've not done something like that as I say this is something we'd like to do, it's the case of finding the money to do it.

In terms of exhibiting the materials what we tend to do is that if there's stuff that we've got here we will take pictures and put them up online on social media essentially. It would be nice to have a proper funded exhibition – series of boards and all that follows

- Does your archive have an on-going exhibitions programme?

**GM:** We'd like to

- Does your archive have a permanent exhibition space?

**AM:** We do have a war memorial with names of members who were killed in the 14-18 war and the 39-45

- Does your archive take part in Doors Open Day?

**GM:** Yes, Doors Open day is the main event, we also have our own summer open day which is part of the westend festival and we publicise that with leaflets through all the doors in all the areas surrounding the club. So we do Doors open day, The Gibson Street Festival and we do a specific leaflet on the history of the building for doors open day and the moto that we use in all the stuff we print these days is: Health, History, Heritage so that's the three things that we promote. So if you're a member of the baths then obviously it's good for your health, obviously it's a historic building and your helping preserve a piece of the heritage of the city so as well as coming for a swim your money's going to preserving a piece of heritage as well. That's the kind of three messages.

### Outreach

- Does your archive do outreach with the local community?

- Does your archive have an on-going outreach programme?

- Does your archive work with local schools/colleges/Universities?

**GM:** Not specifically again abit of context here for the last three years we have been discussing with Paige & Park the architects a major plan at looking at all the areas that are unused or under used or disused or in need of work and they've, you can see the boards in the foyer when you come in, they've put together a development plan which is about 2 – 5 million which I suppose is the ballpark figure that we're talking about and part of that in terms of trying to attract public funding whether it's National Lottery Heritage funding or whatever will be to have some sort of outreach worker to work with schools and the community so that's one of the things that's in the process but we don't specifically have the money to employ somebody to do that at this stage.

Andrew's target is to maintain the membership at 1000 to 1100. If you go way back the limit for membership was about 600 but it was a smaller building that's expanded I mean from 1870 – 1910 the building expanded over 40 years. It was just a single story swimming pool at the end of the street here which then expanded. When you look in some of the archive you can see – I think there were 1200 gowns so there must have been near 1200 members at one point. You can see there was 600 pairs of men's slippers and 600 pairs of lady's slippers – I can't remember exactly the numbers- we don't have original costumes – we've heard anecdotally again from members that the men's trunks were lace up at the side and they had an A on them and the women's costumes were knitted but I've never actually seen them. There's a photograph of an old member, I'll show you it in a costume which I think is a historic costume from the time whether or not that's one from here or one that's she's borrowed but you know like any of these places there's missing bits of the jigsaw that you're always trying to put together. There were later costumes, there were red ladies costumes but they were just the spandex kind of normal costumes.

### Public Access

- Can the public visit your archive?

**GM:** Yes, at the Mitchell Library

- Do you have digitised materials from the archive available on the internet?

**GM:** There's some on our website. I mean the main stuff would be on our Facebook page

- How do you publicise/encourage public access?

**GM:** Again as I've said: Doors Open Day, Gibson Street Gala, Facebook

### Academic Research

- Has there been any requests to access your archive from academic researchers?

### Long-term Development

- Does your archive have a long-term development plan?

**GM:** No but we're interested there's enthusiasm

- What resources does your archive need to be able to sustain itself over the next 5 years?
- Where will funding come from to secure the long-term development of your archive?

**GM:** It would be fantastic if we could get the funding to employ someone to pull it all together to provide the printed materials and to make the display but by the time you add all that up you're talking about 30 grand – if you're employing someone for half a year and then you'd want to print your material onto some kind of pamphlet or book. For us if we were able to find that fund that funding and get that post in place there's a whole lot of stuff that could flow from it. There's all sort of things – you could focus on the swimming competitions, you could focus on the water polo which began and was developed here. You could focus on the history of the building but it kind of needs someone to be professionally full-time pulling all that together and then saying when can we mount the exhibition, what's the school's outreach programme that we could do, what's the community and links to the community. When this was first built it was probably the people up in Park Circus probably that put their money in towards it. The membership records would have names and addresses. I know for example there was an Agnes Stora Young (spelling?) who was a member round about 1875/1876 and I know what her membership number was and I know what her signature was like because I've touched it on her membership form and I know where she would have hung her costume because your membership number is your hook number so your costume stays in the club and gets laundered and I know the route she would have taken to the baths cause she lived in no. 7 Lyndoch Place, I live in no.8 Lyndoch Place. Agnes, she would have had the whole house right enough, we're in a flat. It's quite interesting to think her neighbour – that was just by chance. There'll names and addresses so the linking it all back up. There's a Thomas Gentles Junior who was, again we've got photographs from him, who was an early club secretary, a champion swimmer and water polo player and again I've seen his name on membership forms and I've seen his picture in the corridor and his name's on the war memorial, he died in the 1<sup>st</sup> world war. There's lots and lots and lots of stories out there but it's trying to find them and make the connections. There was a thing recently - was it the Cunningham fund back in 1942 he pledged £1500 if the members would match that and in today's money £1500 is about nearly £70,000 so a phenomenal amount of cash he pledged and you can see in the records of 1945 annual report that they raised the money but the club has gone up and down and up and down over the years there's been various crisis so again if you look at a recent post that I put on Facebook of the annual report of 1945 there was 600 odd members but 300 of them were still in her Majesty's Armed Forces as it was described and they weren't paying any money to the club so there was about 400 members that were carrying the costs of the club so there was obviously a crisis point there. Again there was another crisis when the motorway smashed through Charing Cross and they started demolishing a lot of the houses round here there was a bit of a crisis then in terms of membership., everybody was moving away from Park Circus and moving away from this area. The club's kind of gone up and down and up



and down, I don't know what the equivalent numbers would have been then but at the end of the day without 750 members paying £600 per year it just isn't going to function. What we've been trying to do is instead of those waves going up and down to make them much smoother so that in some way we iron out some of the troughs. That's an incomplete story I'm telling you I know when they first opened the baths there was a second share issue if I remember rightly because they ran out of money to finish it so right from day one there's been various crisis which have hit, whether it's been the oil crisis I suppose what was that in the 60's, 70's, the war obviously, the changing nature of the area here, competition from other I suppose private health clubs that started so it's kind of always gone up and down like that. But we don't know the full picture there's a story to be told there if you could delve into the various bits of the archive and get as many of the older members before they pass away as well. The potential to tell a very real story with some of the members that have been here for 50/60/70 years. There's a real history that could be told – a community oral history that could be quite lively. In terms of just trying to promote all of the historic baths that currently exist either opened or in the process of trying to reopen it would be quite good, long-term, if the Historic Pools of Britain had somebody that could start working on these stories because you know once these go they're gone forever. It's a real shame I think, when Calder St baths, it kind of broke my heart, when it shut as I say I learnt to swim there and I'm one of the wee boys that made those pock marks on the walls as I waited in the summer queues. When I was at school I went to Annette St school, I lived on Annette St we used to go when I was wee, and we learnt to swim in the ladies pool and during the summer holidays you were there constantly. But you can see why the councils have closed them because I mean we know how expensive it is just to break even here. It's 750 people as I say paying that £600 a year. It's a difficult financial model to make work when you've got a historic building and you've equipment that grew and changed with the building. If your starting off from scratch, it's a wee bit like you know when calculators at school was like the size of a phone book and now you can get a computer in a watch. They're expensive to run and to change. When we were discussing our development plans with Paige Park you know the initial plan was a much more ambitious and expensive solution but you would have had to close the baths and if you close the baths you've not got the income and if you've not got the income you can't pay Andrew and we can't pay the staff and they got about a million pound of lottery money back in about 1990 and that all went on rock work, you can imagine that a building that has been wet for 145 years doesn't come without its problems. We constantly find when we're doing something there's always something more to it. I tend to think of it as like a Rubik's cube that fights bag you move one piece into a position and it knocks another bit out it's a big kind of 3 dimensional jigsaw. Yes so all that archive stuff, all that history stuff would be fantastic to develop that and help us to link, we've done a lot recently in terms of linking with the community more so than we had done in the past I suppose if you go back not even that far it would have been essentially a private members club that just bumbled along and paid its bills and got by and it was a fairly static membership and it was paying its bills and it just got by and it didn't really try to do any outreach work, didn't really try to connect with the community or connect with other organisations, or advertise or god forbid use modern technology or anything like that so in that sense it was a relatively stagnant institution but then it started to fail and they didn't know how to reach out it's not because they didn't try they just didn't know how to so



obviously when we got involved and got elected to the chair and got new people onto the board - the starting point was we need to get bums in trunks is really how I would describe it, or in costumes because from that you can then plan everything else. But yes they're expensive places to run and I don't envy you in terms of Govanhill Baths finding a financial model that'll work will be tough without public funding.

AM: I spoke with Hall and Black they just came in to get a feel for what we do here and I've also spoken to the organisation that's looking at your business plan again they just wanted to see how we work as an organisation.

Well the rule of thumb for us, if this was a public facility as opposed to a members owned and run we would need 100 people a day every single day paying £10 a day that's what it costs, £365 000 a year is what it costs just to pay the bills, pay the heating, lighting, staff, chemicals, water bills, rates, that's 100 people a day every day, every single day paying £10 so I can see it's tough, it'll be tough and we only have one pool so your staff costs will be multiplied by x because you'll have to have so many lifeguards on all the time. We can operate on a much tighter staff.

Good luck with it.

- If appropriate would you consider depositing the materials from your archive with the city or national archives?

#### Comments

- Please give any other comments which are important about your archive.

## Appendix 5

Transcription of interview conducted with Fraser Makeham (FM), General Manager and Sam Maddra (SM), Archivist at The Western Baths Club on 8<sup>th</sup> August 2016

### Background

- When was your archive established?

FM: It has evolved over time but we really started to concentrate on it in early 2014.

- What was the motivation behind setting up your archive?

FM: The security of the archives themselves and the worry that if they weren't collated in the correct manner that we would lose them over time.

- What materials does your archive hold?

SM: A great variety of materials including: business records, publicity, legal documents, financial records, loads of minutes not only of the business but also the clubs that have been associated with the baths as well. Scrapbooks, photographs – scrapbooks going back to the 1930's – that's an approximation some of these are photocopies and I haven't been able to trace the originals because there are connections with gold medallist swimmers from the Olympics and we were looking from (Rob Gates?) to put on a display so I was trying to find the originals – they are nowhere obvious. They could be in someone's collection somewhere and there's no memory or record from where these copies came from.

- Where do the materials in your archive come from?

FM & SM: The materials come from the business of the club and some materials have been donated by long standing members.

- What volume of materials does your archive hold?

FM: Filing cabinet

SM: It's still being processed and if we get round to repackaging it will potentially grow, it's not all been brought into one place as well so it's hard to visualize it in your head.

- Are you aware of any other archives which holds duplicates?

SM: Not aware of duplicates being held anywhere, tried to find out but I haven't found anything as yet.

- Where is your archive located?

SM: Located in the baths

- Was funding put in place to start your archive? If so where did it come from?

FM: No – very fortunate to have volunteers from the club's membership

- Would you describe your archive as an independent community archive?
- Would you describe your archive as a business archive?

SM: in my head it's a business archive

- Does your archive continue to accrue new materials?

FM: Yes – very much so

### Organisational Structure

- Is your organisation a charity / business / trust / voluntary group / other?

FM: Community Amateur Sports Club

- Does your organisation have a record management system?

FM: It's in the process really, we are working towards a records management system.

- Does your archive hold the business records of your organisation?

SM: Yes, the archive holds the historical business records, the dead historical business records.

- Is your organisation aware of its archive and the work it carries out?

FM: The Management Committee are aware and club members if they read their newsletters have been made aware of the archive – Yes is the answer to that but perhaps they are not aware to the full extent of what Sam and the other volunteers have done.

- Who advocates the value of the archive to the rest of the organisation?

SM & FM: General Manager – Fraser Makeham.

### Resources

- Do you have a qualified archivist working with your archive? If so for how many hours per week?

SM: Yes, zero hours a week. I have the skills but not the time - very much on an ad hoc basis

- Does your archive have volunteers? If so for how many hours per week?

FM: Yes, and two other members. Sam provides the expertise and guidance, while Linda and Ann are two members who maybe put in more hours in terms of going through the materials.

SM: And it depends what time of year it is – people are away during the summer.

Difficult to quantify the amount of time volunteered. Over the winter the volunteers maybe do 2 hours every fortnight or month.

FM: Approximately 6 hours per month you could say.

- Do those who work in the archive attend the staff/volunteer meetings of your organisation?

FM: No

- Does your archive provide placements for students studying archiving or preservation?

SM: We haven't but there's no reason why we couldn't – not currently but certainly would like to look at it.

- How is your archive financed?

FM: Teas and coffees – it isn't financed - through volunteer hours.

- What resources does your archive have i.e. computer, scanner/digital camera, storage space, archival storage materials, office space?

SM: We have use of a laptop and storage space. We would like to repackage so we'd like to get some storage materials. We can get use of a digital camera, scanner and are able to use all other Club resources if we needed them.

- What policies and agreements does your archive have in place i.e. Collection Policy, Deposit Agreement, Retention Policy?

SM: None

- How and to what extent are your collections catalogued?

SM: I think pretty much everything has been listed. I have started a catalogue of arrangement but not everything is on there and the items have not been numbered up - it's just looking at potential arrangements – it's kind of "in process" again.

FM: We are in a much better place than we were 3 years ago due to the hours that have been put in but yes very much still in progress.

- Is your catalogue available online?

No

- Does your archive use social media – blog/Facebook/twitter/other?

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FM: Yes, we publicise displays on social media

- Are you aware of British Standards for archival storage?

SM: Yes

- Does your archive meet British Standards for archival storage?

SM: No

- Does your archive hold digital materials?

SM: No but again it is something that potentially we will be taking, thinking about the newsletter etc.

- How are your digital materials stored? Do you have a back-up system in place?

n/a at this moment.

- Are you aware of digital preservation?

SM: Yes – does it scare me? Yes

- Do you follow any guidelines for digital preservation?

FM: Once the digital archive is established and if we reach that stage we would use server space etc. for backing items up on, which is done on-site and obviously with our IT company offsite. But we've got a wee bit to go before then.

- Is your archive a member of the Community Archive & Heritage Group?

FM: No

- Is your organisation a member of Historic Pools of Britain (HPB)?

FM: Yes

- Does your archive work with its city archives, library or museum department?

SM: No

- Are you aware of the National Records of Scotland, the Scottish Council on Archives, the Scottish Archive Network, the Scottish Business Archive, and The National Archives?

SM: All of the above and Cheryl from the Scottish Business Archives has been down and she has done her brief survey. So we were looking at long term storage and thinking about things and one of the options we were looking at was The Mitchell – and if the records should go to The Mitchell or was there anywhere else that was better suited and again we've not knocked anything on the head as of yet but I think we're thinking because we want access to the records for the purposes of putting on displays it makes sense to have them here for the moment.

Also The records management system that was another thing we spoke to Cheryl about – sort of long term plans.

- Does your archive use any resources from the above organisation?

SM: Yes, the Scottish Business Archives. We also use resources from the National Records of Scotland - Scotland's People website that sort of thing.

- What other networks does your archive take part in?

SM: None

## Exhibition

- Does your archive hold exhibitions of its materials?

SM: We do stage small displays

- Does your archive have an on-going exhibitions programme?

SM: It's ad hoc but there's never a time when there is not an exhibition there.

FM: Well that's right – there's a bit of a programme to it, in terms of change over and turning around etc.

SM: When the Commonwealth games were in Glasgow we did a display about previous members who had been medal winners, and we had a display to tie in with the World War 1 commemoration, also other themes like the refurbishment of the baths.

- Does your archive have a permanent exhibition space?

SM: Yes, a display cabinet – at the moment this is where we are displaying archive materials.

- Does your archive take part in Doors Open Day?

FM: The organisation takes part in Doors Open day and the public have access to whichever exhibition is on at that time.

### Outreach

- Does your archive do outreach with the local community?

SM: We don't – we've talked about working with members using the archive as a kicking off point for work – memories, but we haven't as of yet.

We don't have oral histories but again 2 of the volunteers are very interested in that idea and being able to record oral histories, as we have some members who have been members since they were children and so to have that continuity and to capture that information would be great.

There's an awareness and an interest. We do have some statements from previous members in a publication of the history of the baths. The author interviewed members for the book which is a wonderful resource actually.

- Does your archive have an on-going outreach programme?
- Does your archive work with local schools/colleges/Universities?

SM: There's a potential to work with schools as they use the facilities here so there's always a potential for that and we were collaborating with the schools as we were trying to pull together the roll of honour and to check off the histories of the roll of honour. We have a very small published roll of honour but it's not for the baths as a whole - it's for the swimming club so in trying to write the biographies we were looking at the local schools as well because some of the members were also members of the schools, so if the schools had done that research already we could tap into it and the same with the University actually as I found a couple of people who had gone to the University and they already had biographies.

### Public Access

- Can the public visit your archive?

FM: The exhibition is in a public area so the public can access materials from the archive there, so yes.

SM: But to come and ask to see specific documents would be a different thing. That would be by appointment and we would need to know away ahead of time what people wanted to see.

- Do you have digitised materials from the archive available on the internet?

SM: There is potential for this

- How do you publicise/encourage public access?

SM & FM: It has been highlighted in the newsletter and in emails to members.

### Academic Research

- Has there been any requests to access your archive from academic researchers?

FM: No, but this interview means that we can tick that box now.

### Long-term Development

- Does your archive have a long-term development plan?

SM: Nothing is written down but there is definitely enthusiasm and interest to continue to develop it.

- What resources does your archive need to be able to sustain itself over the next 5 years?

SM: Time, volunteers maintaining their interest, space to work in and storage space.

- Where will funding come from to secure the long-term development of your archive?

FM: You tell me Paula – if you know the answer I'd love to know. There will be some self-funding albeit low budgets for the long-term development of the archive.

- If appropriate would you consider depositing the materials from your archive with the city or national archives?

SM: It's the "if appropriate". It would be because we could no longer look after them. We might not be able to match up to the British Standards for archival storage but we'd need to know that if we were depositing some of it/all of it, that it would be stored appropriately and maybe if we did have everything digitised, research could be done with digital surrogates but we still want to display things - it's the "if appropriate".



I definitely think there is value in the archives and if it couldn't be kept here that it should be kept somewhere.

#### Comments

- Please give any other comments which are important about your archive.

SM: I have one question for you, "Why this subject"

Baths and Wash Houses Historical Archive

## Appendix 6

Transcription of interview with Barry Johnson, History Group, Victoria Baths, Manchester, 28<sup>th</sup> July 2016.

### Background

- When was your archive established?

My name is Barry Johnson I'm a volunteer in the Victoria Baths history group which have developed an archive over many years. I can't remember when we started many years ago.

It didn't start suddenly what happened was there was bits and pieces arrived or where found – this was well before we were even in the building and the office was somewhere else, quite away away and they tended to be put in a box and no information was recorded about them. Setting up the archive was a very gradual process it was very informally - a couple of people were meeting to set up the archive and then I joined and I'm not sure how long they'd been going before I joined. I think a member of staff did some cataloguing as part of their job. Gill Wright would know a bit more about the early days. When I got involved Gill and Marion were working on the archive and I asked if I could join in. At that point I was tour guide for the Baths a member of staff who was responsible for volunteers put out a general notice that if anyone wanted to change their role that they should let her know and I said I would like to change from being a tour guide to being in the history group.

I went to an agm of Victoria baths and I was very impressed with how determined they were. This was some years after the building had closed and particularly as for me it seemed to be an impossible task they were taking on to save a massive building obviously would need a lot of money spending on it. I was so impressed by the determination of the group who were all volunteers at that point.

- What was the motivation behind setting up your archive?

Part of the attraction of the building is its history and the people before me obviously thought that these documents were coming in because the baths were well-known and people would say "oh do you want this, it's something to do with VB"

And they say yes and it became apparent that it needed to be organised in some way – this was before I was involved.

People had things they didn't want to throw away as they thought they might be of use to VB.

- What materials does your archive hold?

Mixture of documents, pictures, objects, audio-visual items, which includes oral history interviews- these are the main categories of items.

VB is a hub there is a page on the archive but it's not really extensive

- Where do the materials in your archive come from?
- What volume of materials does your archive hold?

More than 1000 pictures, getting on for a thousand documents and can't remember how many objects. Might be able to give you a document which is called an introduction to VB which was produced for the trustees that might give you some more information.

- Are you aware of any other archives which holds duplicates?  
The central library archives it's called archives plus now renamed. They have got historic images of all the baths in Manchester, they hold the council archives, council minutes, when the baths were being built and presumably other times when the baths were being discussed by councillors, will be in the archive as well, if we wanted to research it.

The most formal relationship is when archives plus was set up they wanted to introduce an interactive about archives where people could be referred to other archives and they asked VB if they would like to be on that, so we provided them with details of our archive. I've never seen this – I think it's one of these screens that you touch. So they formally recognise us in that way I suppose wanting us to be amongst the organisations they wanted to be able to refer people who were doing research to.

It's usually on an individual research basis for example this was separate from the history group we were researching images of one of the stained glass windows in the building which disappeared many years ago, we don't know when, which we wanted to replace. We had an image here supplied by the council so we got a set of images from the council and we wanted to get back to the original which was a glass plate which was stored in the salt mines in Cheshire because that's a good place to store things and because when they completely rebuilt the central library they had to move everything out. I think they decided to leave a lot of stuff in the salt mines.

So they got the glass plate out for us and scanned it in high resolution so that's an example of the way we might liaise with them. It tends to be that way round – us asking for their assistance I don't think the staff themselves do research but I think they might refer people to us from the central library – not part of their role

- Where is your archive located?  
The archive is in a room in the basement it's a grade 2 listed building as the basement is the easiest place to use as it's not considered of high historical value. Nevertheless, we had to construct an internal compartment within the room out of timber and plastic sheeting to create an environmentally controlled area in which to store the archive so that's in a small room in the basement
- Was funding put in place to start your archive? If so where did it come from?

- Would you describe your archive as an independent community archive?

Probably - it's not independent of Victoria Baths Trust. I think we've been recognised by the association of independent museums as being eligible to join which we haven't done yet because of the money but nevertheless we are on their mailing list.

- Would you describe your archive as a business archive?

- Does your archive continue to accrue new materials?

Yes all the time, the volume of people memories we have memory sheets that people can fill in and occasionally we might interview someone and then other things come in less often like photographs. Sometimes someone might die and a relative will go through the things and think oh this might be of interest to VB and so they get in touch. Some people donate things others want to keep them for family memories and they let us copy them.

Some might be hesitant what I do is show people the archive storage space. It helps that we're a quite high profile heritage project. Occasionally we might buy something – we don't have a formal budget so usually only items that are quite cheap.

The main focus is anything to do with the history of VB and then it's like concentric circles. We focus on swimming and baths and wash houses in Manchester then greater Manchester then maybe regional and national and some interest in international. We focus our resources in terms of peoples' time in the middle of the circles.

### Organisational Structure

- Is your organisation a charity / business / trust / voluntary group / other?
- Does your organisation have a record management system?
- Does your archive hold the business records of your organisation?
- Is your organisation aware of its archive and the work it carries out?

That's an interesting question I think in the past the Trust is run by a council of management legally they are Trustees and in the constitution they are referred to as the council of management in the past that body has not really known very much about the archive. A couple of years ago I became a trustee and before that the trust had an open meeting for all the trustees and other trust members and volunteers and basically anyone who was interested and we did a presentation on the history group on PowerPoint – that was a few years ago, subsequently I became a trustee and did another presentation on paper to the council of management it was information only so I don't know how many trustees read that

presentation it wasn't discussed in the meeting. It is a sort of an ongoing issue actually how much do the people who make the decisions actually know about the history group and its work and the archive.

A new task group has been set up by the council of management and that is the public engagement task group and that has been proposed by a new trustee who works in heritage and arts professionally and she was making the point that the heritage and the history needs to be promoted. So again I recirculated the Introduction to the history group to the trustees on that group and the next meeting is going to be when I'm on holiday so that's one reason why I circulated so they would have some information when they were discussing the public engagement task group because obviously a lot of things the history group does is public engagement so that introduction document shows them the sort of public engagement we have been involved with so when they're thinking about public engagement they have some background on that. So it's a new task group it's not clear yet exactly what it's going to do in terms of practical work, how relevant it will be to the history group and or how relevant the history group is to that task group and the terms of reference are still under discussion they still haven't been defined yet so we may be quite involved in that task group or we may not it depends exactly how it focuses because there's more to public engagement than heritage obviously and it's also covering arts, how do we get art in the building, I mean we have over the years but its recently fallen off – the use of the building by artists.

- Who advocates the value of the archive to the rest of the organisation?  
The history group

#### Resources

- Do you have a qualified archivist working with your archive? If so for how many hours per week?

No. There was an education officer who I think started the cataloguing process but that was before I was involved and we have reorganised the catalogue since then in a different way, we changed the structure of the catalogue.

- Does your archive have volunteers? If so for how many hours per week?  
The history group is only two people at the moment, it has been more. There are one or two other people who have been getting involved briefly but haven't become regular members which is a bit of a problem because cataloguing and archiving is an important task that needs people to be trained and work at it for a certain length of time to actually catalogue and archive a backlog of stuff and there's various other tasks to do with the catalogue and the archive so at the moment we're at a bit of a standstill in terms of items coming in and getting into the archive store itself and being catalogued.

The two of us meet from 2 o'clock to 5.30/ 6.00 so two of us 4 hours a week and then I do other times which are more administrative like dealing with the emails and sometimes we've got enquiries coming in from people wanting to do research well you're a case in point in a way. In the past when we had more volunteers and we did the presentation we did quite a lot I think we did ¾ of a fulltime person I think. I'll give you those documents.

- Do those who work in the archive attend the staff/volunteer meetings of your organisation?  
No
- Does your archive provide placements for students studying archiving or preservation?

Not specifically

- How is your archive financed?

Luckily it's done without any finance. Obviously we get the free facilities of the office and the space where the archive store is. We have had some grants in the past we had a 3-year heritage lottery grant to develop the archive – the money was spent on doing some very high quality interpretation boards around the building, it was spent on archive materials which are very expensive, storage materials, acid free stuff, buying a dehumidifier to keep the archive store at a constant rate of humidity, I think it was spent on paying someone to construct the shelves although I did help with that work.

- What resources does your archive have i.e. computer, scanner/digital camera, storage space, archival storage materials, office space?

Yes, we have all of the above. We don't have enough acid free pockets. Bits of the archive are very large like the memories on paper and the financial records of the last couple of years when it was in operation were left behind in the building and we have archived them in- not acid free pockets only in ordinary polypockets. There's just so many of them we can't afford the materials. But we get a small budget from the Trust – we didn't really know we had a budget at one point and then it sort of transpired there was a budget, it's never been very clear what it can be spent on and then recently we were asked, for the latest budget, how much did we want or did we want to make a bid for a budget and I said how do I know what can be an award, maybe we should just base it on what the budget was before. There is a small budget I don't even know how much it is because even as a trustee because when you see the budget it will have main headings and you don't see the individual things which are making it up. So somewhere in there there is a budget for the history group.

- What policies and agreements does your archive have in place i.e. Collection Policy, Deposit Agreement, Retention Policy?

Yes, we have a Collections Policy and think we developed that as part of the heritage lottery budget actually. We have a thing called a Donation Form which if someone brings something in we say can you fill this in. Which says what we can use it for and we have lent stuff out – another member of the group whose no longer in the group did that so we've got a document - an agreement that people have to sign and we have borrowed an item from the

Amateur Swimming Association on long-term loan and they asked us to fill in a form for them but it doesn't happen very often.

- How and to what extent are your collections catalogued?

We use an excel spreadsheet, partly because it was started with excel by a member of staff who I think was working on it and then we restructured it again using excel. We could have used a database which is called Access, the associated one, Microsoft Office but you can't transfer from one to the other. Most people are not familiar with databases so it would have meant a lot of training for people to set it up on a database. It's not ideal using excel spreadsheet because it's difficult to search, in actual fact there are ways of searching it more effectively but again that involves training. You can produce things called pivot tables in excel which I don't know how to do. We had a volunteer who had done a training course in excel who started doing that unfortunately he thought he knew better than everyone else about computers and had a row with a member of staff because he started messing with all the computers and left. So I could learn how to do pivot tables - in the long-term we'd like to get a dedicated museum archive system and then we are aware there are standard ones and we know there are some you can transfer excel data to, they're really expensive. I would call a document an archive item, Museums would call it an object as far as I understand it - it's a matter of terminology. In addition to what I said earlier. We used to say we were interested in anything up until 1993 when the baths closed then recently we decided well history didn't stop in 1993 and so we will now archive things, although we are not actively looking for stuff, but for example when someone wanted to throw away all the office diaries we rescued them for the recycling box because we may not see that as history now but in the future it will be history and because we're dealing with historic items like for example the minutes of the South Manchester Swimming Club from 1935 to whenever it finished we are aware about how valuable these documents are even the finance records of the last few years of the baths being open although they're very tedious like till rolls and a form with how many people swam, how many people used the Turkish Baths, it has proved to be useful for our business plan for reopening the Turkish Baths and that could have been thrown away.

We made it up it's quite interesting we made it up with no training what so ever in archiving, in some ways it's been made up twice because the member of staff whoever set the archive catalogue up originally although they may have had some training I don't know and then we came along, we didn't like the way in which they subdivided the collection - was a bit cumbersome and we simplified it in to those categories I've just said. I don't know if this is relevant to you but I made a point of recording how we changed the archive numbers from the old system to the new system. I think somewhere in my distant past I had become aware that when you change the indexing systems it's important to cross reference the old to the new so we've got a file with all the old archive numbers, number system with the new numbers that were given to them so that if you ever find an item with an old archive number



on it you can actually work out what the new archive number would be. I think that was quite important, anyone else didn't actually think of that. So anyway each item has a number, and the number is made up of a letter or letters followed by four numbers mostly. Because we divided the collection up if it's a picture it starts with P, if it's a document it starts with D, if it's an object it starts with OB, and so on it gets a bit more complicated when you come to minidisks because minidisks some of them have – it's worth having individual tracks on a specific disk, it has groups of tracks so the numbering gets complicated but most of the sections just have four numbers 0001 up to 999. What will happen when we get up to 999 I don't know I haven't thought about that but we haven't really got past a tenth of that, so that's the number system, then we actually have a cross reference you call it a field in a database, in a spreadsheet you call it a column, that's used for certain, they've got a description which is a rough description of an item and we've got key words which is another issue maybe you want to talk about separately. Then we've got the source of the item, the date when we received it we've also got some other columns which to a certain extent I feel are redundant. There's formats which is something like paper, photograph but also in that column we started recording a letter P or S because sometimes it's in two formats for example if you receive an email with an attachment the item comes as a digital file, because everything has got a physical representation in the store, we normally print out a copy of the digital file if it is a document or a picture, so in the format column we will say digital file in brackets P for primary and then paper S for secondary and we have invented this system as non-professional, as amateurs because it seems to us it's very important to know what is the original form when which we receive something. It could be the other way round. We might receive a photograph and then we scan it and also I instituted in the description of the document if it's a scan to put scan in the description. So this is all like made up - thinking about what is important information so whether it complies with the ISAD (G) I don't know but it's been invented through a thoughtful process and by experience.

Sometimes I'll make jokes – I'll stick an archive number on the front of the building and say object no.1 in our archive is Victoria Baths. Some things couldn't get in our archive store so we've got bits of building with labels tied to them with an archive number on them. It's just occurred to me this is where the public engagement task group, arts and heritage might come together. We could give people who come into the building an archive number and that could be an arts project, I'll talk to our new trustee about that, so you come away with an archive label, this is your number.

Difficult to say how much of the collection still needs catalogued there's a room with lots of bits in, tends to be the larger bits or the dirty bits, for example a box full of wellington boots I don't know how much is in there. There's a set of rusty drawers with bits of electrical equipment because the baths and wash houses of Manchester, they're electricians store was here and they left behind all their spare parts, whether we'll ever archive them properly or not I don't know. I think probably a lot more than half of the archive is catalogued what we tend to archive is bits of paper, photographs and small objects, haven't properly catalogued all of the oral histories – there's a lot of them and don't even know how many it's very time consuming – they may be just 2 or 3 minutes interviews and lots of them, a few



years ago we would set up with a minidisk recorder with chairs and basically a lot of people who would come in on an open day and we would just interview them, maybe a lot of them are not catalogued but they are stored anyway.

- Is your catalogue available online?

No – that's an interesting point, I suppose it could be available online quite easily. There are some contact details of people which would have to be removed. I don't know how big the catalogue is it might be not so big that it can't go on the internet.

A lot of the items are hyperlinked that is if you click on the item number it will throw up a digital image it would work anywhere in the building because we've got a wireless internet in the building so I can have a laptop somewhere in the building and I can go into the catalogue from a laptop anywhere in the building and I can throw up an image of everything in the catalogue that has got a digital image. I don't think it would be very difficult to put the catalogue online. What is the value of having the catalogue online?

- Does your archive use social media – blog/Facebook/twitter/other?

I presume the website doesn't count – well not really except that there is a blog called *Beyond the Baths* which I manage but I don't do very much on, there is a history page on that, if you google *Beyond the Baths* it should come up.

- Are you aware of British Standards for archival storage?

Not in any detail. I've probably looked at it at some point or other because again as amateurs we didn't really know how things should be stored we asked for some advice and we got conflicting advice from different people, professionals. We asked someone from one of the museums I can't remember which one - a few years ago. I'm talking here about the actual physical environment. We looked at various documents on the internet, they weren't very clear. We didn't get very clear answers from things like that but it appeared that the main thing is that the conditions should not vary, but between quite wide boundaries and of course it depends what material your storing as well, it varies depending on whether it's paper or something else like audio-visual or different types of objects timber, metal, it's quite complicated, textiles. As part of this process we went to the county (?) museum and we discovered that they don't have any environmental controls they decided it wasn't necessary unless I completely misunderstood what they were saying to us. So the range for humidity is quite wide and we just got somewhere between 50% relative humidity.

Temperature, we found very confusing information about temperature and we don't try to keep the temperature constant but being in the basement it varies less than anywhere else in the building it's warmer in winter than upstairs and cooler in summer than upstairs. We did try to control the temperature at one point but it seemed to be the wrong temperature by some rules and also it would be quite expensive to control the temperature so at the moment we don't control the temperature.

- Does your archive meet British Standards for archival storage?

- Does your archive hold digital materials?

Yes, on a hard disk drive with automatic back-up of it, I don't know if the back-up is based at the baths we've got a member of staff who deals with IT.

- How are your digital materials stored? Do you have a back-up system in place?

- Are you aware of digital preservation?

I'm sure there are. One of the things we have done is we deposited original digital material with either the North West Sound Archive or the North West Film Archive and in return they gave us copies because they have got the expertise to store these things the North West Sound Archive ran out of funding which is an interesting situation and it was divided up between various other places some of it is in Archives Plus in Central Library so although you might think depositing with one of these professional archives that it is secure, it isn't necessarily secure because they actually need funding and we actually don't need funding for a lot of these things. What we need is volunteers which is another issue completely. You can't necessarily rely on a volunteer group continuing - the wisdom would be you can rely on professionals but you can't because they have to be paid.

- Do you follow any guidelines for digital preservation?

Well I don't know

- Is your archive a member of the Community Archive & Heritage Group?

I don't know, we're involved, we're connected to loads of things, that's something that I don't recognise. There's just so many of these things I can't keep up with it. We're on the mailing list for the North West Museums Association and the association of independent museums, the collections trust are the ones that come to mind.

- Is your organisation a member of Historic Pools of Britain (HPB)?

Yes, The Victoria Baths are, the history group is aware of it and we supply information to it when we think it's relevant, we're on the mailing list, we don't go to meetings because we don't have the time to do that but obviously you know Gill Wright is very involved with that.

- Does your archive work with its city archives, library or museum department?

Yes

- Are you aware of The National Archives? The Archives and Records Association?

Yes, the national archives, but there's so many of these things I can't be aware of them all or connected with them all. What is relevant is fairly random - the association of museums sounded relevant - we are independent, we are sort of a museum we're not accredited, we're not even going for accreditation at the moment but we might do soon and also to be members of these things you have to pay money and even to get to their meetings, because

they could be anywhere in the country is not realistic so in some ways the reason for becoming a member is to get to their annual meetings and things like that. What we do is that we monitor free training particular in the Greater Manchester area and if it's relevant we try to go to it. We get all that on email lists we get information about all those things.

- Does your archive use any resources from the above organisation?

Training. I did try to, one of these organisations has groups that cover and communicate on various issues, I tried to get into a group on conservation issues but I just couldn't get onto it. It was obviously run on a voluntary basis by someone, a member of that particular association and they asked loads of questions about us when I applied to be on this group and then I sent the information and they never put us on the group. I don't know if they thought we were just not professional or not relevant or the person who was managing that group was too busy. It was a bit discouraging to make any attempt to get involved with these sort of things.

- What other networks does your archive take part in?

Hidden – Heritage Around the City, the History group is involved in that not just the Victoria Baths and there's 8 heritage projects. The history group has been going to that in other words me for quite a long time that was queried actually by a new member of staff who started going to them - asked why do you go to that, on whose behalf are you going I said the history group. She goes on behalf of the Trust. Also there was a network called Ardwick Cultural Consortium which hasn't met for a long time. mainly because he hasn't got any money and that's similar but it's cultural organisations which includes heritage in the Ardwick ward – local authority ward.

## Exhibition

- Does your archive hold exhibitions of its materials?

From time to time – you mean one off exhibitions? We have a thing called Swimmers Reunited and event, I think it was part of our literature project actually. We put a display up around the female's pool that's mentioned in one of the documents I'm going to give you so we had a timeline from 2003 to 1993 with items from the archive on display around the female's pool - in the pool no water in it. That's the main thing

- Does your archive have an on-going exhibitions programme?

No we're trying to develop the interpretation around the building we've started some work on bits of the building that are laying around and trying to make an interesting display of them but again problems with only two volunteers we've started cataloguing these items but they're not in the catalogue at the moment so these things have labels tied to them just now with archive numbers as a beginning of a process to maybe developing a display of them.

- Does your archive have a permanent exhibition space?

Little bit in the shower end of the Gala Pool but when the Gala Pool is filled a lot of it has to be removed because of the humidity. There are 2 big display cases that have been empty and have now got swimming costumes in, in that area and we don't have a permanent space really because the building is used for so many different things, things have to be moved and

it's an issue that needs to be sorted out really, history tables were all in a particular place and last week they were all moved out because someone was having an event in the building and they wanted to use that space. So it's an ongoing issue really, that's in a way part of the issue of raising the profile of the history group activities with the council of management and trustees and maybe this public engagement task group will address this issue I'm not sure yet whether it will be able to.

A film company dumped their scenery in the archive, I'm not sure whether the staff are actually in control of that - we don't get invited to staff meetings I think I asked for that but I may be wrong maybe I never got round to asking. I asked for a meeting with the appropriate member of staff who said she didn't want a meeting we'll just discuss it whenever and it never got discussed.

No trustees go to staff meetings as far as I know because I'm in the office a lot not necessarily just doing history stuff I answer the phone, I answer the door blablabla. When the office system changed no one thinks to tell me so if there's a new system of taking messages from the phone – no one tells me.

- Does your archive take part in Doors Open Day?

Yes we call it Heritage Open Day in England and we, as we do with any open day, we have tables with history stuff on and a person usually around. It doesn't have to have someone on the table, sometimes we do something specific for Heritage Open Day but not usually. There's another one of these things, I don't know if it's England only The Sports History Network or something like that and they've declared a particular day to be sports archives (Sporting Heritage, National Day) day in September the same month as Heritage Open Day and we're hoping to do something with Withington Baths which is now community run hopefully we'll get round to it, we haven't even made a proposal to them - go do some work, do a display on that day in Withington Baths so we establish a link around heritage and history with a community operating historic pool so hopefully we'll do that.

## Outreach

- Does your archive do outreach with the local community?

School pupils came here – does that count as outreach, well there's another group which is connected to the history group called the Victoria baths family history group and we have had stalls at the local park fun day – yes that's one example. We have run history fairs here, three separate years not every year where we invite local history groups to come and have a stall here and we put on workshops – that's sort of outreach. We got vaguely involved in Manchester History Celebration Day.

- Does your archive have an on-going outreach programme?

Yes, but it's very person resourced dependent there's a lot more we could do, because of lack of volunteers...

- Does your archive work with local schools/colleges/Universities?

Yes, but only in a very limited way and it's not proactive it's reactive if we're approached then we try to facilitate things but we don't go out looking for things. Ben was a researcher in residence, he had the mp3 recorder. The University set up a thing called the researcher in residence where by, originally I think it was PhD students would get paid £700 by a university to do a placement in a place like Victoria Baths and lots of other places and not all necessarily heritage projects. They were supposed to do 40 hours for a project but in practise it took them a lot more than 40 hours so Ben was interviewing for his project people who used to work at Victoria Baths and he also set up a thing called *Augmented Realities* – technical term around the building there are QR codes, if you've got the right equipment you can download an audio file from the internet using the QR code so someone Ben interviewed in a part of the building which was relevant to their work. So that's one example and we had another researcher in residence the following year who was an MA student – they widened it out and the person who organised the researcher in residence is now our new trustee who has a heritage and arts background and as a result of that, me having a conversation with her, I said we were looking for a new trustee who has history experience abit later she said she was interested in being. We get academics doing research applications, there's a guy from MMU I think they've got a department, sorry I never remember the name of these things, something to do with regional history and another section which deals with sports history so I find that all these different names confusing as a lot of them seem to be the same people with different hats on, the same organisation anyway this guy came in and did some research and was very pleased. Other things we do is that we ask people to fill in a feedback form when they use the archive for research at the other end of the scale we've had children from the local primary school who came in for a day and did various things in the building including small groups accessing the archive in one way or another and then they went back to school and over the next weeks did more things at school and later had a display here - sort of an open day with parents and staff. Undergraduate students coming in wanting to do projects with their course. I meet them if it is to do with heritage. I don't think we've had architectural students – sometimes people ask to see the original plans which we got from the city council – they supplied them to us I'm not quite sure how, I think they might have been on a CD rather than the original documents.

## Public Access

- Can the public visit your archive?

Yes, by appointment. We talked about opening the archive for this particular day I mentioned but then Adam the other volunteer came up with the idea no let's got out and do something at Withington Baths not open our archive here. Maybe next year we'll open our archive here. But if someone is doing family history research for example they can come and look through our archive, find things in our archive.

- Do you have digitised materials from the archive available on the internet?

A few which you can see in the history pages on the website and on the Beyond the Baths blog, that's not very active

- How do you publicise/encourage public access?

Probably only on the website - we give out the leaflet about the archive to people who might be interested but we're not promoting it as such at the moment again this might come under the remit of the public engagement task group. I need to think about ideas actually.

### Academic Research

- Has there been any requests to access your archive from academic researchers?

Yes, we try to keep a record of it but I've lost the file, the file disappeared, it's a bit weird I can't find it so we may have lost some of it.

### Long-term Development

- Does your archive have a long-term development plan?

Not really only we had a strategy meeting in which we looked at various options including going for accreditation, it was decided at that meeting to develop a timeline in one room in the building but then those volunteers dropped out so that hasn't progressed. This idea of using a space in the building comes up from time to time and at the moment it's only on a temporary basis as I said before everything got moved out last week.

Sort of but it's not very formal. We would like to go for accreditation and I think it's not very difficult but the other volunteer who is actually an out of work professional curator he says it's a lot of work and we shouldn't do it now as once you do it you have to keep doing it. In the long-term in the Trusts' vision it mentions, I can't remember the exact words, it mentions, it may not use the word museum, but aspiration to have a museum of swimming here so it's in the Trust Vision which I can supply you with a copy of.

- What resources does your archive need to be able to sustain itself over the next 5 years?

It depends what you mean by sustaining. We can keep going with 2 volunteers indefinitely but if either leaves that would put the history group in question we could do with more volunteers who were regular rather than interested in a particular project, we don't need a lot of money to sustain ourselves, to develop ourselves we need money if we want to have a more user friendly catalogue we need some money for that. We did apply for a grant to develop our oral history project from the heritage lottery fund that was turned down that project was of interest to the PHD student and he did a lot of work on the grant application – that was turned down. So we might develop specific projects if we get some funding externally

- Where will funding come from to secure the long-term development of your archive?

Well the obvious place is heritage lottery fund but as I said we applied to them once and been turned down, but we did get the 3-year project funded from them to develop the archive. We could look at other sources of funding for specific projects but that means we have to have volunteers interested in doing that applying which either Adam or myself might do but we're not at the moment.



- If appropriate would you consider depositing the materials from your archive with the city or national archives?

You mean the whole or just specific material? I've already mentioned the AV ones in fact the oral history project if it had got funded would have enabled us to do that with oral history interviews. We could have deposited our interviews with what was the North West Sound Archive or maybe the national sound archive but we didn't get any funding to do that.

#### Comments

- Please give any other comments which are important about your archive.

Baths and Wash Houses Historical Archive

## Appendix 7

Transcription of interview with Fatima Uygun, Trust Manager, Govanhill Baths Community Trust, Glasgow, 11/08/2016

### Background

- When was your archive established?

Established in June 2014 as part of a much wider celebration of the history of the Govanhill Baths funded through the HLF. We were very very keen to both celebrate and collect material that would otherwise have been destroyed and gone and in our many years of fighting for Govanhill Baths we have met some fantastic people who have also passed away and so much of those archives that they held within them went with them so we're very very keen to actually keep the history of not just Govanhill the *baths* but people's experiences importantly, in relation to this building. So we've made several attempts, half-hearted maybe, but where we encouraged people to keep things, don't throw them away, so right from the very moment the picket line started people were putting stuff away. That was partly a reflection of how they felt about the issue and the importance of the issue but also I think we all knew that when the baths reopened we would be celebrating the history of the occupation and of course what that also did was people see a group of people fighting for something and that hope and aspiration for the building to come back to life means that people want to give something back. So we started getting gifts from people who had been here and used the building and wanted to share their memories with us, so little things, so people started giving us little things here and there, pictures, they're memories and so on and it occurred to us that actually we really need to formalise this and I'd applied for a number of funds previously where we got rejected but that was mainly to take pictures to preserve digitally what we had and they were rejected and we were never given the reason why but we did get the money from the HLF and one of the aims of that was to employ an archivist to both look at establishing an archive for us but also importantly to capture these things before they were destroyed any further, so many things can live so long in someone's shoebox including my own.



- What was the motivation behind setting up your archive?

Main motivation was to keep our history, our working class history alive for futures, preserve that, by archiving something we give it an importance we elevate it and just cause people have passed away doesn't mean their memories should be forgotten especially when so many made a huge contribution to keeping this building going so we wanted to preserve that, celebrate their lives, but also quite a few of us actually saw the importance of keeping, having an archive that was living that was real that people can come into and leave, they can contribute to and take away stuff. So for those reasons we thought it was really really important to have one. Most people's experiences of archives are quite dead and boring, we wanted to have a very different approach to it. We're constantly inundated by people with memories so we've had oral history projects where people have tried to preserve some of those memories particularly around the steamie, the use of the big pool. So ye, as long as people use this facility and fight for it there will be memories and things to preserve so it was really important to us that that was captured.

From HLF and it was much funded from the vibrancy fund of Glasgow Life which was important

### Organisational Structure

- Is your organisation a charity / business / trust / voluntary group / other?

We're Charitable trust, we're also a building preservation trust, we are also a company limited by guarantee and we're a voluntary organisation in the sense that we work in the 3<sup>rd</sup> sector our aims and objectives are there for the common good of everybody so we're not a profit making organisation, everything we do is reinvested back into the building and the community.

- Does your organisation have a record management system?

What on earth is that!! Yes I have a filing system, as you can see it's a disaster area at the moment, yes we do have a filing system and we do keep records of previous workings of the organisation for a minimum of 5 years yes but we've tried to become a paperless office yes but to no avail. I don't exactly know what that record keeping

is going to look like when we move into the new building, haven't thought of that far ahead. We sort of have a yearly thing where anything pre and post financial year gets booked away so we only keep here in the office from 2014 onwards so it's based on financial years and accounting so I've just cleared a whole lot and put them in boxes for them to be put upstairs so that's just happened last week.

- Does your archive hold the business records of your organisation?

It does so we have a number of things we have a sage accounting system where all our financial comings and goings for the last oh god knows how many years is recorded and that's digital that's on the computer we also have our database which records all our contributions in terms of staffing and volunteers and participants, so we have an evaluation and monitoring officer that maintains that who comes in once a week and updates everything so any new volunteer that comes in they will be put onto the database and any participant who has taken part in a programme and their evaluation form will be recorded and we do a report of that once a year. So we have small things. It doesn't at the moment right what we do do is anything that is put into the volunteer database gets put into a box and then archived so you will see when you go up the stairs you'll see you have a new whole set of boxes and they've got information written on them so everything from past interviews... you know there's very little that we throw away. We do have two electronic files, one's a shared file with all the staff, key documents get saved in that which we use and then each person have their own private one which they can access from home if they need to. We got a computer person in who upgraded our computer systems, they came and worked with us for a set period of time, they set up a shared folder system, we also have a sort of memory that we're not allowed to touch that keeps all the information that we have. I don't know if there's an archive but it's some sort of mini server that operates. There's a back-up I think that's the case I can give you details of, if you go to the shared file, the shared file actually has various manuals, data entry and so on so if you go to IT support it tells you, it's got guides how to use things what the router does, how to access databases and so on, that's an electronic record management system. It's not on the volunteers' computer obviously because it's confidential, but I'll get Alan Dempster to put it on yours, I'll organise that.

- Is your organisation aware of its archive and the work it carries out?

Yes I think they are, when the archivist was appointed and then every year after that all the staff have been informed about your role, so anything that comes in as a donation gets put into your docket, most people now save posters - anything to do with the baths any form of campaigning or marketing they're well aware that we try and keep anything that we do in printed matter so apart from the banners which I know you have temporarily because they can now go to Blanche now because poster, banner and a leaflet do you really need all of those. Ok Blanche is very keen to upcycle the banners (the banners?) not those banners - the publicity banners. I think some key ones like The Steamie we'll keep, we have like 10 or 15 plays a year to keep one or two copies of them is going to add up quickly we've been doing that for a few years so maybe your advice on that, about what you think best, that's fine.

- Who advocates the value of the archive to the rest of the organisation?

Well I think it's a role everyone does really. I sort of oversee it and remind people and keep them remembering but if people come to enquire about the baths they're usually taken to the little museum there as a way of showing them our history and so on. People are aware that it's there and they do promote it in that way and they are meant to collect everything they do in printed matter. I don't know if the electronic is working as well as it should be but in terms of printed matter everything should be put in your docket. If you want us to chase up - it's a lot of work though to constantly remember to do things maybe, it's a job we can give to a volunteer.

### Long-term Development

- Does your archive have a long-term development plan?

We don't but in one sense we do - we have aspirations and we always make sure that the archives are incorporated in any sort of work that we're doing with this Phase 1b development so we value the history of the building and the history of the Occupation and what it means to Govanhill. So there's always, whenever we do a heritage style project we always make sure that the archives are involved, if we do a

community consultation project usually the archives are consulted and so we tap into the archives quite abit like that. That hopefully will continue into the long term so our plans for the major part of the build is that there is a permanent archive base. We have a conservation management report that's done, that will help focus areas of great importance, and they're listed in terms of great importance to. I can't remember if the archives are actually there, I doubt they wouldn't be, we've always had aspirations of a permanent archive, not just a permanent archive, a permanent museum, a living museum, so we have that small one there but we have to then incorporate into the bigger project. We've also have aspirations to have a – the first ever Steamie Museum and that's always been something that we've wanted. Whether we have a plan that incorporates all that – No. We do have a Heritage Interpretation Plan that is part of the Phase 1b Development, I'm sure it wouldn't take someone much time to pull all of these things together and actually have a Long-Term Development Plan because the archive really has to be involved as a theme throughout all that. It's a good idea, it's an aspiration but we haven't put it into practise yet.

- What resources does your archive need to be able to sustain itself over the next 5 years?

Funding, we need, we have a slight problem in that we're going to be out of this building for a minimum of 12 months, what happens to the archive during that time, I've not been able to contemplate that yet. It's something we will have to do. What we, one thing I have always been very clear about as a manager is, you don't have to say this, but is you need to pay staff, who need ownership of a project, volunteers can only take something so far, so funding for a paid person, a proper wage is really really important for that archivist then to develop it, develop the project, feel ownership of it and so on. We don't have funding for the archivist beyond next year, that is an issue for me. It just doesn't affect the staff wage it also affects how we collect things, how we preserve things. Who is going to do this, you know, how are we going to manage this. So it's really crucial that funding is important also the situation where the archive is kept is not ideal, we are conscious that we need a

dedicated space that's airtight and watertight and so on and we have made a small room in the big phase project to actually have an archive room, I don't think it will be suitable for the public wandering in and out at the moment but that's something we can work towards.

- Where will funding come from to secure the long-term development of your archive?

Well again funding is coming from a variety of sources mainly lottery funding also Glasgow City Council and Scottish Government Regeneration funding. The archives, it's interesting that the archives are always seen as a little added on, a little frills at the end, rather than something that's essential to the community ownership of the building so that's an argument we have to make but it's also an argument we have to make creatively because we do have to argue that this is not just going to be in a room inaccessible to everybody, it has to be part and parcel of our service delivery and it's an easy argument to make with the community thing but they don't actually realise that it all still costs money so budgeting for that – it is not budgeted for in the business plan, that's something we have to get in addition, but there's a lot of things not budgeted for in the business plan, because it's very strict about supporting a well-being centre and that's all it is, because it is just this area. Of course the Govanhill Baths is bigger than that we have Rags to Riches, we have a Theatre, we have an archive, we have various things that complement that and are intertwined with that so that's two different types of funding in a sense different organisations working within the umbrella of the trust. So don't know where the funding is going to come from, the funding at the moment doesn't cover what we need to incorporate the archivist but it is something that we're working towards.

- If appropriate would you consider depositing the materials from your archive with the city or national archives?

Absolutely we tried to do that with The People's Palace we tried to get our archives, before we got the archive project going because we knew these things were getting destroyed and weren't really being looked after because so much of this is ephemeral in a sense. The People's Palace although they were very very supportive it

was not something they could have taken we did speak to Glasgow Museums and they said it wasn't specific, it wasn't something that was of national importance. I didn't think they meant that in a bad way I don't think they had the resources to start looking at collecting community, I mean we thought we were exceptional. What they did say was there were very specific things that they would take like a banner, or something that was actually iconic in a sense that people could go *Oh* it represented more than its sum, explanation didn't needed to be required but we were really reluctant to break up the collection we wanted to keep it under one unified umbrella so we didn't agree to that.

## Comments

- Please give any other comments which are important about your archive.

I might actually try to find some money to maybe pay you or somebody to do a brief, a development plan because we have so much video footage and photographs we actually need someone to put that on YouTube, we've got a YouTube channel and it's just random so we need a plan that says this is what is going to happen, who's going to do it, when's it going to happen.

Give me a little brief.

The other thing I need of you and I need it quite soon and if you can imagine a room this size - the materials and equipment you need to run it. I actually need to put that into the business plan, what you need for the first year. What about in terms of boxes and preservation materials? This is for 2019 so we open up and we open an archive room that's equipped. I need to know a rough budget of that what the costings are.

We're delighted we've got an archive, we're delighted people come and see the permanent exhibition space, we're delighted about that. I need to give you a couple of things. I was wondering if you could put this in there. This is the award our Angling Group won for the Sports Club of the Year and it's quite impressive.

## Appendix 8



I hope you can take just a minute to fill in this brief multiple choice questionnaire about:

### **Govanhill Baths Archive.**

This is part of the research for my dissertation:

### **Govanhill Baths - Establishing an Independent Community Archive.**

MSc Information Management & Preservation  
University of Glasgow.

2015 -16

### **Many thanks**

If you have any questions or would like more information about Govanhill Baths Archive please email: [archive@govanhillbaths.com](mailto:archive@govanhillbaths.com)

**1. What is your current position at Govanhill Baths Community Trust?**

(Choose as many as you like)

- ☐ Member of Staff
- ☐ Sessional Worker
- ☐ Volunteer
- ☐ Trustee
- ☐ Rags to Riches
- ☐ Govanhill Theatre Group
- ☐ Govanhill Baths Art & Regeneration
- ☐ Tenant
- ☐ External Let
- ☐ User of services

**2. How long have you been involved with GBCT?**

- ☐ Less than a year
- ☐ 1 – 2 years
- ☐ 3 – 4 years
- ☐ More than 4 years

**3. Are you aware of Govanhill Baths Archive?**

- ☐ Yes
- ☐ No



**4. Have you attended any of the following Govanhill Baths Archive exhibitions?** (Choose as many as you like)

- ☐ Doors Open Day, September 2014
- ☐ Centenary Celebrations, March 2015
- ☐ Doors Open Day September 2015
- ☐ Children of the Occupation, March 2016
- ☐ Archive Exhibition at the Changing Rooms Event, June 2016

**5. Have you visited the archive section on the Govanhill Baths Community Trust website (<http://www.govanhillbaths.com/archive/> ?**

- ☐ Yes
- ☐ No

**6. Have you looked at the archive materials in the permanent exhibition cabinets?**

- ☐ Yes
- ☐ No

**7. Have you read the chapter Govanhill Baths Archive - Site of Collective Memory in the Centenary Celebrations publication - United We Will Swim, 100 years of Govanhill Baths?**

- ☐ Yes
- ☐ No

**8. Have you used materials or services from the archive for any projects or events?**

☐ Yes

☐ No

**9. Have you deposited materials with the archive?**

☐ Yes

☐ No

**10. How would you rate the importance of the archive to your current position at Govanhill Baths Community Trust?**

☐ Very important

☐ Important

☐ Not important

**11. How would you rate the importance of the archive to the refurbishment of the Baths and its subsequent reopening as a Health & Wellbeing Centre?**

☐ Very important

☐ Important

☐ Not important

**12. Do you agree with the following statement, "the organic relationship between a community and its archive [is] vital and central to community wellbeing"**

- ☐ Yes
- ☐ No
- ☐ Don't know

**13. Has your knowledge of archives and what archives do increased since the setting up of Govanhill Baths Archive?**

- ☐ Yes
- ☐ No
- ☐ Don't know

Baths and Wash Houses Historical Archive

## Appendix 9

1. What is your current position at Govanhill Baths Community Trust? (Choose as many as you like)

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
<input type="radio"/> Member of Staff																									
<input type="radio"/> Volunteer																									
<input type="radio"/> Rags to Riches																									
<input type="radio"/> GBART																									
<input type="radio"/> External Let																									
<input type="radio"/> Sessional Worker																									
<input type="radio"/> Trustee																									
<input type="radio"/> Govanhill Theatre																									
<input type="radio"/> Tenant																									
<input type="radio"/> User of services																									
No answer																									

2. How long have you been involved with GBCT?

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
<input type="radio"/> Less than a year																									
<input type="radio"/> 1 – 2 years																									
<input type="radio"/> 3 – 4 years																									
<input type="radio"/> More than 4 years																									
No answer																									

3. Are you aware of Govanhill Baths Archive?

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
<input type="radio"/> Yes																									
<input type="radio"/> No																									
No answer																									

4. Have you attended any of the following Govanhill Baths Archive exhibitions? (Choose as many as you like)

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
<input type="radio"/> Doors Open Day, September 2014																									
<input type="radio"/> Centenary Celebrations, March 2015																									
<input type="radio"/> Doors Open Day September 2015																									
<input type="radio"/> Children of the Occupation, March 2016																									
<input type="radio"/> Archive Exhibition at the Changing Rooms Event, June 2016																									

5. Have you visited the archive section on the Govanhill Baths Community Trust website (<http://www.govanhillbaths.com/archive/>) ?

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
<input type="radio"/> Yes																									
<input type="radio"/> No																									
No answer																									

6. Have you looked at the archive materials in the permanent exhibition cabinets?

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
<input type="radio"/> Yes																									
<input type="radio"/> No																									
No answer																									

7. Have you read the chapter Govanhill Baths Archive - Site of Collective Memory in the Centenary Celebrations publication - United We Will Swim, 100 years of Govanhill Baths?

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
<input type="radio"/> Yes																									
<input type="radio"/> No																									
No answer																									

8. Have you used materials or services from the archive for any projects or events?

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
<input type="radio"/> Yes																									
<input type="radio"/> No																									
No answer																									

9. Have you deposited materials with the archive?

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
<input type="radio"/> Yes																									
<input type="radio"/> No																									
No answer																									

10. How would you rate the importance of the archive to your current position at Govanhill Baths Community Trust?

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
<input type="radio"/> Very important																									
<input type="radio"/> Important																									
<input type="radio"/> Not important																									
No answer																									

11. How would you rate the importance of the archive to the refurbishment of the Baths and its subsequent reopening as a Health & Wellbeing Centre?

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
<input type="radio"/> Very important																									
<input type="radio"/> Important																									
<input type="radio"/> Not important																									
No answer																									

12. Do you agree with the following statement, "the organic relationship between a community and its archive [is] vital and central to community wellbeing?"

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
<input type="radio"/> Yes																									
<input type="radio"/> No																									
<input type="radio"/> Don't know																									
No answer																									

13. Has your knowledge of archives and what archives do increased since the setting up of Govanhill Baths Archive?

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
<input type="radio"/> Yes																									
<input type="radio"/> No																									
<input type="radio"/> Don't know																									
No answer																									

Other comments:

In answer To Q.8 participant 10 said: would like to

In answer To Q.9 participant 10 said: might have access to kingston swimming club trophies

In answer To Q.12 Participant 24 said: BUT! There is a very low level of local knowledge - working class communities have less capacity to engage

In answer To Q.13 Participant 20 said: Much the same have previous knowledge of what archives do from my mother