



Welcome to the Autumn 2022 Newsletter!

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#### [Meath County Archives](#)

#### [The Clayton Woolen Mills Archive](#)

The archives of Meath County Council are held at Navan Public Library and hold council records, estate papers and business records as well as private collections. The council employed its first permanent archivist in 2021 with a view to expanding and developing their archive service.

The archives of Clayton Woolen mills are a significant local business collection and were acquired by the County Archive in Spring 2004.

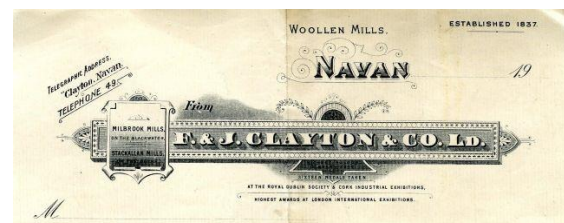
Funding received through the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media under the Creative Ireland Funding Programme has opened up the collection for the first time to conservation.

Clár Éire Ildánach  
*Creative Ireland*  
*Programme*  
2017–2022



*Funding was received under the Creative Ireland Programme*

Navan has a long tradition of Mills, each benefitting from the rivers Blackwater and Boyne. The Civil Survey of 1654 listed over a hundred mills in Co Meath. When Clayton Mill opened at Millbrook in 1867, there had been a mill on the site since the beginning of the century.



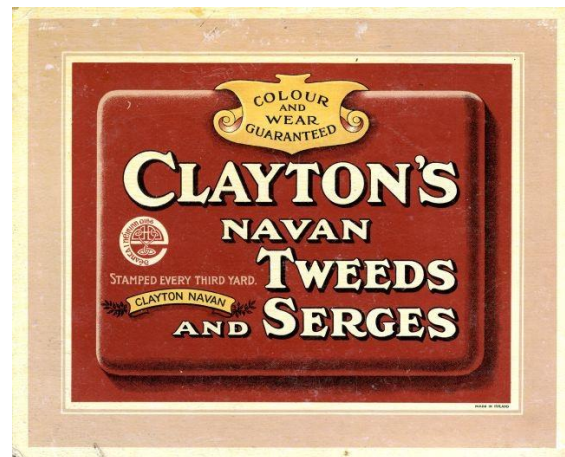
*The firm's letterhead, e.20<sup>th</sup> century*

The Clayton family owned Holme Top Mills in Horton, Yorkshire in the 19<sup>th</sup> Century and Frederick and John Clayton arrived in Ireland with the intention of finding a suitable location to invest in the wool trade here. They started their business with a staff of seven but by the end of 1870 the firm had made a contract with Msrs Anderson of Belfast for the erection of the new shed. In 1882 a row of fourteen houses 'Millbrook Terrace' was built by William Curry & Sons, Navan at a cost of £2,000 to accommodate their workers.

The Mill itself stood on the banks of the River Blackwater in Millbrook, Navan for over 150 years and when in operation it employed large numbers from the town, directly in the mill or indirectly for raw materials.

The serge and khaki fabrics produced at the factory were used in military uniforms for the Second World War. The Irish Free State Army's uniforms were also made with Clayton's serge with records showing that 25,000 yards of fabric were ordered in July 1940. There were orders too for 20 bundles of grey worsted and 102 bundles of black worsted for the Artane Industrial School in Dublin.

The firm was awarded medals at the Dublin and Cork Exhibition 1882-83 for its products. It received a Diploma of Honour for the best collection of Irish exhibits at the London International Exhibition 1884.



*Advertisement for Clayton Tweeds and Serges*

The archive holds minutes and agendas, wage books and correspondence as well as objects such as signage and fabric samples. There are also oral histories and photographs of the mill in the larger archive collection.

The collection represents a rich and substantial contribution to the study of industrial and commercial life in Navan in the 19<sup>th</sup> and 20<sup>th</sup> centuries. It also offers valuable recordings of life in Navan, and of those who were employed at any given time during the company's manufacturing period.

In this project Meath County Archive are working with conservators to repair a set of eleven volumes from the company archive. Conservation was prioritized due to the condition of the ledgers and it is hoped that the subsequent listing of the collection will be completed in 2023.

*Patricia Fallon (Archivist, Meath County Council)*

END

## Exhibition at NUI Galway Library

### 40 years of Music for Galway

From March to August, the Hardiman Building foyer at NUI Galway hosted an exhibition marking 40 years of Music for Galway (MfG). Drawing on the organisation's archive which is held by the NUI Galway Library and developed in partnership with MfG, the exhibition documented the development of the organisation since its establishment in 1981, to the present day where it is one of Ireland's leading classical music organisations.



MfG have long-established close links to the University. It has performed at the Emily Anderson Concert Hall at the Aula Maxima since its inception in the early 1980s, and where it still performs regularly today, as well as having its archive part of the Library collections, consisting of over twenty five boxes of materials, ranging from company administrative records, minute books of Board of Directors, photographs of events and musicians, letters from visiting artists, press material, posters, programmes and ephemera and related records which document four decades of classical music performance in the West of Ireland.



*The Exhibition curation team of Anna Lardi Fogarty, Executive Director, Music for Galway, Barry Houlihan, Archives, Claire McLaughlin, Music for Galway*

The exhibition was curated by Anna Lardi and Claire McLaughlin of MfG and Dr Barry Houlihan of NUI Galway Library Archives, and it was launched by Maureen Kennelly, Director of the Arts Council of Ireland.

Music for Galway was formed in 1981 with the goal of bringing local, national and international renowned classical music to the people of Galway. A note from founding member Angela O'Keefe recounts:

"Music For Galway was born on a January night in 1981, when ten people came together in Erika Casey's house: Jane O'Leary, Tony Broderick, Deirdre Comerford, Breandán Ó Madagáin, Jim Higgins, Joyce Killeen, Joe O'Halloran and Gerry Lee, Erika Casey and myself (Angela O'Keefe). Only a few were professional musicians, but all were passionate about music and shared a determination to bring artists of the highest standing to a wider Galway Audience than had existed previously. The small but devoted following for concerts run by the Galway Literary Society in the sixties and the Galway

Music Association in the seventies was our starting point. We had no financial resources but went ahead anyway and soon the Arts Council and others put their trust in the fledgling organisation and Music for Galway was underway."

The first press release issued by Music for Galway in 1981 outlines the very positive reaction to the group at the time of their foundation:

"A number of people committed to the promotion of music in the Galway area have been meeting for some time, and a committee has now been formed. . . Music in Galway has reached a crisis situation we must respond. For example, a suitable piano for public concerts does not now exist. The new committee hopes that they will have a broad base of support for their activities and that members of the public will become actively involved in contributing ideas."

In this newsletter the first officers of MfG were named as: Chairman: Mrs. Angela O'Keefe, Secretary: Mrs. Erika Casey, Treasurer: Mr. Tony Broderick and P.R.O: Dr Jane O'Leary. The next press release issued by Music for Galway later in 1981 shows just how much their impact as an emerging group was having among the people of Galway and the West of Ireland: "Close to 200 people turned out for a public meeting introducing 'Music for Galway' recently. At the meeting a committee of ten was announced to spearhead the promotion of music

throughout the Galway area. Mrs. Angela O'Keefe, Chairman, outlined the aims of the new committee to bring more music to more people; to promote concerts, lectures, workshops etc., to press for the development of musical education in the area and to acquire for the town a new piano which would be suitable for public concerts." The first performance organised and staged by Music for Galway was from the Ulster Orchestra. A press release following the concert outlined. A full house in Seapoint (Ballroom, Salthill) turned out to hear the orchestra and to give them such a warm reception that the musicians promised to return to Galway. . . The Mayor of Galway, Cllr. Claude Toft, was in attendance and also welcomed the orchestra at a reception prior to the concert at Áras Fáilte."



*The new MFG Steinway Piano being carried to the Aula Maxima, UCG, 1981*

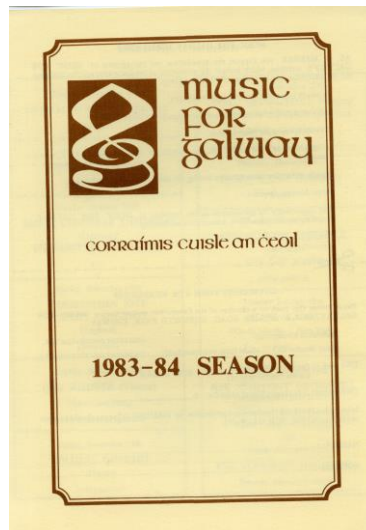
To continue expanding their influence as a group, MFG sought to acquire a grand piano for the city of Galway. A

report from Tuesday 24 November 1981 details their success:

"Less than six months ago a fund-raising campaign towards the cost of a concert grand piano was installed in the recital hall (Aula Maxima) of University College Galway. The piano is of polished ebony and has travelled from the Steinway factory in Hamburg via London to Galway. . . The first artist on Galway's new piano will be John O'Connor, internationally famous musician from Dublin. . . This recital has been completely sold out well in advance."

A fire occurred at the Aula Maxima, University College Galway, in March 1989 forcing the cancellation of concerts during the 1988/1989 season and resulting in damage to the Steinway. A replacement was acquired and the first recital on this new Steinway was by David Wehr in November 1988 (P91/618). A further highlight came in November 1988 when Yehudi Menuhin, the world-renowned violinist and conductor performed with cellist Dáire FitzGerald in Galway. Publicity issued by MFG outlines the many reasons why Menuhin is so highly revered. "Yehudi Menuhin is of course most famous as a violinist but the list of his other achievements is also staggering. He is particularly dedicated to young people and to the cause of world peace. Menuhin's role as a conductor has been increasingly important in recent years. He is President and Associate Conductor of

the Royal Philharmonic Orchestra, the Warsaw Sinfonia and European Community Youth Orchestra." (P91/185).

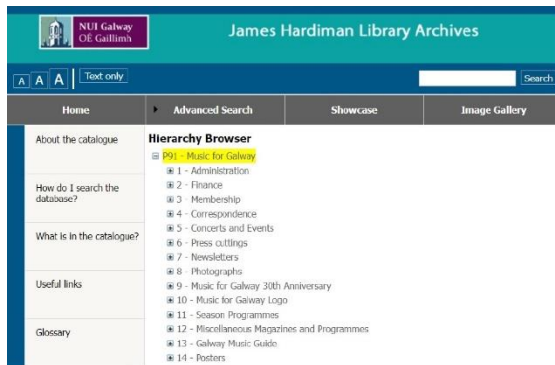


*Music for Galway Season Programme 1983-1984*

Throughout the 1990s, Music for Galway further deepened their connection with the schools and communities of Galway by organising a number of specially commissioned concerts for local school children. Over the past forty years, Music for Galway have established their place as a leading cultural group in Galway and Ireland and have hosted renowned Irish and international acts such as the Hallè Orchestra (Manchester), RTÈ Philharmonic Orchestra, Robert Taub, Philip Cassard, RTÈ Vanbrugh String Quartet, Sharon Shannon, RTÈ Concert Orchestra, John O'Connor, the Feis Ceoil finalists and winners, Regina Nathan, Patricia Bardon and Contempo Quartet just to name few. The group continues to develop and ambitious programmes of concerts and events annually. [The](#)

[Music for Galway Archive catalogue is online here.](#)

*Barry Houlihan (Archivist, James Hardiman Library, NUIG)*



*NUIG catalogue view*



## 100 Archive:

### An Archive of Irish design

Since its foundation in 2012, 100 Archive has worked to capture, present and contextualise contemporary design in Ireland, and the individuals, studios, clients and collaborators who make it happen. Our annual open call has created a selection of 100 archive-worthy communication design projects each year from 2010 onwards. Each year's archive selection features communication design spanning a host of media, outputs and contexts, from posters for club nights to international corporate rebrands and from identities for small businesses to campaigns for major social movements. As an almost entirely volunteer-run organisation, the delivery of the 100 Archive's activities are the responsibility of its steering committee. With a small amount of

administrative help, steering committee members must ensure that the 100 Archive's activities are delivered and our financial and governance responsibilities are met.

In order to make sense of design in Ireland now and into the future, 100 Archive creates an annual selection of 100 examples of contemporary communication design each year, while also recording the designers, collaborators and clients who make it happen. The 100 Archive employs a two-stage process to create each year's archive selection, with each of the two panels being made up of your peers as well as a number of people closely connected to design practice: educators, curators, historians, commissioners, and so on.



*Zero-G's designs for Bord na Móna (part of the 2021 selection)*

The Professional Panel takes on the first stage of assessment, considering work all year round and taking the first sweep. They confirm a project's eligibility for the 100 Archive as well as considering whether the work in question is of good quality, well-

executed, a suitable response to the client brief, interesting, innovative, relevant, revelatory or a combination of the above. Once a project submission is okayed by at least three of these five assessors it becomes live on the site for all to see and is in the running to be selected for the 100 Archive Selection for that year.



*'BIAS' Exhibition at Science Gallery Dublin (part of the 2021 selection)*

In late 2017 we began a partnership with the Digital Collections Department in the National Library of Ireland to include 100 Archive website selections in the National Web Archive. While almost all 100 Archive website selections were included in a domain crawl in late 2017 (a large scale crawl of the national web), every year a small selection of websites from the 100 Archive are included in the National Web Archive's selective crawl, creating as true a preservation of a website and its functionality as is possible.



In 2022 100 Archive is proud to be supported by The Heritage Council.

This year we celebrated National Heritage Week with a live in-person discursive event on the theme of sustainability. *Sustainability by Design* saw a panel of three with one of our own board members, Lara Hanlon as moderator, discussing the relationship of sustainability with the role of the designer. Each of the panel approached the questions from their own perspectives, Elaine Butler – the circular economy, Kevin Horan – digital sustainability, and Ruza Leko – exhibition design. A bigger conversation was sparked and with that momentum we will be publishing an article series on some of the overarching themes within sustainability.



*Belong To – Rainbow Blood (a moving image and radio piece as part of the 2021 selection)*

Find out more about 100 Archive here: [www.100archive.com](http://www.100archive.com)

*Kate Stuart (Communications coordinator, 100 Archive)*

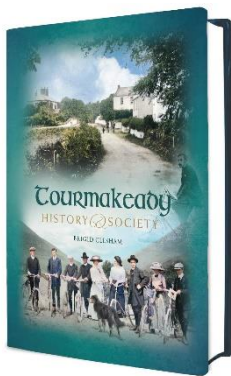


### [Tourmakeady – History and Society](#)

#### [A local study](#)

Professor Gearóid Ó Tuathaigh gave the keynote address at a gathering to

celebrate the publication of *Tourmakeady History & Society*, an in-depth study of the social and economic history of the Tourmakeady area during the nineteenth and twentieth centuries, which took place on Saturday 10 September.



In his address Professor Ó Tuathaigh outlined the main themes of the book which include details of the area's often turbulent history from the time of the Irish Church Missions to the Tourmakeady ambush. The book also highlights the important role played by Tourmakeady and its people in the preservation of the Irish language and the revival of Irish culture. This publication, the result of several years research by archivist and local historian Brigid Clesham, runs to over 400 pages and is beautifully illustrated with many photographs, documents and maps.



*Celebrating the publication at Drimbawn*

The event was held in the beautiful surroundings of Drimbawn House, the home of Ronnie and Doris Wilson. The production of *Tourmakeady History & Society*, which is now available in shops in Galway and Mayo, was part-funded by Creative Ireland.

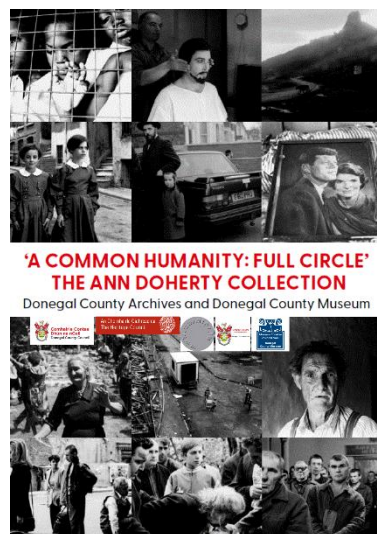
*Brigid Clesham (Archivist and Collaborator on the [landedstates.ie](http://landedstates.ie) project)*



## [The Ann Doherty Archive and Exhibition](#)

### [Donegal County Archives](#)

The Ann Doherty Archive is an archive of 17 boxes of photographic material, typescripts, and print journalism generated by photojournalist Ann Doherty whilst working as a social-documentary photographer between 1994 and 2005. The collection consists of negatives, prints, slides, contact sheets, newspaper articles and correspondence.



*Poster for the exhibition*



Ann Doherty offered the collection to Donegal County Archives in 2018. The Archives Service was delighted to accept it. Ann's family roots are in West Donegal, particularly Gweedore and Gola Island and for this reason she chose Donegal County Archives to deposit her collection of stunning photographs to our Archives. Some of the most stunning of the photographs are of Gola Island, taken in the 1990s of the O'Donnell family home 30 years after the family had to leave their home on the island to live on the mainland. The photographs reflect a part of Ireland that appears to be almost frozen in time.



*Gola Island, Nora O'Donnell's house, 30 years after inhabitants had left, 1994*

But it is no exaggeration to state that Ann Doherty's work has worldwide significance, both in terms of the social and political recent history they represent and show us, but because of their vast reach in terms of place. Doherty worked as a renowned documentary photographer globally from 1994 – 2005. During those years she met and photographed thousands of ordinary people often living in

extraordinary situations, people living in countries that included Ireland, the UK, Italy, Spain, Palestine, Jordan, Sierra Leone, Azerbaijan, Georgia, Armenia, Ukraine, Egypt, Bosnia and Russia.



*Celebrating the reopening of churches following collapse of communism, Armenia 1999*

She photographed for the *Sunday Times* Magazine between 1997- 2004, covering the after-effects of war, Communism and poverty. Her series of photographs on poverty in the UK entitled 'Blair's Britain' resulted in an investigation in Britain into poverty and inequality. Ann has been the recipient of awards and commendations from human rights organisations including Amnesty International.

This year, with the assistance of funding from the Heritage Council's new Heritage Stewardship Fund, Donegal County Archives and County Museum contracted curator Ciaran Walsh to catalogue the entire collection and digitise 100 images for exhibition at Donegal County Museum. Entitled 'A Common Humanity: Full Circle'. The exhibition opened in Letterkenny on Culture Night, 23 September.

Ann Doherty's photographs bring the lives of people from many different nations and cultures sharply into focus against backgrounds of conflict, poverty, social deprivation, hardship, trauma and isolation. Many of the themes are difficult and some of the photographs are heart wrenching and even shocking. But this is an important collection of photographs that reflect people's journeys of sorrow and struggle, but also of joy, love and celebration of life.

Ann Doherty has written about why she chose to be a photojournalist, stating that her photographs 'reveal the 'history, beauty, traditions and conflict [of lands], something which only through time will be erased.' She described the importance of creating: 'a living document of the past and how our predecessors lived if we are to carry on their values and traditions....so that something of them is passed on and becomes alive long after they have ceased to exist.'

For more on Ann Doherty's work, see Ann Doherty's Instagram account (ann.doherty03) or <https://www.donegalcoco.ie/culture/archives/news/>

*Niamh Brennan (Archivist, Donegal County Archives, Donegal County Council)*



## Dublin Port Archive

### The Engineers' Department's photographic collection

Dublin Port Archive holds an extensive collection of images. The earliest dates from 1860, taken from the Ballast Office (the headquarters of the port authority between 1866 and 1978) and shows an elevated view of the old Carlisle Bridge and Sackville Street. Indeed, all the earliest prints portray Carlisle Bridge. These images document the rebuilding and widening project, a project overseen by Bindon Blood Stoney, Chief Engineer of the port.



*Sample from the collection with a view of Sackville Street – please watch the website for the appearance of captions (GRM 09)*

Nineteenth-century engineers were quick to spot the potential of photography to document their works. The archive preserves numerous images of projects under construction, documenting the progress and the methods of the time, like Mallagh's construction method to build Alexandra Basin quay walls.

It is unclear how or who introduced photography into the port engineers' work. But the Ballast Board was surrounded by photography studios. Between 1849 and 1870, roughly 80 studios opened their doors. And some of the most famous and long-lasting ones were based on Sackville Street, like Glucksman's or Chancellor. Indeed, it was the latter who produced most of the late-nineteenth photographs. By the few prints preserved from the period, it looks like photography wasn't in consistent use until the 1920s.



*Sample from the collection— please watch the website for the appearance of captions (AN\_0247-3)*

Less than 200 images taken between 1860 and 1920 have been preserved. These earlier items mainly comprise salted paper prints, albumen prints, some silver gelatin POP and DOP prints, and a few lantern slides.

Lantern slides were in use from 1850 to 1950. After 1890, amateurs could make lantern slides from their own negatives using commercially available gelatin silver plates. Port engineers mostly used this kind of monochrome

transparency on glass between 1920 and 1950. Unfortunately, only a few of these negatives have survived. The lantern slides mainly show works of civil and marine engineering. Among the subjects portrayed is the reconstruction of Custom House quays or ships hauled to the Graving Docks for repairs.



*Sample from the collection with a view of New Butt Bridge – please watch the website for the appearance of captions (LS\_056)*

After the Second World War, their use declined as colour transparency material on film became increasingly available. This tendency reflects in the collection. Post-1950s, the only slides are colour slides on film. Dublin Port Archive holds 3,300 colour transparencies on plastic film, covering the period from the mid-1950s to the 1980s. Slides were highly convenient for projecting images during presentations for the board, other stakeholders, or professional conferences.



*Sample from the collection– please watch the website for the appearance of captions (CS\_115)*

Another significant part of the photographic fonds is the negatives collection. A box containing over 1,100 gelatin-silver negatives on film produced by the Engineer's Department was uncovered by the Port Heritage and Communications teams in the summer of 2022. This photographic process was popularised in the 1890s after manufacturers adapted film stock for motion picture cameras to still cameras in the form of rolls and single sheets. Up to the 1940s, the most used support was nitrate cellulose. However, its inflammability led to its substitution for safer materials: acetate and later polyester. These materials are the most common film supports found in photographic collections. The collection shows the development and land reclamation of the port between 1930 and 1960. Some shots depict the port's daily life, like scenes of shipping and dockers working on the quays or events that weren't that ordinary such as a fire in the British and Irish Shipping sheds or the recovery of a car that plunged into the Liffey at Custom House Quay.

Peter Moloney digitised the negatives in the summer of 2022. Currently, the PHC teams are cataloguing them. Digitising first and cataloguing later was decided upon assessing the collection's conservation condition. Unfortunately, a few acetates were affected by Vinagre syndrome. Since the negatives were enclosed in labelled glassine sleeves, an inventory was made beforehand. Having digital surrogates is greatly helping the cataloguing process. It allows to spot details and identify or date photographs the engineers didn't label. A curated selection of photographs will be available at the Dublin Port Archive website when the cataloguing is completed.

*Marta López (Archivist, Dublin Port Company)*



*Sample from the collection showing a 100-ton crane undergoing a test – please watch the website for the appearance of captions (LS\_029)*

END

## Creating an identity

### The 1922 postage stamp competition

This year marks not only the centenary of the State but also the centenary of the first Irish postage stamps. No longer the hobby it once was, stamp collecting can still prove a rewarding field of research for those interested in art, design and printing as well as social history and the stamps themselves. Since the days of the Penny Black back in 1840 when a young Queen Victoria graced the first stamp, stamps have also been markers of identity and miniature ambassadors for their countries – think of Marianne on the stamps of France or the chrysanthemum on the stamps of imperial Japan. The dreams and aspirations of a nation may be read through its stamps and this year's centenary provides an opportunity to reflect on the creation of an Irish identity through the 1922 stamp competition.



*RAS Macalister's design for the 1922 competition shows the heads of Henry II and George V, the kings whose reigns saw conquest and liberation in Ireland.*

On 1<sup>st</sup> February 1922, a notice appeared in the Irish press announcing a

competition for the design of new Irish stamps. The Postmaster-General of the Irish Free State, JJ Walsh, invited designs of “symbolical character”, free from any “representation of a personal nature”, for consideration. Successful entries would earn a fee of £25, the design to become the property of the Government.

The competition brought a good response with some 800 sketches submitted of which 129 were selected for careful examination by an adjudicating panel chaired by Arthur Griffith, president of the Dáil and, earlier in his life, a printer. Designs ranged from some rather primitive representations of Irish cultural symbols to more well-conceived and sophisticated ideas. Also reviewed were essays and proofs from various printing firms, Dollard, Hely, Perkins Bacon & Co., O'Loughlin Murphy & Boland and the Pictorial Printing Machine Company, which had been approached on Walsh's behalf and asked to submit potential stamp designs.

The portrayal of Irish identity generally relied on traditional motifs – an Irish wolfhound, a round tower, St Patrick – not surprising, perhaps, given the competition's injunction to focus on symbolic designs.



*Walter Till, known for some fine railway posters, produced this striking image for the Dollard essays*

Not everyone heeded the instruction and one surviving design features a profile of Michael Collins, the former Post Office clerk, charismatic revolutionary and politician who would be killed later in the year during the civil war that followed Irish independence. Another preserved the link with Britain by including a cut-out of King George from the contemporary British penny stamp. While most of the designs which received serious consideration were from practising artists in Ireland and Britain, there were entries from further afield and from those with expertise in related disciplines. Stewart Macalister, for instance, a pioneering Biblical archaeologist and at the time professor of Celtic Archaeology at University College Dublin, submitted suggestions

some of which anticipated motifs later used on the Irish heritage permanent series of the 1990s.



*Designs submitted for the 1922 competition. Note the Collins portrait*

The four designs selected as Ireland's first postage stamps will be familiar to many older people because they remained in use for nearly forty-six years! The first to be issued was the twopenny green Map of Ireland stamp designed by James Ingram of Glasnevin. It depicts, within a decorative celtic frame, the whole geographical island of Ireland with no border separating the Irish Free State from Northern Ireland. The map clearly announces the arrival of an independent Ireland on the world stage with the subliminal message that the border, soon to be a catalyst for civil war and a disputatious topic to this day, was not a factor of importance. It was prepared in some haste and issued on 6<sup>th</sup> December 1922, a date chosen to coincide with the first anniversary of the signing of the Anglo-Irish treaty. The remaining denominations

appeared at intervals during the following year, 1923.



*The first of the new definitives and the only one to be issued in 1922, James Ingram's Map of Ireland*

The three other low-value designs also spoke to a sense of Irish identity: the Provincial Arms by the young Waterford artist, Millicent Girling, showed the arms of the four Irish provinces, Munster, Leinster, Connaught and Ulster, whose nine constituent counties embraced not just the six counties of Northern Ireland but also three in the Irish Free State. The Cross of Cong, a twelfth century cross of metal and precious stones designed to hold a fragment of the true cross, was a design that reworked the Sinn Fein propaganda label of 1908. It was by Lily Williams, a well-known Dublin portraitist, and was included at the request of Arthur Griffith. John O'Reilly's *An Claidheamh Soluis*, the Sword of Light, highlighted this mythological symbol in Irish folklore which represented resurgence and

rebirth. The introduction of high value stamps was delayed for many years until the St Patrick set emerged in 1937. These were the work of Richard King, a stained glass artist and illustrator who started his career in the studio of Harry Clarke, and was responsible for several Irish stamp designs, not least the much admired airmail set, recess printed by Waterlow in London and subsequently by De La Rue in Dublin.

The designs may seem a little cluttered by today's standards but they met the competition's requirements for subjects of a symbolical and cultural character and their longevity has bestowed on them an almost iconic status.



*Issued in 1923, Lily Williams's Cross of Cong motif first saw light as a Sinn Fein propaganda label in 1908*



The stamps were printed at the Government Printing Works in Dublin Castle in sheets of 240, divided into two panes of 120 stamps. The paper was watermarked with the initials S E for *Saorstát Éireann* (Irish Free State) although this was changed to a simple E for *Éire* from 1940 onwards to take account of the country's change of

name following ratification of a new constitution in 1937.

The stamps shown form part of An Post's Museum & Archive collections. Some items from the philatelic collections may be found on the DRI website and other material will be on display at the Stampa show in Griffith College in October.

*Stephen Ferguson (Company Archivist & Museum Curator, An Post, GPO Dublin)*



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#### **How to become an ISA member**

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#### *Rates*

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#### **ISA Committee Members 2021-22**

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there is a vacancy for a Social Media Officer – if interested, please apply to the Secretary.

