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Preservation and Conservation Issue

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30th August - 1st September 2017

Welcome to **ARC Magazine** August 2017

There are articles in this issue which should really resonate with all information professionals; whether the focus falls on a conference, a role, an update, or cutting-edge techniques and solutions, each showcasing a real variety of skills and experience.

It is fascinating to read of the reasoning behind decisions being made - whether this affects a project display or delegating tasks; a manuscript or the archives of a nation - and the determination in working towards that same goal and making it manageable. This month's contributors show that improvement of self, systems and objects must form the basis of enduring supply of information - and engaging experiences involving it.

Many thanks to all contributors for sharing their hard work, and to Sarah Volter for commissioning this month's high quality submissions from the Preservation and Conservation Group. One has to marvel at the interesting and resourceful problem-solving which seems to be an everyday part of being a conservator.

Enjoy the issue!



Matt Naylor
ARC Editor

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Front cover: 'Archl've Preserved and Conserved' Launch

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The Archives & Records Association (UK and Ireland) cannot accept responsibility for views expressed by individual contributors to ARC Magazine. It is a medium for informing members of news, information and ideas relevant to the profession, including archive conservation. It is not an official guide to procedures, concepts, materials or products.

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opening lines



Parliament is a busy place. The range of business seems to keep on increasing along with the complexity of many of the issues we face as legislators. With this, come floods of 'information.' Sorting truth from fiction - or 'fake news' - is nothing new. It's been around for as long as history itself. It's just arguably more challenging these days because of the sheer volume.

But when it comes to finding the dispassionate, sometimes uncomfortable, truth, we have always been able to rely on the integrity that archives and records provide. I have been lucky enough to encounter archives and records of all shapes and sizes over the years on subjects as broad as Hadrian's Wall, the Lake District and the social and political history of the North-West, with more than a passing interest in Carlisle United FC.

Without records managers, what matters in the information trail would be lost soon after evidence is created. Without archivists, our consolidated evidence base would be lost. But central to all of this is the work of the conservator, from digital preservation to the oldest documents in the land. Whatever your 'period' or subject or operational need, you won't get very far without the conservation, preservation, repair, reconditioning and restoration that are critical to sustaining the integrity of the documents that you depend on.

One of the great things about All-Party Parliamentary Groups is being reminded of issues and people that may not be in the headlines, but are no less important. That's why I was delighted to be asked recently to sponsor the British and Irish launch on 27 June in the House of Lords of the new campaign to promote the work of archive conservators. The experts will tell you that a campaign strapline should always convey a clear message: *ArchI've Preserved and Conserved* says it all for me!

History starts and finishes at the local level, where we really understand the roots and underpinnings of the issues which have shaped - and continue to shape - our lives. It is often more contemporary than we realise. The work of archivists, records managers and conservators in the local government sector has also been vital for accountability purposes, from Hillsborough to historic child abuse and (soon, no doubt) a thorough and proper enquiry into the terrible Grenfell Tower disaster.

And so it was great to see so many specialists from local government record offices and history centres at the launch. Led by Mark Allen from Flintshire, there were specialist ARA conservators from all over the UK and (great to see) the Republic of Ireland; Aberystwyth, Inverness, Yorkshire, Cheshire, Staffordshire, Berkshire, Hull and Sheffield all in evidence. And we saw great interest from MPs and Peers, ever eager to expand their understanding of their local and regional constituents, and the heritage in their back-yards. Hopefully the launch event will mark the beginning of a greater, deeper interaction.

There were new friendships and collaborations to celebrate, as well, on 27th. The event could not have worked without the extensive support of the Parliamentary Archives, notably Lara Artemis, Tom Bower, Liz Ralph and Meagen Smith. An early objective of the All-Party Group is to return the compliment and pay the Archives a visit soon.

Thanks to everyone who came on 27 June, and I hope we see you back before long.

Rt Hon Lord Clark of Windermere, PC DL

Co-Chair of the (UK) All-Party Parliamentary Group on Archives and History

Continuing Professional Development (CPD) News (Incorporating Registration News)

CPD

I am delighted to have joined the ARA as the new CPD Programme Manager, and am really looking forward to supporting members with their professional development.

First, a bit about me. I have 20 years' experience in working for membership organisations, the majority of that time spent with two built-environment chartered professions. I've had responsibility for membership and education services, most recently as Head of Education and Membership at the Landscape Institute. I had already noticed over time that architects and urban designers are just some of the many professions who rely on the skills of record keepers. The history of locations, and photographic images of times gone by that have been carefully kept as part of the local memory, often help inform the design of future development.

What I've learned during my 20 years is that professions must look ahead and adapt to the changing environments they operate within. This applies to individual members as well as their representative associations. The ARA's new CPD programme has been designed to help members develop their knowledge and skills. It offers recognition for the contribution both professionals and volunteers make to the workplace and the wider record-keeping sector. My thanks to all those active members on ARA committees who have volunteered their time to develop the programme.

The ARA's new programme will prove an essential tool for both employers and individuals, helping the profession meet current and future challenges. If you are an employer and would like to know more, or a member interested in gaining professional recognition, then please do not hesitate to contact me at chris.sheridan@archives.org.uk

I look forward to sharing with you mutual insights and to getting to know as many of you as possible in the coming months.

Chris Sheridan

ARA

With just two months to go until the final deadline for submissions under the 'old style' Registration scheme, many of you will be putting the finishing touches to your portfolio. Now is the time to check that all of the little details are correct. For example, make sure that each of the PDFs has the correct title and that all of the reference numbers match the information entered on the application form. If in doubt, consult the naming conventions document, available on the Registration page of the ARA website. Don't forget to proof-read your work for typos. If possible, ask a friend or colleague to do the same. Also, check that your mentor has

either written your reference or will be writing it soon.

For other candidates, now might be the time to start thinking about transferring to the new ARA CPD programme and applying for Registration that way instead. A rushed portfolio is very rarely a strong portfolio. If you have doubts about whether your portfolio will be ready for submission by 1 October 2017, speak with your mentor about whether transferring to the new scheme is the sensible option. Formal enrolments for these candidates and others into ARA CPD will begin from September 2017.

New Enrolments

We welcome the following new Registration candidates, who will be working towards Registration under the ARA's new CPD programme. We wish them good luck with their progress.

Karen Davies

Archivist & Librarian, Black Country Living Museum

Zoe Fullard

Cataloguing Archivist, Transport for London

Laura Hynds

Assistant Corporate Records Manager, Barts Health NHS Trust

Alice McFarlane

Community Archivist, Ayr Gaiety Partnership

Alexandra Mitchell

Group Archivist, The Peel Group

Vanessa Platt

Records and Information Officer, Financial Ombudsman Service

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Registration Scheme Communications Officer:

regschemecomms@archives.org.uk

Registration Scheme Mentor Queries and Advice:

regscheme Mentors@archives.org.uk

Richard Wragg

Communications Officer, Registration Scheme

“Don't forget: Candidates have 2 months to submit their portfolio under the existing Registration Scheme.”

A basic guide to ARA's new CPD programme: part five

Your New Platform for Recording and Organising Evidence of Development

Traditionally, most of us have recorded and documented evidence of our professional development individually. It may be you have had a file in your desk drawer where you have stored notes and evidence from learning you have undertaken. You may have used a blog or kept notes on your computer, writing things up as you have gone along. Or you may have been doing something completely different - it's very much a personal thing.

In designing the new ARA Continuing Professional Development (CPD) programme, the Steering Group has sought the best way of making the recording process as efficient and simple as possible while giving you as many tools as possible to do it 'your way'. Over the past two years, members of the CPD Pilot group have been trialling an online platform called *Mahara*, which will be at the core of the new programme when it launches at the ARA Conference in Manchester in August.

Two Main Functions

Mahara serves two main purposes.

Firstly, it allows a flexible approach to recording your CPD activity. This

includes a **journaling** facility, the ability to create **development plans** and a **place to store** a wide range of digital files that show evidence of learning and development. You'll find it compatible with all the usual workplace file formats, but also video and social media options, and a webinar facility, among others. When you enrol on the programme, you may wish to use all, some, or the minimal number of these functions, depending on your personal learning and recording style.

Secondly, *Mahara* allows participants to build portfolios for assessment using prescribed templates. These are obviously more formal functions, but will help you navigate the submissions process when it comes to being assessed or revalidated at Foundation, Registration or Fellowship level.

Journaling

Mahara's journal tool allows you, for example, to blog about elements of your CPD activity. You can run multiple journals concurrently, each focusing on different CPD activities. Journals are by design and default private, so this really is your thinking space or maybe just a place to dump ideas and information to come back to later.

How might you use it in practice? Well, you may decide to keep a journal where you record details of training events you have been to. You can use a journal to record your notes from the training,

attach digital files such as evidence of attendance, or photographs from the event that may provide evidence of learning, or just a good memory and experience. You may then park each journal entry for days or even years before returning to it, perhaps to tidy up your notes and maybe reflect upon what you learned at the event or how in retrospect it helped you develop skills in ways you never thought it would.

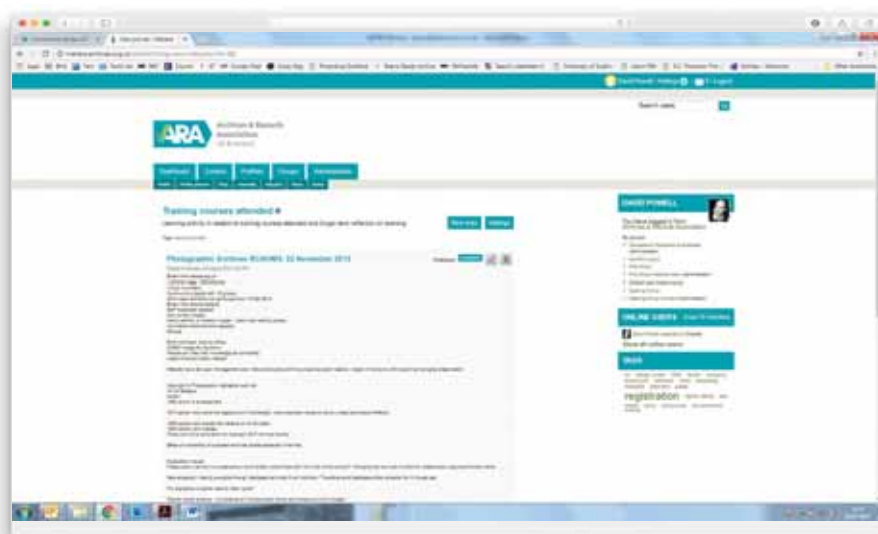
Scale is not a problem. You could also set up a macro-journal, for example one that focuses on developing a particular competency area, or your contributions and activity with an ARA committee. It's entirely up to you!

Planning

Worried about how to get started? Well, *Mahara* also includes a planning tool that individuals may find helpful in mapping out their CPD ambitions. This tool could be particularly useful if you want to develop particular competencies, as it allows you to identify activities some way ahead that you wish to undertake or explore in order to develop a specific competency. The planning tool is ideal for planning your development in a strategic way and for helping you work effectively with your mentor.

Groups

Mahara has a 'groups' function that enables you to organise information by 'themes' and collaborate and share



vary depending on which of the three CPD qualifications you are aiming for. We will discuss this in more detail in future articles and training/briefing once ARA CPD launches. But the important point is that if you have been recording your CPD with *Mahara* regularly, your evidence and thinking will already be in the system for you to draw upon or even import directly into your portfolio. It therefore pays to record your learning regularly and update it often.

A record of continuous professional development

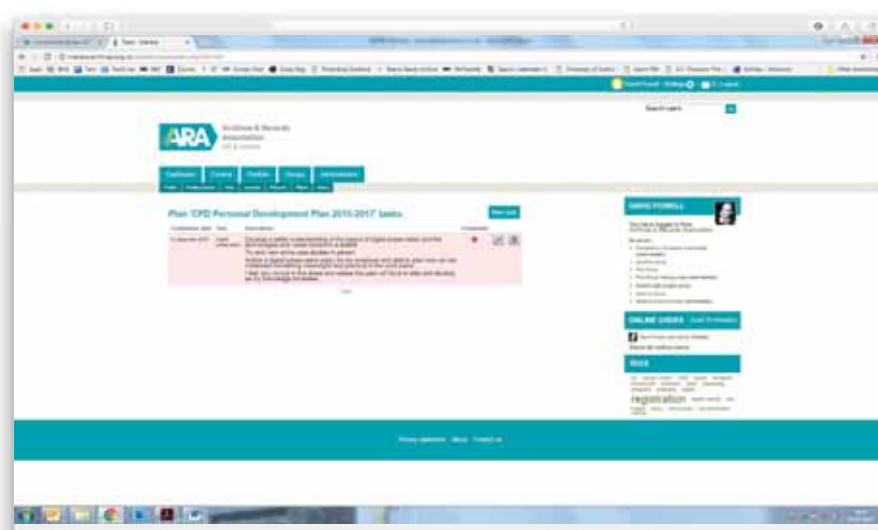
Great news: *Mahara* loses nothing. As you develop as a professional, all evidence, previous learning, write-ups and assessment portfolios remain preserved in one place for you to dive back into and reuse as and when you judge appropriate. Over time, your *Mahara* 'archive' should become the most detailed available record of your development, professionalism and achievement.

Next steps

As with all platforms of this nature, we have found flaws in the development phase and are working to eliminate them before the launch. Likewise, we all want tools that reflect our own needs and that are simple and easy to use. Members of the Pilot Group have been a great help in keeping us focused, and vocal in expressing their likes and dislikes! We all owe them a debt of gratitude for trialling, testing and pushing *Mahara* to its limits. So, expect to see some changes to the screenshots and functionality described above; but the basic functionality and processes will remain, even as we continue to tweak it for you to use and explore!

David Powell

ARA CPD Steering Group



information with others. Group activities can include 'open' fora for discussing particular competencies or issues, or sharing templates, or (equally) 'closed' groups for more exclusive peer networking or running small projects jointly.

Building a Portfolio for Assessment

In due course, when you apply to be assessed at Foundation, Registered or Fellowship level, or to revalidate at these levels, you will need to create and submit a portfolio of evidence that you have met the required standard.

Within the online tool, we have created templates for these portfolios for you

to populate. The key bit will be the 'competency write-up', where you discuss your motivation for developing that particular competency, what you have learned, and to then reflect on that learning. You will also need to provide suitable evidence of your learning. Whilst the templates need to be structured in order to allow for meaningful assessment, we recognise that evidence comes in all shapes and sizes. The platform is there to help, enabling you to embed photographs, a YouTube clip or items from external media, for example.

The detailed content required for the assessment templates will of course

ARA Conference 2017 Programme Taster

Things to look forward to; or what you may be missing?

With only four weeks or so to go until this year's ARA Conference in Manchester, time is getting tight if you have not yet registered to attend. Details on how to do so are at the end of this article, so before you forget...

For members already registered, you are in for a treat.

Digital Stream

The stream that we began in Dublin in 2015 is now established as Conference's busiest. In Manchester, delegates will learn about piloting and designing *digital preservation strategies*, *web-archiving*, how to navigate *technological convergence*, and *artificial intelligence*.

There will also be segments on *digital cataloguing*, *appraisal and selection*, and the *NDSA levels of digital preservation*. Overall, the digital stream is fast becoming a concentrated, hands-on, practical learning forum for anyone from the nervous novice to the seasoned veteran.

Archives and Records

As you would expect, we also have a strong core bread-and-butter archives and records stream. Much of the focus reflects current challenges in your day-to-day: *advocacy*, *demonstrating value*, *audience engagement*, *collaboration* (either with other recordkeepers or other parts of the heritage and information sectors),



the *global angle*, with best practice and new ideas from colleagues in other countries and continents. Not content with that, we also address the *public accountability and enquiries* piece (for records managers) and practical matters like *next-generation reader-tickets* (for archives).



“ARA Conference:
Three Programme
Streams to
Stimulate Even the
Most Demanding
Delegate!”

Conservation

As ever, our bespoke stream designed and built by conservators will showcase the very latest practical ideas and innovations to conservators themselves. But the conservation stream will again prove popular among non-specialists interested in a layman's introduction to the sector. This year's insights will include *multi-fascicule binding*, *photographic preservation techniques*, evolving official standards in conservation, new *data analytical techniques* and much more.

So, if you or your organisation struggle to find the time in your annual schedule for learning, development and inspiration, register for Conference now, via the new website pages: conference.archives.org.uk. And **remember: your three-day conference fee includes comfortable, on-site accommodation and all meals**. You won't find better value anywhere else.

And don't forget our three keynote speakers – Dr Alan Billings, Dr Neil Brodie and Elizabeth Denham. Collectively, they offer a full-spectrum coverage of leading-edge policy challenges facing the archives, records-management and conservation world; from public accountability to trafficking to data protection.

See you in Manchester!

John Chambers

ARA

Collecting Matters

High-Use Documents at The National Archives (UK)

The National Archives (UK) strives to make its collection accessible to everyone; however, it is essential to find ways of preventing documents from being damaged. With this in mind, the Collection Care Department has started a 'High-Use Document' project to address three aims:

- To survey and monitor the condition of high-use documents;
- To provide correct advice on handling and transporting documents;
- To intervene by treating and protecting high-use documents when necessary.

Working with the Education Department

The project team is working with the Education Department to identify and conserve documents identified as being vulnerable through their constant use. This helps considerably in maintaining the integrity of these documents and preserving them for future generations.

It is important to promote awareness and appreciation of our historical records in a world of digital media. 'Archive Material Experience Books' have been produced for The National Archives (UK)' education sessions. These encourage students to view and touch examples of archive materials while being conscious of their fragility.

Icons into the future

By monitoring highly-used documents we have gained valuable insights into particularly vulnerable items; notably those with iconic status that require specialist treatment.

These are currently under review, and the Collection Care Department is exploring possibilities for future display and accessibility. Options include producing quality facsimile copies and limiting viewings of vulnerable items in order to preserve our original documents for future generations.

Helen Mayor ACR

The National Archives (UK)

Vaughan Williams Memorial Library

England's library of folk music and dance is to undergo a major refurbishment this summer - the first in its 87-year history.

The Vaughan Williams Memorial Library (VWML) is the folk music library and archive based at Cecil Sharp House in London, the home of the English Folk Dance and Song Society (EFDSS).

EFDSS is the national portfolio holder for the folk arts, and champions traditional music, song, dance, storytelling, customs and traditions through its extensive education programme and busy arts venue.

The VWML has a key role in supporting EFDSS' aim to preserve and promote the folk arts, and the library's central location in the house - just off the main foyer - means it sits, strategically and geographically, at the heart of the folk world.

It began life in 1930 to make the personal book collection of the folk song collector Cecil Sharp accessible to the public, and now boasts the country's biggest dedicated library and archive of English folk music, dance, and other traditions.

Over the years, bequests, donations, and purchases have seen the library grow considerably, most notably with the addition of other media, including sound, audio visual, moving image, pictorial and manuscript collections of many of the most eminent folklorists and collectors of the twentieth century, including George Butterworth, Lucy Broadwood, and Anne Gilchrist.

These important collections are enhanced by our impressive range of indexes and research tools, which have been incorporated into our online database, along with a large digital archive.

The VWML was given an excellence award by the International Association of Music Libraries,



Laura Smyth, Director of the VWML. Source: Vaughan Williams Memorial Library. EFDSS



The Vaughan Williams Memorial Library at Cecil Sharp House, London, which will undergo a major refurbishment this summer. Source: Vaughan Williams Memorial Library. Photo by Tomoko Kinoshita

Archives and Documentation Centres (IAML) in 2010 and designated status by the Museums, Libraries and Archives Council (MLA) in 2011. In 1958 it was renamed in honour of the composer, song collector and President of the EFDSS, Ralph Vaughan Williams.

And it is the fund that was founded by Ralph and his wife Ursula to support public libraries devoted to folk dance and / or folk music, and in particular the library of EFDSS, that is generously supporting the £50,000 refurbishment plan that's taking place this summer.

The library was one of the few rooms in our Grade II listed property that escaped serious damage from a WWII bomb, so luckily it still features the original bookcases made by Heal's, the well-known furniture retailer, and its Art Deco ceiling. Over the decades, however, the historic furniture has become chipped, tired, and cracked.

The library has been well used by musicians, researchers, writers, historians, and other visitors over the years - the likes of Billy Bragg are known to pop in to research the collections - so we have devised a seven-week programme of work to restore

Bookcases at the Vaughan Williams Memorial Library will be renovated as part of the major refurbishment this summer. Source: Vaughan Williams Memorial Library. Photo by Tomoko Kinoshita

the library to its former glory and make it fit for future generations.

The restoration will include the renovation of the historic bookcases by accredited conservators Bainbridge Conservation, painting the ceiling, new flooring, curtains, and readers' lamps.

We have many fascinating and unusual items in our archive so part of the refurbishment will include installing a new display case so we can exhibit some of these.

To bring us bang up to date, we are adding facilities for browsing our extensive catalogue and online resources.

The digital archive online at www.vwml.org will be available for users while the physical library is closed until 5 September, and the staff will continue to run an enquiry service.

Laura Smyth

Vaughan Williams Memorial Library

Imogen Holst at her desk at 9 Church Walk, Aldeburgh, 1975
[Copyright: Nigel Luckhurst]

Hopes, dreams and difficulties: the archives of Imogen Holst

Spring 2017 marks the successful completion of the twelve month long Holst Archive Project, based at the Britten-Pears Foundation in Aldeburgh, Suffolk, and the online launch of the new Holst catalogue. The papers of composer, musician, and educator, Imogen Holst and the collected papers of her father, esteemed twentieth century composer Gustav Holst, are now freely available for researchers to consult. The archive covers over a century (1890-2007) of the work, lives and legacies of Gustav and Imogen Holst, including materials as varied as original music manuscripts, personal notebooks and diaries, reports on Imogen Holst's endeavours in rural music-making for the Council for the Encouragement of Music during the Second World War, an extensive collection of family and press photographs, right through to papers created through the work of legacy companies G&I Holst Estate and the Holst Foundation.

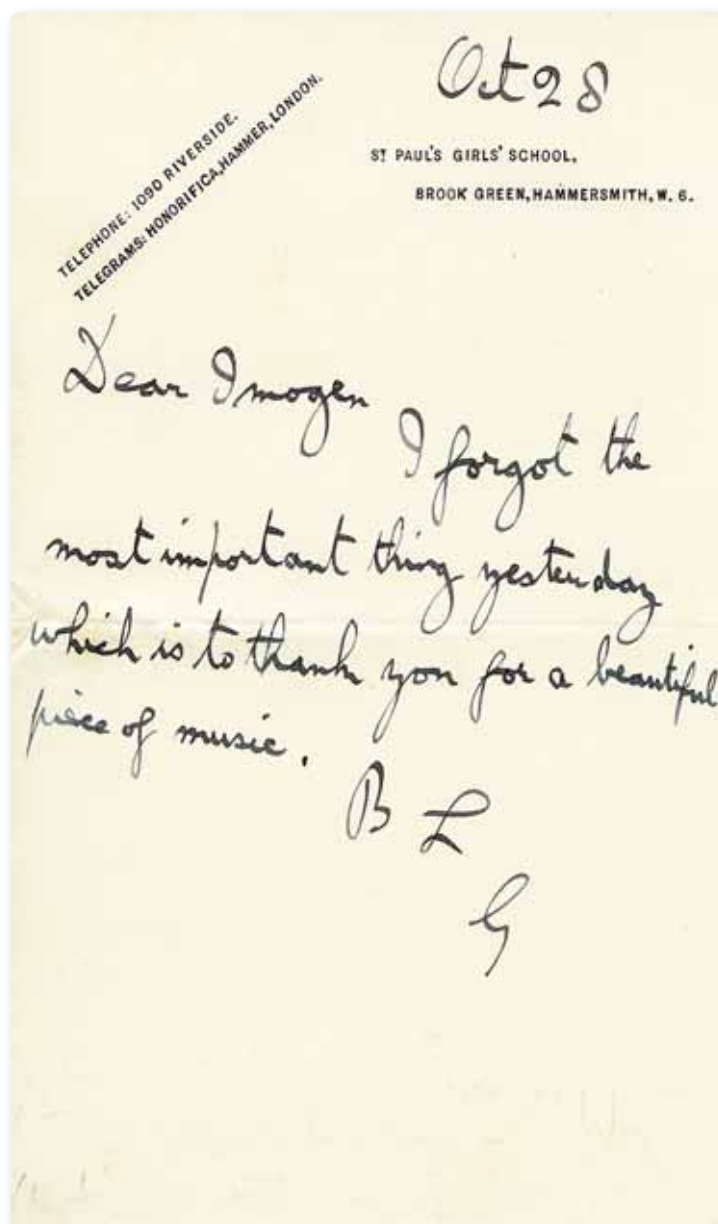
Funded by the National Cataloguing Grants Scheme, the Holst Project has seen the creation of over 8,000 individual catalogue records, with item level descriptions for many materials, including Imogen Holst's music manuscripts, many of which

remain unpublished, and Gustav Holst's series of correspondence which reveals the man and the mind behind the composer. The project has benefited substantially from volunteer input of roughly 350 hours, completing tasks such as basic conservation, listing, repackaging and digitisation. To date, all of Gustav Holst's 338 letters, and Imogen's 86 letters, have been digitised and are available to remote users, while many of Imogen Holst's working reports, lectures and article notes are also available in digital form. Given the worldwide appeal of the Holst archive, the remote accessibility of such key records is invaluable, and it is hoped that digitisation work on the Holst archive will continue in the future. Conservation has been a key priority, particularly given the fragility and tendency to yellowing and foxing of highly acidic twentieth century records. Liaising closely with a local conservator, custom size folders have been created for odd sized notebooks and diaries, while binding repairs and cleaning of original manuscripts have also been undertaken. Early action on this will contribute to the day to day preservation of the materials, as well as crucially protecting against handling damage and wear.

Over the duration of the project, remote and visitor enquiries have been regular, with topics addressed ranging from family history connections, to music performance queries regarding Imogen Holst manuscripts and works, and from interest in Gustav Holst's friendship and holidays with Ralph Vaughan Williams, to research on Isobel Holst, the often overlooked wife and mother of Gustav and Imogen respectively. Imogen Holst's devotion to the promotion of her father's music, which occupied the majority of her later life, has also been highlighted through international interest in her editing and arrangement work on Gustav's operas.

The project is further enhanced by a number of other elements conducted alongside cataloguing work, including a fascinating hour long oral history interview with composer and former friend and colleague of Imogen Holst, Colin Matthews, discussing everything from Imogen Holst's life and character, to her opinions on the work of others. During the Aldeburgh Festival in June 2016, Imogen Holst's quirky bungalow home, 9 Church Walk was opened for the first time to the public, and coupled with a temporary exhibition held in the reading room at the Britten-Pears Archive, proved to be a successful outreach campaign to promote the collection and the project as a whole. Our online blog also documents the progress of the project with commentaries and thoughts on interesting discoveries and materials, and has proved successful to reach new audiences, with just under 4,000 views to date, and access from countries across the world. And our new microsite dedicated to the many areas of Imogen Holst's life and work further provides another perspective on a flamboyant character and her unconventional lifestyle (www.imogenholst.org).

The Holst archive provides resources for researchers interested in Gustav and Imogen as composers and musicologists, but the collection simultaneously reveals that their talents and beliefs went far beyond this. Both were committed to education and the support of new music and musicians, while Imogen became a leading figure in amateur music-making and the democratisation of music. Materials within the collection further comment on twentieth century society and life more generally, and especially the coping mechanisms of communities and individuals during both world wars. With the completion and launch of the Holst catalogue it is hoped that the



A letter from Gustav Holst to Imogen Holst, 28 Oct 1930, HOL/2/8/2/104/26, [Copyright: Holst Foundation]

internationally valuable materials will help to shed light on a figure hitherto largely underrated and undervalued, and her unique father-daughter relationship with one of Britain's most notable twentieth century composers.

Hannah Eyles

Britten-Pears Foundation

See the Holst catalogue at:
www.brittenpears.org/research/collections/archive-collections
 Visit the online blog at: www.holstarchiveproject.org
 Images courtesy of Nigel Luckhurst, and of the Holst Foundation

Essex Youth Jazz
Orchestra plays at
Hornchurch Jazz
Club

Oral history project captures jazz reminiscences

The National Jazz Archive (NJA) has successfully completed the 'Intergenerational Jazz Reminiscence' project, funded by the Heritage Lottery Fund (HLF). The 18-month oral history project explored how different generations have promoted, performed, supported, and documented our jazz heritage, and culminated in an exhibition 'Say it with Music' in Southend in May.

The £83,300 project built on the success of the Archive's previous HLF project ('The Story of British Jazz') and delivered a programme of open days, reminiscence workshops, jazz club events and exhibitions, in order to provide greater access to the rich collections of the NJA, while engaging with new audiences. Interviews recorded throughout the project, enabling people to share their own experience of discovering music, have illustrated the investment that people of different ages and backgrounds have made in British musical heritage.

The project was launched with an open day as part of the Loughton Festival, with a performance by

the Essex Youth Jazz Orchestra, broadcast live over Loughton Youth Project (LYP) community radio, and interviews with project staff and LYP members.

During the project, 26 jazz club promoters and organisers, older musicians and other individuals who have made significant investment in developing jazz in the community, were interviewed by the University of Essex. These interviews have been transcribed, summarised and edited for the NJA website (www.nationaljazzarchive.org.uk). Interviewees thoroughly enjoyed the experience and appreciated the opportunity to reflect on their contribution to the jazz community.

“My knowledge of how people experienced the UK jazz scene has been totally transformed. The subjective experience is central, and the individual stories, memories and anecdotes recorded by the project will decisively change the history of the topic... The project has made it clear that there is no simple way of understanding lived experience in Essex and the East of England. Traditionally, this area has been depicted as ‘conservative’ and staid, but this project highlights that jazz clubs were at the cutting edge of the modern in the recent past, and played an important part in the cultural and social life of the region.”

Matthew Grant,
Humanities Deputy Dean, University of Essex

Intergenerational reminiscence sessions were held at four day centres for the elderly in Essex and Lambeth in South London. Engagement between centre members and LYP youth members was stimulated by loan box material of Archive items and contemporary memorabilia, social history ‘going out’ objects, recorded music and a guest local jazz musician who performed and spoke about their investment in music.

The events were audio and video recorded and LYP members and centre members and musicians were interviewed. The sessions were well received by the centre managers and their members, helping to promote a sense of wellbeing by retelling life events. All participants, particularly young people, gained a sense



Listening to interviews during the 'Say it with Music' exhibition



Reminiscence session at Age UK Lambeth

of the importance of archives in preserving music heritage.

Celebratory jazz club events were held at Colchester, Hornchurch and Southend Jazz Clubs in February this year, with music provided by the Essex Youth Jazz Orchestra and the National Youth Jazz Collective, featuring the BBC's Young Jazz Musician 2016. The popular events provided an opportunity for young musicians to perform for the people who actively promoted local jazz and who are the main donors to the archive collections.

The 'Say it with Music' exhibition at the Forum in Southend-on-Sea in May showcased the project and illustrated key milestones in the history of jazz in Britain. Original archive material illustrating themes discussed during the reminiscence sessions was displayed along with listening devices providing access to 23 project interviews as well as edited interviews from the British Library's Oral History of Jazz in Britain Project.

Among the benefits of the project have been enhanced skills for NJA trustees and volunteers in capturing and archiving oral history, and a valuable expansion in the archive's collections of interviews and reminiscences.

Nick Clarke

National Jazz Archive

The National Jazz Archive is a registered charity based in Loughton Library in Essex. It holds the UK's finest collection of written, printed and visual material on jazz, blues and related music, from 1919 to the present day. The archive holds more than 4000 reference books, over 600 journal titles, posters, programmes, artwork, ephemera and photographs.

All images courtesy of The National Jazz Archive.
www.nationaljazzarchive.org.uk



The exhibition was the culmination of the Intergenerational Jazz Reminiscence project



Part of the display at the 'Say it with Music' exhibition



The nine volumes of the Liber ruber, the register of the Venerable English College, 1579 to the present day. Reproduced by kind permission of the Rector of the Venerable English College, Rome

Serious Messages, Sensitively Delivered: The Catholic Archives Conference May 2017

The annual conference of the Catholic Archives Society was held at Brunel Manor, Torquay from 22 to 24 May 2017. This brought together professional archivists (many being ARA members) and members of religious orders and Church bodies with responsibility for records.

The conference theme was 'Religious Archives in Contemporary Society', with two main strands: the continuing pastoral function of archives, as tools for mission and ministry, and the absolute need to ensure that archives comply with statutory obligations under canon and secular law. As the conference progressed, the message was reinforced that these two strands cannot be separated. Understood in the broadest sense of 'helping others', pastoral work is supported by records reflecting the Church's ministry and mission: by communicating that ministry to the world; by capturing current evidence of that ministry and by providing the means of addressing problems caused when pastoral work has failed or faltered.

Professor Maurice Whitehead presented the keynote lecture on the *Archivum Venerabilis Collegii Anglorum de Urbe* - the Archives of the Venerable English College in Rome. After outlining the origins of the College as a hostel for medieval English and Welsh Catholics whilst visiting Rome, Professor Whitehead used examples from the work and collections in the archives, to illustrate practical ways in which archives can support pastoral work. He guided us through a key document for all involved with Roman Catholic Archives: *The Pastoral Function of Church Archives* (1997).

Students are introduced to the archives during their first week of study and during their time at the College are

‘sensitised’ to the importance of archives, through displays and talks - helping to ensure the cultural heritage of the Church is seen by future priests as part of the expression and deepening of people’s faith.

Jim Ranahan offered further examples of archives employed in deepening faith, when he considered his time at the archive of the Union of the Sisters of Mercy in 2015-2016. Jim provided maternity cover for the Union’s archivist Jenny Smith, coinciding with the Jubilee Year of Mercy, called by Pope Francis. St Mary’s Convent in Handsworth, Birmingham (the home of the Union’s archive) was designated a site of pilgrimage, attracting visitors of all faiths and none, from around the country. As part of the spiritual guidance offered, visitors were invited to sit in the chair of Blessed Dominic Barberi and to pray, contemplate or reflect in accordance with personal preference. Many felt rewarded by the opportunity to take personal time in a religiously significant piece of furniture - used by the confessor to the Convent community in the mid-Victorian period - whose provenance and wider context was supported by the archive. In addition to this affirming use of archives, a more sombre aspect was highlighted by guidance issued by the Sisters of Mercy - see ‘What are Archives and Why Do We Keep Them?’ by Marianne Cosgrave, Congregational Archivist: www.mercyworld.org/heritage/index.cfm?loadref=139. This emphasised the critical role of archives both to the religious congregation through evidence of its work in difficult ministries and to the marginalised women and children to whom the Order ministered, and to those who were victims and survivors of abuse by members of the Order. In line with other religious and secular institutions across the world that have been tainted by abuse, the Sisters of Mercy required that the archives could ensure its obligations to all affected were fully met.

This critical aspect of archives was reinforced by a presentation by Justine Rainbow, from the Independent Inquiry into Child Sexual Abuse. Justine explained the requirements of the so-called ‘Jay Inquiry’ for archivists and records managers and her wide-ranging talk gave detailed guidance and also dispelled some ‘urban myths’ about the extent and nature of records to be retained. Justine explained the scope and working methods of the Inquiry and ensured that the critical nature of the work being undertaken was placed in context. As a records manager of wide experience, Justine was able to contextualise the Inquiry’s requirements in a professionally appropriate manner and provided a practical framework, applicable to all archive professionals, whether in religious or secular institutions.

For further details, see: www.iicsa.org.uk/



Logo of IICSA. Image courtesy of the Independent Inquiry into Child Sexual Abuse



The chair of Blessed Dominic Barberi, St Mary’s Convent. Image courtesy of St Mary’s Convent, Handsworth, Birmingham

Jon Elliott from the Archives & Records Association updated the conference, on the background and current situation regarding the EU General Data Protection Regulation. Jon managed to explain a serious topic in a clear, informative manner, whilst dialling into the conference venue from afar - a technical first for the Catholic Archives Society. Jon provided context and explained the need for effective advocacy around the subject, to ensure that the archive profession was seen to support the premise on which the regulation is based, namely enhanced protection of our right to privacy, so that our legitimate queries over implementation of the regulation are not misconstrued. Jon provided clear advice, encouragement and a set of useful references for further reading.

Thank you to all speakers and delegates, who collectively ensured a range of serious subjects was covered sensitively, informative and non-judgementally. This note gives only an indication of the range of subject and content covered by the conference. The papers presented will be included in the next edition of the Journal of the Catholic Archives Society. Details of this and for the Society are available at: catholicarchivesociety.org/

Jim Ranahan

Shakespeare Birthplace Trust

The full text of The Pastoral Function of Church Archives (1997) is available at: www.vatican.va/roman_curia/pontifical_commissions/pcchc/documents/rc_com_pcchc_19970202_archivi-ecclesiastici_en.html



The National Archives. Image courtesy of Diane Wallace

Laying the Foundations for a Strong RM Culture

My fascination with records management began back in 2005, when as a civil servant in a new job I was tasked to ‘sort out’ their project records. I later found out that this comprised several years’ worth of papers and boxes filling a large meeting room and a significant part of the basement storage area. I saw it as a challenge and couldn’t wait to get started. With the support of records management colleagues I quickly began setting up a functional file plan, working with project team members to identify suitable folders and retentions, and was helped in the task by a very willing hard working temp, who spent most of the time in the chilly basement listing the contents of the boxes and coming up for air and a hot coffee from time to time. I always felt just a little bit guilty when I saw him, but he never complained.

The next step was to set up some suitable processes to make sure the project members actually used the new file plan.

There were the usual IT challenges to deal with first, with different IT networks being used across the project. This was finally resolved with the use of an online collaboration tool that everyone could access. The project office then made sure records were kept in the formal RM system. We were lucky enough to be piloting a brand new EDRM system (OpenText’s Livelink) for the department, which really helped with this piece of work. Livelink was also being used for our paper records catalogue and continues to be used for that purpose.

After that job came to a natural end, I then had a break from records for a few years during which I worked principally in HR on finance, governance, engagement and change. I wasn’t far from Records though as the team who’d helped me in my previous role worked right next to us so my interest in the profession remained throughout.



Jason King DCLG's Deputy Departmental Records Officer talking about the journey of a paper file at the BRO Network Event. Image courtesy of Diane Wallace

Five years on, I was looking for a new challenge and noticed a job being advertised to head up the small records team, re-energise our network of Business Records Officers (BROs) (our records champions) and help the department move to SharePoint. It sounded a great opportunity to not only use my experience with records, but also the engagement and change skills from my HR role. I enjoy mastering new technology and systems so was also very interested in the digital records aspect of the role. One successful application later, I am back in the world of Records!

It was necessary to get up to speed with the Public Records Acts and familiarise myself with the excellent suite of information policies already in place. The first job was to refresh the network of BROs across the department, as many had left or had moved on to other roles. The department is moving to more effectively manage its digital records, possibly using SharePoint, and having a solid network of BROs was something that would be crucial to a successful rollout. This was certainly a challenge but with the invaluable support of one of my team, and with a little persuasion and a lot of persistence, I finally succeeded in getting a BRO in place in each of the business areas across the department.

So I had the BROs in place, but how to keep them on-board and engaged? This is where the skills I had learned in HR came in handy. Firstly I made sure they knew who I was, where our team were and that they could pop by to ask for help at any time. I set up a variety of other ways to keep in touch with BROs, such as quarterly network events, monthly 'Ask Diane' instant message meetings and one to one introductory chats for new BROs. Historically a large part of their role had been around paper record



DCLG BROs and myself at The National Archives. Image courtesy of Diane Wallace

processes, but I wanted to spark their interest in wider information management topics and the digital world of records. Over the last few months I've organised a number of presentations on subjects such as Information Assets, Review, SharePoint and Data Protection, as well as running webinars using the department's desktop Lync facility. I also arranged a visit for the BROs to The National Archives, where we were treated to a fascinating behind the scenes tour by our Information Management consultant.

Digital Records Management is almost with us and I'm confident that when it arrives, the BRO network will provide the supporting structure needed to achieve a successful rollout. I've found there are many opportunities out there to network across government and learn from others' experiences with using SharePoint - collaborative tools such as Yammer for example have been very useful. In the meantime, I am working on tidying up our shared drives to prepare us for its arrival. I can't wait!

Diane Wallace

Department for Communities and Local Government

A welcome to the Preservation and Conservation special issue from Sarah Volter

I was sad to hear of the passing of Christopher Clarkson, who died on the 31st March. This issue includes an article in memory of him and his remarkable career. Christopher's legacy will continue to be felt through his influential publications, which inspire and inform both professional conservators and students.

It is gratifying to know that the invaluable skills of conservators will continue to improve the longevity of important collections through the emergence of new professionals. This issue features articles from the perspectives of a newly qualified conservator and an MA Conservation student.

Featured are conservation projects on a wide range of collections, including photographic materials, large maps, and fragile documents and volumes. Also discussed are new recommendations to monitor and control dust levels in archive collections from The National Archives.

Welcome to this Preservation and Conservation special issue of ARC. I hope you enjoy the issue.

Sarah Volter

Wiltshire and Swindon History Centre

'ArchI've Preserved and Conserved' Launched on 27 June 2017 at Palace of Westminster, London

First Event in Campaign to Promote Conservator Profession across UK and Ireland

I arrived at the Houses of Parliament laden with armfuls of material samples and a pull-up Record Office banner shaped like a rifle case. I was worrying about the prospect of getting through security at Parliament. Armed police watched as I was patted down and passed through a scanner, but thankfully there were no difficulties or hold ups. First challenge successfully navigated.

Setting the Stage

There followed a further ten fellow conservators from across the UK and Ireland, all gathered to showcase archive conservation techniques and skills to UK Parliamentarians,



Campaign logo copyright ARA

MPs and Lords, as well as their staff. So far, the planning had worked. We were led to Lords Committee Room G, a wonderful wood-panelled 'working' room with the classic red-leather upholstery and equipped with the tables, audio-visual equipment and a much-needed refreshment table.

Thanks to Lord Clark of Windermere, co-Chair of the All-Party Parliamentary Group (APPG) on Archives and History and the ever-helpful Lords events team, we had use of the committee room for four hours. And thanks to our good friends at the Parliamentary Archives - under the watchful eye of Lara Artemis, Tom Bower, Liz Ralph and others - we had already been able to send materials ahead for the launch. And what we couldn't send or bring ourselves - such as sharp tools - they kindly loaned us from their own stock.

The Full Range of Skills

As a group of eleven covering the full range of conservator skills and roles, we were able to showcase the repair and rehabilitation of fragile paper and parchment rolls, wax seals and bookbinding. We also put on practical demonstrations ranging from cleaning to the use of wheat starch and cyclododecane.

The Acid Test

We were not sure how many Members of Parliament and peers would come. We need not have worried. Everyone attending had contacted their local MPs' offices in advance. The Parliamentary Archives team had done an excellent publicity effort in the weeks leading up. And our event followed immediately on from the APPG lifetime achievement awards lunch, for an archivist and historian, so our friends in the group were already primed and popped down the corridor.

The visitors had so many questions that the room was soon buzzing with inquiring voices, and I was pleased to see my own Parliamentary representative, David Hanson, MP in attendance. Immediately he mentioned his own historical collection of political papers and posters and asked about their preservation. Conservation work is often a great entry-point for members of the public into the world of archives and records, partly due to the specialist nature of the job but also the unusual range of materials and 'hands-on' aspects. Together, these









things can help people visualise the full spectrum of the 'record' as well as archives and their precious holdings. And the launch event reinforced that.

Presenting the Skills

Things that are unusual can also be a bit intimidating to the uninitiated. So we organised for Richard Nichols of Staffordshire Archives to give a presentation on the work going on across the UK, introduce the audience to the *ArchI've Preserved and Conserved* campaign and set out what each of the conservators in attendance could show them. We deliberately wanted our campaign to sit neatly with the broader, annual *Explore Your Archive* campaign that promotes the range and significance of holdings across the UK and Irish documentary heritage sector.

The Start of Something?

ArchI've Preserved and Conserved will not end with the launch. More events are planned for later in 2017 in Scotland, Wales and Ireland as well as multiple English cities and regions, such as Cheshire, West Yorkshire, Sheffield and more. The task now is to take our message to our local and regional communities.

If you or your institution would like to take part in this opportunity to promote archive preservation and conservation, contact any member of the ARA Archive

Conservation group or go via Lorraine in Taunton. The range of promotional ideas that you could use is only limited by your own imagination, anything from a packaging project, an exhibition on conservation work, or for the exceptionally brave, a 'meet your conservator' event.

Mark Allen

Flintshire Record Office

Photos courtesy of ARA



The importance of being on time: The Books of Survey and Distribution project



Cleaning in progress, using smoke sponge

The Books of Survey and Distribution were compiled to record changes in land ownership in Ireland in the period prior to and after the seventeenth century conflicts. The set held by the National Archives of Ireland was probably created in the late 1670s or early 1680s.

In 2016, in partnership with the Irish Manuscript Commission, the 20 volumes in the collection were digitised to enable a complete archival indexing and increase accessibility.

The conservation assessment estimated that each volume would take approximately one week to conserve to digitisation standards, concentrating only on the damage to the text block. The objective of the project was to ensure that each page was in good repair, that all the text was legible and to enable handling during digitisation.

As a recent graduate, I was lucky enough to be one of the two conservators employed to undertake this project. We had a short twelve week timeframe and only

six weeks before the digitisation team was due to start work.

Repairing the text blocks in situ

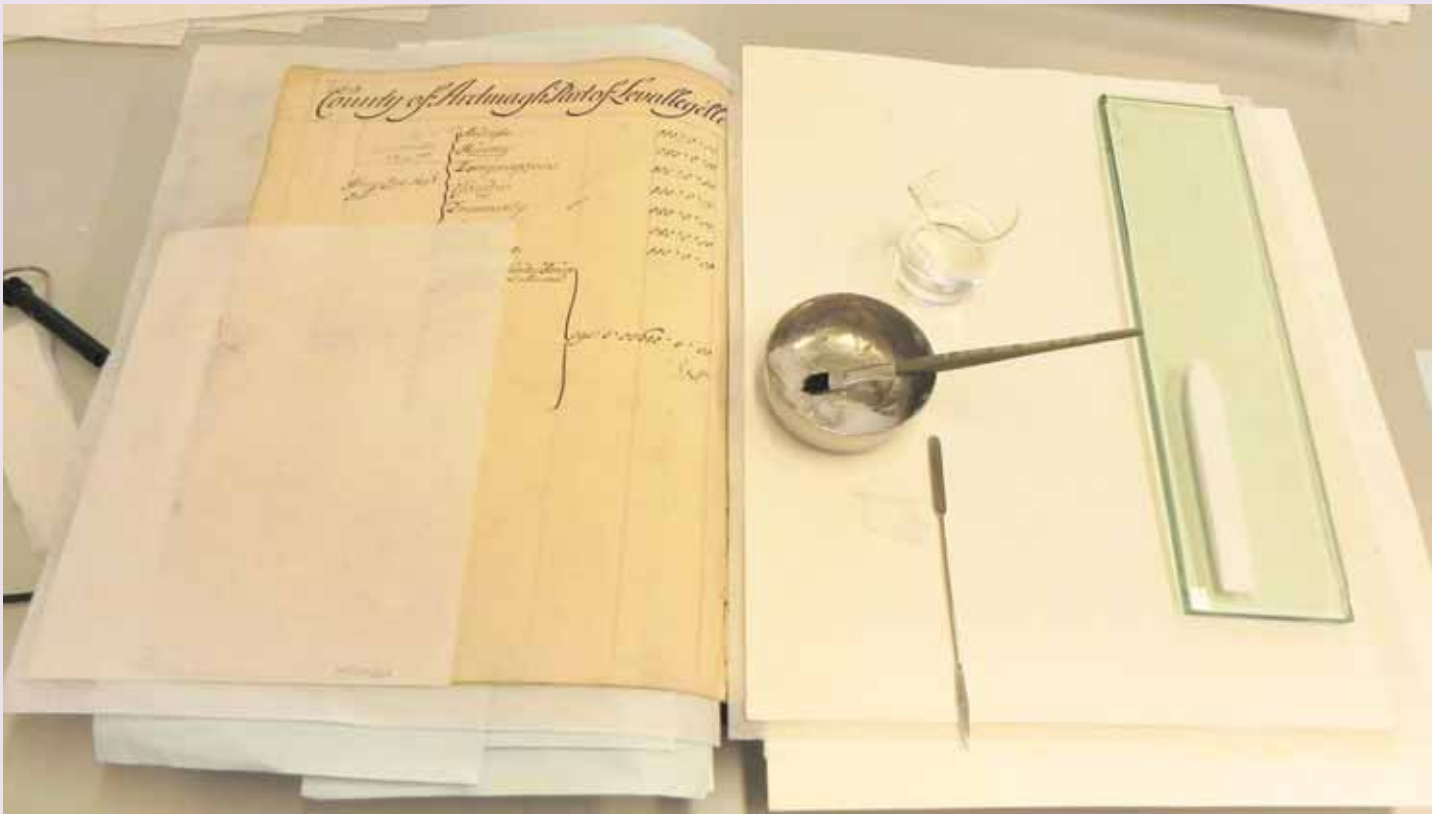
A total of 11,228 pages were cleaned and 3,385 repairs carried out (*see: photo 1*).

Small tears were mended with wheat starch paste and spider tissue 9.3gsm, and a heated spatula was used to partially dry the adhesive (*see: photo 2*). The tears were repaired from both sides to be strong enough to be handled. Although this system was successful, it was felt that the repairs were a little stiff. As an alternative, a remoistenable tissue made with tapioca starch and kozo Japanese tissue 4gsm was used (*see: photo 3*). This tissue required only light humidification to reactivate the adhesive and was quick to dry. This improved the flexibility of the repairs and the speed at which they were applied.

Different types of old repairs were found throughout the volumes: scotch tape, glassine paper and plastic tape.

In most cases, the scotch tape showed a high degree of oxidation exhibited by a vivid yellow colour, with the carrier peeling off and the adhesive sunk inside the paper's fibres (*see: photo 4*).

Solvent tests were conducted to determine the solubility of the adhesive. Acetone showed good results, however



Tools for tear repairs

the treatment was long, restrictive and required repetitive friction. Due to the quantity of scotch tape repairs, it was decided not to pursue the solvent treatment, and the staining remained on the page. In some cases, glassine paper had been used in an attempt to provide better protection for the damaged pages. Although visually disfiguring, a large amount of humidity would have been required to remove the glassine paper. Due to the presence of the iron-gall ink, the decision was taken to leave the old repairs in place (see: *photo 5*).

Finally, large strips of plastic tape had been used to support damaged areas on the index at the beginning of each volume and these often covered the text area on the left and right hand edges. When the plastic tape encroached upon the text, the covered information had been re-written on the tape. It was decided to leave the tape in place because the information was still legible and the tape, which was still very sticky, would again have taken too much time to remove.

Loose pages

In Vol. Six, a section of the text block was completely separated. Overstitching prevented easy opening and severely reduced the capacity to read or capture a clear digital image of the text.

The decision was made to remove the crude over stitches and separate this section, but several pages



Applying tapioca remoistenable tissue

remained stuck together because of glue which had also been used. Tests were conducted to soften the glue without risking damage to the text block. The section was put between Goretex, with slightly humid strips of blotters placed along the binding area and covered with Mylar for several hours (see: *photo 6*). The glue was then plastic enough to separate the pages with a spatula.

Twenty-nine heavily damaged loose pages were separated, these were repaired and housed in an archival paper folder and placed into the volume in the correct location.

Due to the high quality imaging, and new online indexing which is now available, the original volumes are closed for general access.



Removal of tape carrier

It was extremely rewarding to work on and contribute to the development of the conservation treatment. I gained experience in treating damage within books and it highlighted the importance of an evolving treatment to develop fast treatment methods without sacrificing quality and material, particularly within tight deadlines.

There were many elements of this project where conservation treatment could have been taken further to achieve better visual results, but it was interesting for me to learn as an early career conservator that sometimes it is not possible to do absolutely everything, that sound judgment needs to be exercised and ensuring the long term stability of the object is everything.

Claire Valero

National Archives of Ireland

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Iron gall ink degradation in the headers



Separating the heavily repaired textblock (scotch and plastic tape) with Goretex and strips of humid blotter

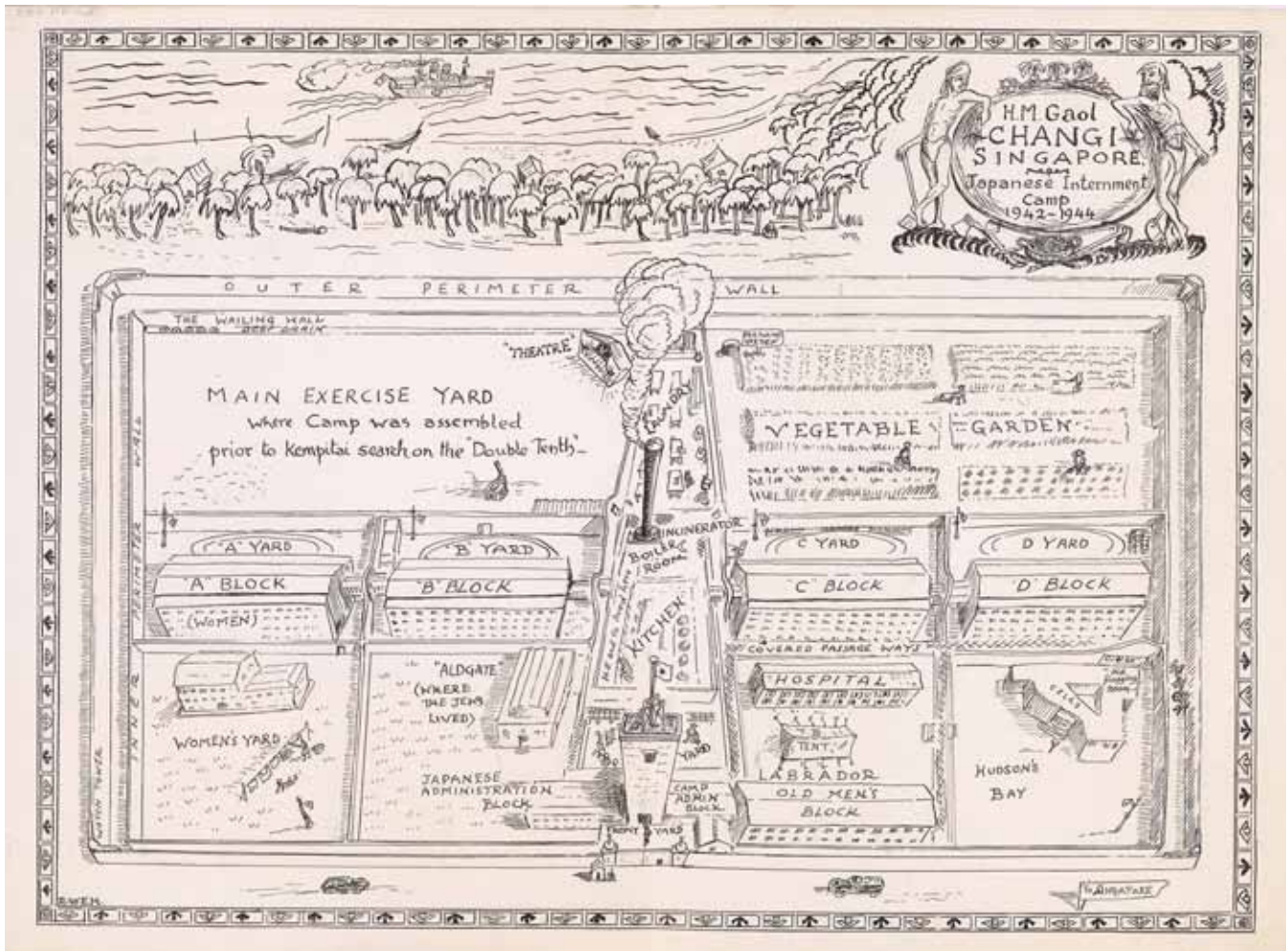


Illustration of Changi Gaol by R.W.E Harper

Conservation Research and Treatment of the World War Two Changi Archive

In September 2015 Cambridge University Library was awarded a Wellcome Trust Research Resources Award to conserve, digitise and make freely available online the archives of two WWII civilian internment camps in Singapore - Changi and Sime Road.

The Changi Archive

The archives form part of the Royal Commonwealth Society's British Association of Malaysia and Singapore archives and meticulously document the internees' captivity; their accommodation, work for the Japanese, their recreation, diet and health, and repatriation at the end of the war. Nominal Rolls and the files of the Camp Commandant and Quartermaster are complemented

by newspapers written and circulated by the internees, diaries, letters, drawings, plays and memoirs. Few survivors of Japanese internment spoke of their traumatic experience, so the records are of immense interest to the friends and families of those interned in the Far East, as well as to the academic community, and particularly to those studying the effects of malnutrition and tropical diseases.



Condition of Nominal Roll before conservation

Content and Condition

Made up of books, pamphlets, maps, loose leaves of paper, photographs and illustrations; the pre-conservation survey found many items in a poor condition. Acidic and brittle paper, fragile onionskin paper, degraded sellotape, and rusted paperclips and pins were rife throughout.

Conservation

I began working as project conservator for the Changi Archive in October 2015. The main objectives of the project were to ensure the 4,000 leaves of material could be safely and confidently handled for digitisation while also stabilising them for future access.

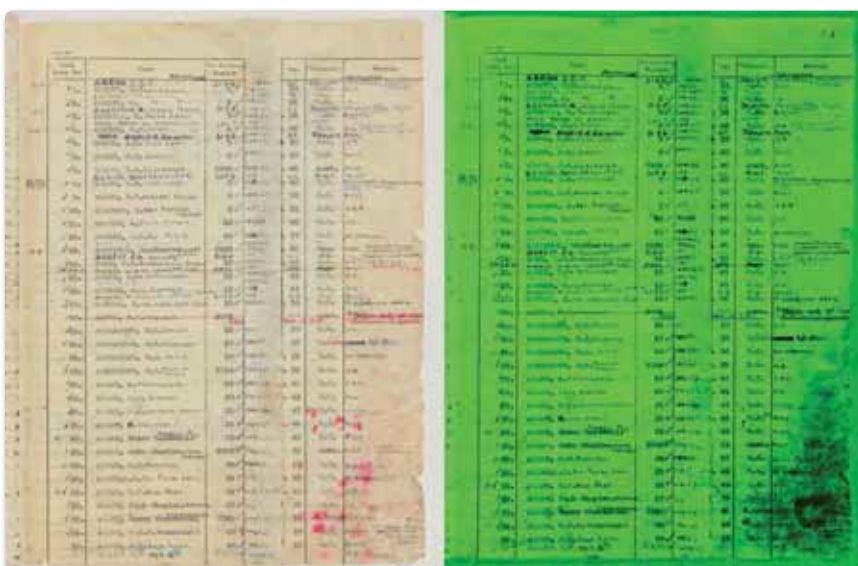
Wellcome Trust Conservation Research Bursary

Part way through the conservation of the archive, it was suggested by the Wellcome Trust that I consider applying for one of their Research Bursaries.

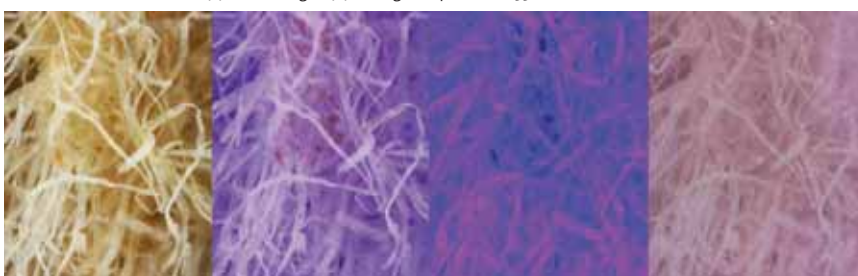
During the pre-conservation survey it had been observed that one of the two camp Nominal Rolls would prove a complex conservation case, having suffered extensive water damage which had caused the inks to bleed and the paper to disintegrate. Due to this and the fact that the Nominal Rolls are some of the most important records in the archive, containing all the personal details of those held in the camps, it was felt the Roll would be the ideal recipient of further funding.



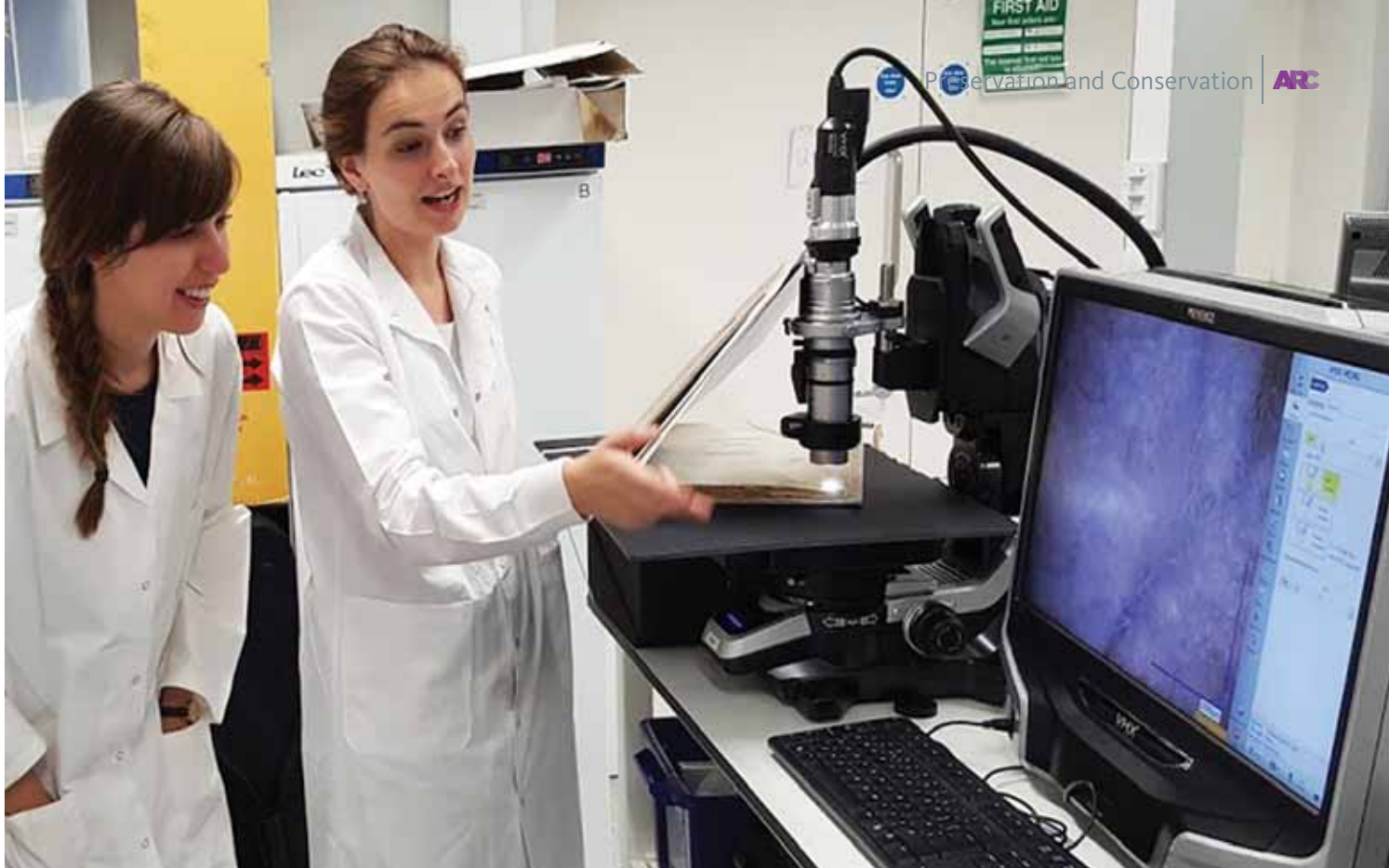
Head of Digitisation Maciej Pawlikowski capturing UV images of Nominal Roll



Leaf 1 of the Nominal Roll (L) Visible Light (R) UV light captured at 550nm



Paper Fibre Damage of the Nominal Roll captured with Dino-Lite Microscope at 250x magnification (L-R) Visible Light, UV and Visible Light, UV Light, IR Light



Conservator Emma Nichols and PhD Candidate Natalie Brown observing fibres with Keyence Digital Microscope at UCL

The proposed project was to investigate and characterise the moisture damaged paper of the Roll using spectral light and optical microscopy, review existing conservation literature around the treatment of bound moisture damaged 20th century paper, and develop a suitable conservation treatment which, due to the item being a bound volume, could be carried out in-situ.

I was awarded the bursary and began the project in July 2016, running it alongside my continued conservation of the rest of the Changi archive.

Multispectral Imaging

Some of the funds from the bursary went on the purchase of UV imaging equipment for Cambridge University Library, essential for mapping the parameters of moisture damage through the Roll's leaves, with the added bonus of being a permanent investment in the informed analysis and conservation of the Library's wider collections. The large UV images were supplemented with smaller ones captured with our Dino-Lite microscope under UV, Infra-Red and visible light.

Collaboration with University College London

One of the real thrills of the bursary was the opportunity it gave for collaboration. I was able to conduct research into the paper of the Roll alongside one of my old Camberwell Conservation MA classmates, Natalie Brown, who is now a PhD candidate at UCL Institute for Sustainable Heritage. Natalie carried out non-destructive analysis and



Paper fibre clusters of the Nominal Roll under (L) 200x magnification (R) 700x magnification



A conserved leaf of the Nominal Roll



Conservator Emma Nichols applying Isinglass vapour to a leaf of the Nominal Roll

characterisation tests using a Keyence Digital Microscope and conducted near-infrared spectroscopy using SurevNIR which gave readings of pH and the degree of polymerisation or length of the cellulose chains. Natalie also undertook fibre furnish tests using Hertzberg reagent to discover what fibres were present in the paper.

All the work with Natalie, and the UV imaging, was essential in helping me understand the extent of damage and the components of the paper and informed me on how best to proceed with treatment.

Conservation of Nominal Roll

To strengthen the leaves and apply supporting tissue, I needed to apply an adhesive to the paper. I decided to use an aerosol generator for application as the fine vapour would minimise the amount of moisture coming into contact with the paper and inks.

After extensive testing I found a 2% isinglass solution in distilled water performed best at both adding strength to the paper and adhering tissue without compromising on flexibility. To be able to treat individual leaves in-situ, I designed a Perspex frame with a window and a permeable polypropylene support mesh. A suction wedge positioned behind the window and mesh helped draw the vapour into the leaf.

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The Future

Since being conserved the Changi Archive is being digitised, has been in a small exhibition and has been the subject of a Cambridge University Science Festival event. It will be launched on Cambridge Digital Library in August 2017. It is my aim to publish my research in a conservation journal. Many archives have vast quantities of 20th century material which are commonly in poor condition and can be problematic to conserve so I am hopeful my research will be of use to other conservators.

Emma Nichols

Cambridge University Library

All images are copyright of Emma Nichols and Cambridge University Library.

With thanks to - Wellcome Trust, Cambridge University Library's Royal Commonwealth Society and Conservation Department, and University College London's Institute of Sustainable Heritage.
Project website - www.lib.cam.ac.uk/collections/departments/royal-commonwealth-society/projects-exhibitions/changi-project

Gloucestershire Archives begins an exciting new venture into the care of photographs

Gloucestershire Archives' "For the Record" project focusses on how we can further develop our facilities and capacity for looking after the documented history of the historic county of Gloucestershire. One aspect of this is our desire to further improve the storage options for our extensive photographic holdings.

The Archives already has a cold store for photographic collections. Our smallest strongroom is serviced by a chiller unit and a dehumidifier unit that together maintain a temperature of 10°C +/- 1°C, and a RH of 40%. Our initial plan was to convert the small strongroom next to this one into a second cold store, but the cost of such a project was daunting.

Faced with the need to come up with a Plan B, I recalled some advice given by Susie Clark, one of the UK's pre-eminent experts on the conservation of photographic material, during a course at West Dean College which I had attended back in November 2015. Susie Clark emphasized that certain types of photographs and photographic negative collections benefit from being kept at freezing temperatures, in order to slow down the rate at which they deteriorate.

We decided that having the ability to store some of our photographic collections at freezing temperatures would provide a new level of care for these valuable yet vulnerable items. And using free-standing commercial freezers would be much more cost-efficient than trying to expand the cold storage area. Having freezers on site would also give us the means of dealing with small-scale pest infestations, an added bonus.

I made a list of desirable features: strong adjustable metal shelves; an

auto defrost function; an external digital temperature display so that we can easily monitor the temperature inside; big castor feet so they can be moved around; and lockable doors. These criteria were met by two "Lec" brand commercial freezers so we chose one large and one small. These arrived on Thursday 23 February 2017.

We have been running the freezers empty for a while, to get a feel for them. Then we will need to face the task of populating them, a task which begins with identifying our most vulnerable material such as cellulose acetate negatives. A colleague has also identified a collection of recently-acquired 1950s and 60s cine-film reels which are good candidates for freezing.

We also need to decide on what method and materials we will use to protectively house the material to be frozen, as there are different options on how to do this. We will also have to establish procedures for retrieving material from the freezers, and for re-packaging it ready for freezing again once the items have been viewed.

There has been a lot to learn with this new venture, and there is a long way yet to go!

Rachel Wales

Gloucestershire Archives



Lec freezer at Gloucestershire Archives: exterior. Images courtesy of Gloucestershire Archives



Interior of freezer showing adjustable metal shelving. Images courtesy of Gloucestershire Archives

Cataloguing and Conservation of the West Mercia Police Archives

Worcestershire Archive and Archaeology Service has recently concluded a 15 month joint project with Shropshire Archives to catalogue, conserve and make available the archives of West Mercia Police and its predecessors. The funding for the project came from the National Cataloguing Grants programme and the National Manuscripts Conservation Trust and enabled the cataloguing and conservation work to run in parallel with each other over the course of the project.

Worcestershire County Council's Archive and Archaeology Service (WAAS) is based at The Hive, a unique joint public and University library, and history facility in Worcester. Our priority is to protect, preserve, manage, record, interpret, share and promote the history and historic environment of Worcestershire. Our commitment to developing a sustainable model for the continuance and growth of the Archive and Archaeology Service in the current financial climate is recognised by being amongst one of the first archive services to be awarded Accredited status under TNA's new Archive Service Accreditation scheme. In addition to this, we have also been shortlisted as the ARA Record Keeping Service of the year 2017.

The police records cover the 19th and 20th centuries and include both information on the organisation of the police, their buildings and personnel and approaches to crime,



Descriptive Registers prior to cataloguing and conservation. Worcestershire Archive and Archaeology Service



Descriptive Registers following cataloguing and conservation, and in the process of being boxed. Worcestershire Archive and Archaeology Service

its prevention and punishment. There are also records relating to individual police stations, individual officers and local crimes and criminals. The incredible detail recorded in some of the records offers a unique window on the daily lives of both those who were police officers and those who found themselves on the wrong side of the law.

It was decided to focus the conservation work on three particular series of records - the Descriptive Registers of individual police officers, the charge books and the Petty Sessions case books.

Descriptive Registers give information on a police officer's period of service, including details of promotions, transfers and reasons for leaving such as retirement, transfer or resignation. The registers give a vivid physical description of the officer including eye and hair colour, weight and height. There are also details of any sickness, injuries or accidents that may have befallen while on duty. Place of birth, religion, trade and education are often included and for married officers, details of their spouse and children are also noted. Charge books record the charges brought by the police against a named person. Details can vary between volumes but entries often include date and hour apprehended, nature of charge, any property involved and whether the accused has been detained or bailed. There will also be details about the person bringing the charge, the officer taking the charge, the magistrate hearing the charge and any witnesses.

These items give a good over-view of the history of policing within Worcestershire from both sides of the fence, referring to those individuals involved in crime and combating it, and constitute logical sequences of records spanning several decades, allowing trend comparisons to be made more reliably.

The 63 volumes selected for conservation treatment were large commercially bound

spring-back ledgers originally intended to be 'working volumes' recording information on a daily basis, often over many years. As a result, the items were in a 'poor' or 'unusable' condition having suffered from previous inappropriate storage conditions. Most had a layer of surface dirt in combination with physical damage to the bindings, ranging from lifting materials along the board edges, to complete loss of binding with sewing breaking down. Continued use of the volumes in such a condition would eventually result in the complete breakdown of the volume.

Items were treated by cleaning with a soft brush and/or latex smoke sponge to remove surface dirt and deposits. Papers were repaired using Japanese tissue and Shofu paste to repair broken spine folds prior to re-sewing. Lifting binding materials were re-adhered wherever possible or replaced with toned aero linen and dyed leather in areas where the original material was lost. Those volumes with lost spines and/or broken sewing were re-sewn and re-bound as spring-backed volumes.

Completing the conservation work on this collection has meant that we have been able to make the recently catalogued collection available in a timely fashion. The alternative would have been to have completed the cataloguing but then await a period of conservation before the material could be accessible to the public. By combining the cataloguing and conservation aspects of this project in a logical and common sense fashion, we feel we have made the best use of limited resources, and opened up a significant historical collection.

Rhonda Niven

Worcestershire Archive and Archaeology Service



010.18 BA13870/258 Oldbury Petty Sessions 1900-1902; Spine prior to conservation treatment. Worcestershire Archive and Archaeology Service



010.18 BA13870/258 Oldbury Petty Sessions 1900-1902; Spine following conservation treatment. Worcestershire Archive and Archaeology Service

Penrhyn Map Project

Bangor University Archive was very fortunate to receive funding from The National Manuscripts Conservation Trust (NMCT) to conduct preservation and conservation work on five large maps from the Penrhyn Estate collection.

All five maps are historically important as they reference lands in the parishes of Bangor, Llandegai, Llanllechid, Llanddeiniolen and the Aber Estate, and include names of fields, buildings, tenants and landowners. Also included on one of the plans is a reference to the title of 'Duke of Bangor' as a landowner even though there has never been such a title or individual. There is a great level of detail relating to the outlining villages and tenements which includes Abergwyngern as the possible site of the 'Llysoedd' or courts of the 'Tywysogion Gwynedd' (Princes of Gwynedd) which was very important to the area in the 13th century. One plan was created as a consequence of the Bangor cholera epidemic in 1856 and is an important research tool for academics.

The plan that most interested me as a conservator was Penrhyn/2209 which is a map of Nant Ffrancon in the parishes of Llandegai and Llanllechid, dated c.1768. It measures 140cm x 250cm and consisted of ten sections in total, each section had partly detached from its linen lining and was curling which made production and inspection very difficult. The paper is a thick woven paper that is in good condition, the pH. measured 5.8 and 6.00 which was not ideal but ok. The images were hand drawn using iron gall ink and coloured with a heavy blue, yellow, green, red pigment and a light brown wash in places. The iron gall ink tested positive for Fe II and Fe III and the heavy pigment was off setting.

A calcium phytate treatment was necessary along with washing and deacidification. The main challenge was the heavy pigment where a traditional wet treatment held too high a risk of pigment colour change and off setting. Consolidating the pigment was considered but in this case the amount of pigment present made it difficult to cover such a large area without compromising the visual integrity of the plan, it would also prevent the washing and de acidification of the paper which carries the pigment.



Map detached and curling from linen liner



Sections detached at join



A closer look at the coloured pigments



During Calcium Phytate treatment on the suction table, detached and missing areas visible



Bottom section after treatment

In order to reduce the risk to the pigment the required treatment was carried out on the suction table. The size of each section made this very easy and it could be carried out in controlled stages. It was decided that the map would be reassembled in two sections instead of one. This is not considered as destructive as the plan had already detached and it could be easily reattached to its original format. This decision was discussed with the archivist, NMCT and fully recorded.

Firstly the map was mechanically removed from the remaining linen that held it together and gently cleaned using a foam eraser to prevent any dirt being inset during the treatment. The treatment stages were.

Washing

The section was placed on the suction table facing up with a sheet of bondina underneath. A clean damp blotter lightly sprayed with deionised water was placed on top and then covered with a sheet of siliconized polyester. The suction level on the table was turned on low taking care that there were no creases in the original or any material. A combination of light suction and atmospheric pressure weighing down on both paper and blotter transferred the vapour from the blotter to the paper. Prior tests carried out indicated that to see any changes in the ph. this needed to be carried out for at least 10 minutes, turning the document over after 5 minutes. This result depends on the material so it is always advised to test the ph. after each application to ensure it has been successful. This method removes the soluble acids and some Fe II.

Calcium Phytate

The ink was quite light in some areas but heavily applied in others, so testing during the treatment was required to

Supporting the infill with RKoo on the front





Before reattaching
the individual
sections



Top section after treatment

ensure that it was successful. The Calcium phytate was applied using the same method as described above by spraying a clean blotter with the solution and applying for 10 minutes at a time, turning after 5 minutes. The solution was removed using a clean damp blotter. Testing was essential at this stage to ensure that the treatment had worked. It was noted that the lightly applied ink responded well to the treatment but the heavily applied ink in other areas required the treatment to be repeated three times to see a significant reduction.

Deacidification

Once I was happy that the Calcium Phytate treatment had been successful, a deacidification treatment was carried out using the same method by spraying a clean blotter with Calcium Bicarbonate 1% and applying for 5 minutes each side. Again the pH must be measured to ensure you are happy with the result.

The repair was carried out on the suction table, the paper was in good condition but there was some mechanical damage so the lining also acted as a support for the plan. The choice of supporting material was based on its current needs and future use. I decided that a RK9 tissue lining was strong enough to provide the necessary support as a strong linen was no longer required, and could restrict

the opening of the plan which was no longer an object of heavy use. Missing areas were infilled with a Griffin Mill wove paper, 115gsm. Both were adhered in place using 3% gelatine adhesive, this also acted to consolidate the paper and the ink. The areas with heavy iron gall ink were consolidated from the front as a further precaution against iron gall ink corrosion. Finally thin strips of RK00 were adhered to the front to strengthen the join of the infill.

Finally both sections were rolled onto new archive standard tubes which have a diameter of 15cm. They have also been given an outer protective layer of Archival manila as a protective layer against mechanical damage and dirt and dust.

Rowena Mair Doughty

Gwynedd Archives Service

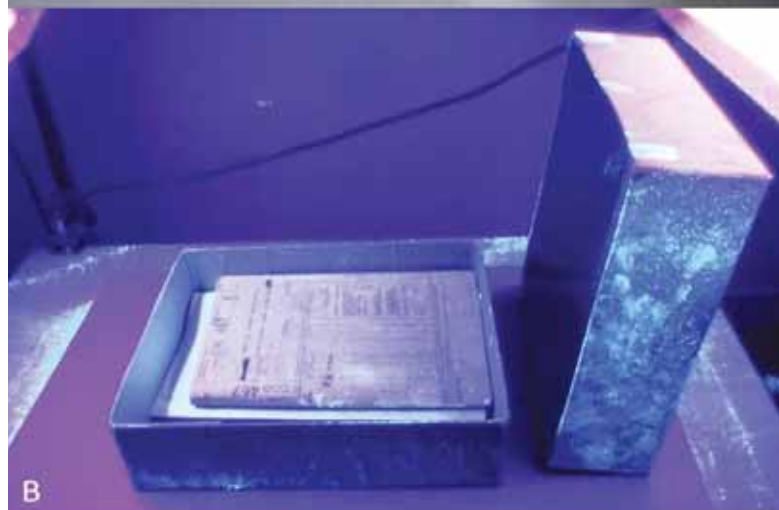
Colourfully-evidenced cleaning tips for archival storage areas

Dust threatens the lifetime and accessibility of archival and other heritage collections. Its removal is vital to the preservation of our collections but which method is best? Scientific evidence has been lacking in the archival sector until now. Researchers Dr Helen Wilson and Sarah VanSnick of the National Archives (UK) Collection Care Department discuss how using a low cost dust monitoring technique and UV-fluorescing powder to mimic archival dust led to recommendations that can be used by archives worldwide.

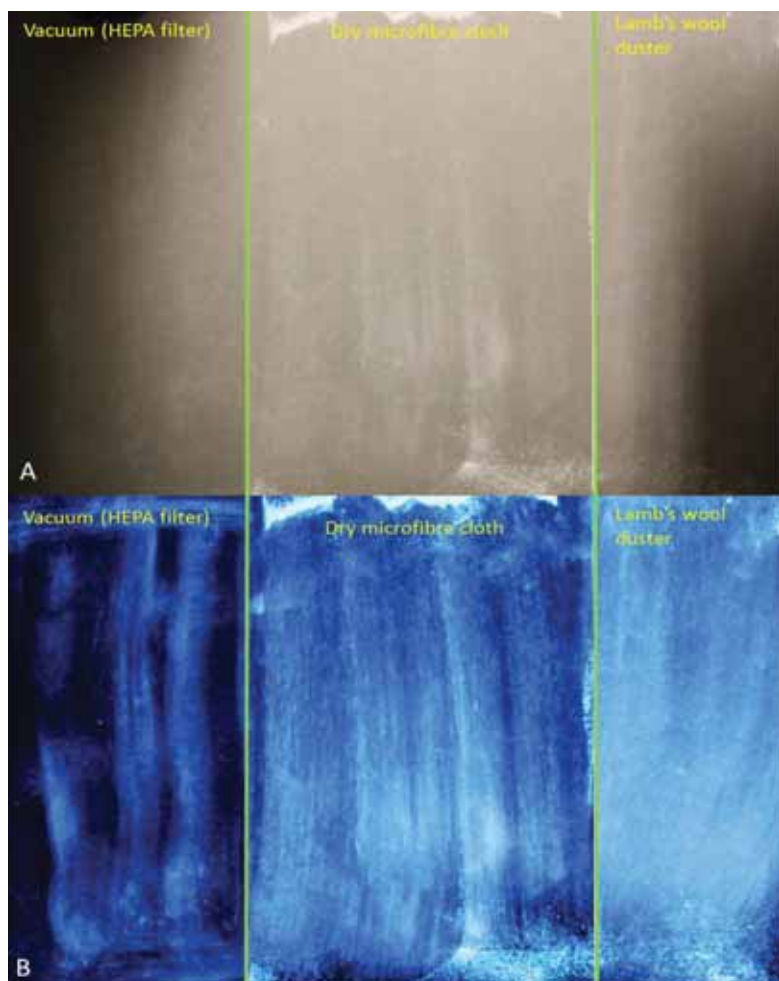
The importance of dust removal from boxes and storage areas

Dust is problematic because it can become ingrained into and abrade surfaces, can accelerate degradation of collection materials, and can provide a source of food for pests. Our experiments showed that dust can transfer onto collection material inside a box during handling and that complete removal was not possible using mechanical

Results from cleaning tests comparing the effectiveness of a HEPA filter vacuum cleaner, microfibre cloth, and lamb's wool duster at removing UV-fluorescing powder from card. Viewed under office (A) and UV (B) lighting



Showing the location of UV-fluorescing powder (used to mimic archival dust) on the inside and outside of a box after it was accessed in a way typical of collection material at The National Archives. The powder was often invisible inside the box and on replica collection material under office lighting (A) but clearly visible under UV lighting (B)





The dust monitor developed for use in The National Archives' repositories

conservation cleaning methods. Preventing dust build up is therefore important and the effectiveness of current resources can be optimised by making changes to cleaning equipment.

Recommendations for removing dust from boxes and storage areas

We tested a variety of cleaning equipment including several cloths, a lamb's wool duster and a HEPA filter vacuum cleaner. The UV-fluorescing powder, viewed under UV light, clearly showed how effective each tool was at capturing dust. Based on test results we recommend:

Cleaning of surfaces

- Use a top to bottom approach when cleaning i.e. top shelves first. Clean shelving bays that back onto each other at the same time to minimise dust transfer while cleaning.
- Vacuum (with HEPA filter) the shelf and then use a barely-damp microfiber cloth to remove remaining dust. If vacuuming is not possible, use a damp microfiber cloth followed by a dry microfiber cloth (to remove moisture) as the dust stays on the damp

cloth more than for a barely-damp or dry microfiber cloth. To minimise moisture within storage areas during cleaning, cloths should be sprayed with distilled water rather than the shelf. Water must not come into contact with collection material or boxes.

Cleaning of boxes

- Vacuum the boxes followed by wiping with a dry microfiber cloth. All sides of the boxes should be cleaned. A minimum recommendation would be using a dry microfiber cloth to clean the faces of the box most likely to accumulate dust.
- Before being opened boxes should be wiped using a dry microfiber cloth.

Recommendations adapted from 'The effectiveness of dust mitigation and cleaning strategies at The National Archives, UK' which is freely* accessible at 'www.sciencedirect.com/science/article/pii/S1296207416302072

Dust monitoring

We established dust monitoring in areas of our repositories to understand where the greatest dust deposition was. We



Three dust monitors in-situ, placed to investigate the impact of height on the type and extent of dust deposited.



Glossmeter analysis of a dusty slide, in the repository

used glass slides mounted by tension onto board and labelled to minimise the chance of accidental handling during the day-to-day workings of the repositories. The dustiness of the glass slides was measured objectively using a Glossmeter, however more subjective methods such as taking photographs, assessing dust levels under a microscope, and/or producing your own scale of dustiness to compare to could be used instead. Monitoring confirmed that higher dust levels were deposited in busier areas of the repositories and on the window ledges. This supported cleaning these areas more frequently than other areas.

Importance of primary and secondary housing

To test the efficacy of boxes and secondary housing in keeping dust off collection material, we conducted a series of tests in which boxed replica collection material was handled in a way that mimicked access at The National Archives (UK). Boxes kept the majority of dust away from their contents, but on every opening, some dust did get in. Secondary housing was important in keeping this dust from reaching the collection material within and was the major recipient of dust transferred from dusty hands or table tops.

Importance of clean hands

Under UV light we observed powder from our hands transferred to the replica collection material during handling. This supported The National Archives (UK) existing requirement for readers to frequently clean their hands when using the collection.

Where can I find more information?

While no dust accumulation is the dream for preserving archival and other heritage collections, rarely is it practical. In reality a balance must be struck between dust levels, resources (available and required), and preservation of the collection; remembering that because each collection and storage environment is unique, what is best for one collection is not necessarily best for yours. The recommendations and evidence from this study have influenced The National Archives (UK) cleaning strategy and contract, helping to ensure we achieve the optimum cleaning level for our collection with the resources available.

Helen Wilson

The National Archives (UK)

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For more information please see 'The effectiveness of dust mitigation and cleaning strategies at The National Archives, UK' which is freely* accessible at:

<http://linkinghub.elsevier.com/retrieve/pii/S1296207416302072?via=sd>

*The Gold Open Access publication of this article has been funded by The National Heritage Science Forum.

Learning Whilst Conserving: An Archive Project Through the Eyes of an MA Conservation Student

I have been volunteering in the Archives Conservation studio at Wiltshire and Swindon History Centre since before I began my MA in Conservation in 2015. I was pleased to return on a student placement starting in July 2016. Sarah Volter, the Senior Conservation Officer, presented me with the Lineham Marriage Register of 1754 as my project and it is something of an old friend now; one who has accompanied me on quite an educational journey!

The register is a fifty page leather bound collection of beautiful, thick watermarked laid paper, each page containing multiple marriage entries in different types of iron gall ink which was double sided. The entries start in 1754 and finish in 1812.

The boards were loose with damage to the leather cover. The spine had some stitching remaining combined with thick animal glue causing damage to gutter edges. Every page of the text block was extremely damaged with losses and water damage to the edges although the iron gall ink had mainly remained stable and in extremely good condition.

Wiltshire and Swindon History Centre houses the archives for the county and as with all archive repositories the primary purpose is to maintain the accessibility of the objects. There is no current plan to digitise the register so it remains a physical point of reference for historical research. For this reason, handling is a primary consideration when considering treatment.

Following documentation and surface cleaning it became clear that the adhesive was going to be my first hurdle. After disbinding I discovered the challenges of removing stubborn adhesive. This is of course, something we have been taught but the reality of facing a real project with multiple problems and no definite answer is quite different to removing adhesives in a classroom setting.

Unfortunately the iron gall ink factored out most usual aqueous adhesive removal options but it was a good opportunity to try a solvent gel using carbopol EZ-2. Acetone was proving to be the most effective solvent



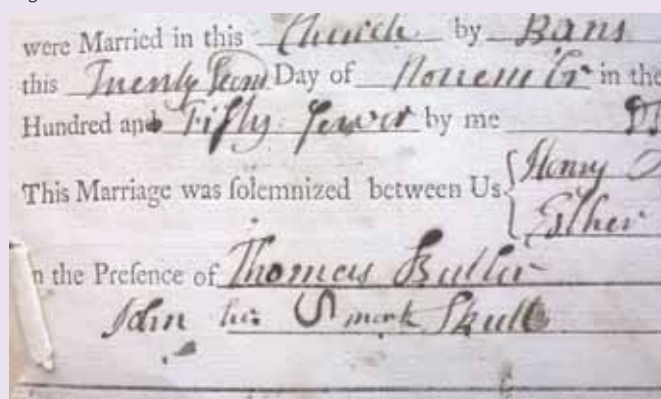
Text block before treatment

aiding the removal of the adhesive so this was added to the gel. This particular recipe makes an extremely viscous gel preventing moisture transfer through to the ink. It was successful but extremely time consuming and so I opted for this in combination with careful mechanical removal.

Each damaged area was repaired with a 5gsm tengujo gelatin re-moistenable tissue to strengthen the area and



Page one before treatment



An example of iron gall ink text from the register showing some haloing characteristic of iron gall ink deterioration



Using the Acetone solvent gel along the gutter of page one

help to reduce damaging stresses on the ink and paper caused by handling. Applying the tissue also helped to relax creased edges that could not otherwise be humidified. Experiencing first-hand how a treatment can have multiple benefits has been another important learning curve.



Page one and last page of first section repaired and ready to add guards



Sewing the sections of the text block

The repairs were followed with infills using a thicker Japanese paper to allow easier handling of the pages once the book is once again made accessible. I worked a section at a time attaching Japanese paper strips to the spine folds of each section. The finished sections were sewn ready for rebinding with the original leather cover.

I have learnt so much during my placement and there is definitely no substitute for practice in a professional conservation context. As a student, I find it is easy to get caught up in the history of an object and the exciting and intimidating challenge of a new project. This project has helped me to grow from a terrified student to a practising professional; every step of the process has improved my confidence and decision making allowing me to learn to face new challenges and manage them efficiently, all whilst helping in a small way to keep an archive accessible.

Sophie Coles

Wiltshire and Swindon History Centre

Images provided courtesy of Wiltshire and Swindon History Centre.

Christopher Clarkson

It was a sad day when I heard of the passing of the eminent scholar and book conservator Christopher Clarkson. He was a world authority on manuscript conservation. His articles have provided real inspiration to all of us involved in archive conservation over the years. He continued to be prolific throughout his exceptional career, writing on the development of the fascicule, minimum intervention treatments, the safe display and repair of parchment membranes and medieval manuscripts. Most if not all of his publications are on the recommended reading list for the ARA conservation course.

In 'The conservation of early books in codex form, a personal approach' * Christopher explained that it was a response to the craftsmanship and understanding of materials and structure shown by late medieval binders which moved him to continue his studies. It was his expansive knowledge, complete awareness of the inter-related issues and thorough examination which informed a generation of conservators. His writings, with their beautiful accompanying photographs will continue to inspire generations to come.

Mark Allen

Chair, ARA Preservation and Conservation Group

* *Paper Conservator* 1978, Volume 3
<http://www.clarksonconservation.com/>

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