

Whose name will be on the 2014 national Volunteering Award? Will it be yours?



The ARA's national archive Volunteering Award highlights and rewards outstanding work undertaken by volunteers and professional staff working together.

Who can enter?

If you undertook a project in 2013 to 2014 (it might be still ongoing) involving volunteers within an institutional archive service in UK or Ireland, you should be eligible. Check the full criteria for entry at <http://www.archives.org.uk/campaigns/volunteering-award.html>



Winners 2013: Hull History Centre for 'Hull's Second World War Records'

'I'm so proud that this prestigious award has been given to Hull History Centre and to its wonderful volunteers. This project has revealed an extraordinary story to the world: the story of the people of Hull in the Second World War. I congratulate everyone involved. You have earned the gratitude and respect of all of us who care about Hull and who care about history.'

Alan Johnston, MP for Hull West and Hessle

Winners 2012: Wolverhampton City Archives for the project 'Taking Account of our Past'

'There is so much to praise here. This highly motivated and diverse group of volunteers, with expert guidance and encouragement from professional archivists, have brought to life what might have been thought of as a dull collection of papers.'

Geoff Pick, Chair of Judges 2012



Winners 2011: Manchester Chinese Archive

'This project is a shining example of what volunteers, working in partnership with archivists and record keepers, can achieve for their community.'

Katy Goodrum, Chair of ARA, 2011

Winners 2010: Suffolk Record Office for Suffolk County Council's Making a Difference Volunteer Cataloguing Backlog Project

The judges said: ...*'[This project] clearly demonstrates how a local authority archive service, with good support within its Council, can develop strong links with volunteering organisations and local community groups, to offer wider volunteering opportunities'.*

The final submission date for the 2014 award is 6 June.

Read more about the award and how to apply at <http://www.archives.org.uk/campaigns/volunteering-award.html>

Welcome to **ARC Magazine** April 2014

It has been a long while since we had a special issue dedicated to maps, and here they make a welcome return. It might seem indulgent to dedicate a whole issue to just one type of archival record, particularly when many of us have few, if any, maps in our collections. But maps do hold a special place in our hearts. You have only to think back to your very first encounter with a map, and most of you will find pirates, treasure and adventure on the high seas. Yes, we grow up and learn that X doesn't mark the spot, but maps are still a fascinating glimpse into the big wide world and the promise of new and exciting encounters.

Maps are also a comfort when we are lost, and a reminder of where we have come from and where we are going: not only in a geographical sense, but historically too. The articles we have rounded up this month aim to reflect this. They cover the display of 15th and 16th century atlases; the conservation of a 17th century map; the production of 19th century Ordnance Survey maps; the use of 20th century wartime maps in outreach projects; and the difficulties of archiving born digital plans of today. Many thanks to all who contributed and helped with the issue at short notice!

This issue was originally intended to be dedicated to International Affairs, and the eagle-eyed amongst you will have spotted that some of our regular columns still have an international focus, rather than looking specifically at maps. However, the two topics do fit together nicely and we're hoping that all these maps will re-ignite those memories of exotic adventures and inspire

you to get involved with archives with different latitudes and longitudes.

Enjoy the issue!



Ceri Forster
Editor

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opening lines



Margaret Crockett is a Consultant Archivist and Records Manager based in London. She is contracted by the International Council on Archives to serve as Deputy Secretary General for the Professional Programme.

Why should we - either collectively through ARA or individually - be interested in international issues? Are we missing both individual and collective opportunities if we don't pay attention to what is happening in the international arena and don't get involved?

British and Irish professionals bring experience and expertise to the global scene that is highly valued by our international colleagues. For example, ARA's university course accreditation process, as well as the registration scheme, are greatly admired as examples of best practice. But the UK profession has been and continues to be involved in other international projects like the development of international descriptive standards and the ICA-Req training and implementation tools. Even more than offering knowledge and expertise to the cause of international excellence, there is the need to work together to make the outcome relevant and harmonious, and to ensure our culture and views are taken into account.

Moreover, above and beyond responsibility and representation there

is passion and interest, which pulled me in from the time before my expertise and experience did much to recommend me. It is fascinating to sit around a table with a group of people from every continent in the world and discuss common goals and exchange different experiences and opinions. It is challenging but extremely satisfying to be involved in developing an international seminar or conference programme that is interesting, representative of all regions of the world and to a high standard. To then hear the speakers and perhaps speak to them informally about their careers, professional associations, employers, challenges and successes is inspiring and sometimes quite humbling when one considers the sometimes dire economic, political or professional circumstances they can - and do - work in.

I am very lucky to have the opportunity to work at the heart of ICA and to have had the support of employers to attend conferences and work as Secretary for the Section for Archival Education and Training. But it's not just about employer support, you need to ask them and you will definitely be contributing your own

time, even if they allow you some work time for it and pay your travel expenses. However it is becoming increasingly possible to work with and contribute to ICA's work electronically and at a distance.

I know that ARA members have a lot to offer ICA - as well as a lot to learn. The Programme Commission is looking to attract young and new professionals to work on various projects, as well as experts for the new groups it is in the process of setting up - language skills are not vital but incredibly useful. This year's Annual Conference is in Girona in northern Spain in October - a great destination and possibly the last chance to conference in Europe before 2017. Even if you just add the ICA website to your favourites or become a digital member (at €30), make this the year you do something international!

www.ica.org

Collecting matters

The World Wide Web means we can expose our collections to a global audience but do we really make the most of our international reach?

At this year's UK Archives Discovery Forum, speakers explored *Standards for discovery: from the small archive to the European stage*. The message was that by following best practice in the use of archival standards and collections information management, the smallest archive could be part of the bigger picture: www.ukad.org

Contributing catalogues to the Archives Portal Europe, for example, might be a first step towards making digital content available via Europeana: www.archivesportaleurope.net

It's all about connections, and here at The National Archives (TNA) our projects and activities regularly involve working with international partners.

Through membership of the National Museum Directors' Council (NMDC) we are talking to the British Council about its Arts Strategy and cultural skills training programme; and to the Chief Archivist at UNESCO about the organisation's documentary heritage programmes.

Using our influence as advocates for the sector, we have responded to the European Commission's Recommendation on Digitisation and Online Accessibility of Cultural Material and Digital Preservation through the Collections Trust: <http://ec.europa.eu/dgs/connect/en/content/online-accessibility-and-digital-preservation-europes-cultural-heritage>; and we are working with the Trust to identify potential opportunities for European funding to benefit archives.

From a collections perspective, our *Archiving the Arts* project team hosted a visit from *PACKED*, the Flemish centre of expertise in digital heritage, to share approaches to engaging with artists and capturing different art forms: http://www.packed.be/en/projects/readmore/digitising_contemporary_art/; and TNA's Senior Adviser for Business Archives will deliver the keynote on opening up business archives at the Swiss Association of Archivists' annual conference.

This is business as usual for The National Archives but it could be for you too. Think big: digital and online mean the whole world's at your fingertips, so what's stopping you from broadening your horizons?

Cathy Williams

Head of Collections Knowledge, The National Archives

Email: asd@nationalarchives.gsi.gov.uk

Website: www.nationalarchives.gov.uk/archives-sector/collections-strategies.htm

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When did you last click on www.archives.org.uk?

We're working hard to improve the website and make it the one-stop-shop for everything you need to know about your Association and the archive and record-keeping world.

Read the latest news and views. And share some views of your own on the community pages. Forgotten your password? Send an email to membership@archives.org.uk – and you're ready to join in!



Registration Scheme **news**

New Enrolments

We welcome the following new candidates to the Registration Scheme and wish them good luck with their progress:

[Chris Campbell](#)

Principal Consultant, Global Information and Records Management, GlaxoSmithKline

[Ann MacDonald](#)

Digital Preservation Intern, The British Library

[Paul Carlyle](#)

Records Specialist - Early Modern, The National Archives

[Aidan Haley](#)

Assistant Archivist, The Devonshire Collection, Chatsworth

[Amanda Sweet](#)

Archivist, Anglesey County Council

[Sally Cholewa](#)

Cataloguing Archivist, Cumbria Archives and Local Studies Centre, Barrow

[Margherita Orlando](#)

Assistant Archivist, Bank of England

New Mentors' Representative

In addition to the new enrolments, we are also very pleased to announce that Barbara Sharp is the new Mentors' Representative. Barbara will offer support and advice to any mentors or potential mentors and can be contacted at regscheme Mentors@archives.org.uk.

Assessors' Feedback

The assessors' feedback from the last round of portfolio submissions is now available to view on the website. If you are currently working on your portfolio, please take particular note of the importance of describing your personal motivation for undertaking an activity. This should be written alongside a brief description of the activity when completing the Learning Outcome Form (LOF).

Electronic Portfolio Submission

We are now encouraging all candidates to submit their portfolios in electronic format. Guidelines for the naming of folders and contents are available on the website.

Forthcoming Workshops

The Registration Sub-committee will be running a number of workshops in the coming year. The next two workshops will take place in Dublin and Birmingham. Details of the workshops and how to book a place can be found elsewhere in the issue.

Contacts:

General Registration Scheme Enquiries:

registrar@archives.org.uk

Registration Scheme Events Enquiries:

regschemeevents@archives.org.uk

Registration Scheme Admin and Bursaries:

regschemeadmin@archives.org.uk

Registration Scheme Communications Officer:

regscheme Comms@archives.org.uk

Registration Scheme Mentor Queries and Advice: regscheme Mentors@archives.org.uk

Richard Wragg

Communications Officer, Registration Sub-committee

Registration Scheme **workshops**

The next registration scheme workshops are at **University College Dublin, Wednesday 30 April 2014, 13.00-16.30**, and at the **Library of Birmingham, Monday 16 June 2014, 14.00-17.30**

These FREE half-day workshops are suitable for candidates, referees, mentors and anyone interested in enrolling on the scheme or becoming a mentor.

They will provide the opportunity to:

- find out about the Registration Scheme: Why do it? Personal and professional benefits? What does it involve?
- work through the four development areas: Formal training courses; Private study and professional research; Work achievements; Contributions to the profession
- work through Learning Outcome Forms: Motivation; Achievement; Evidence
- view successful portfolios
- ask questions

Programme Structure (Dublin):

13:00-13:10 - Arrival & registration

13:10-13:50 - Overview of the ARA Registration Scheme; Role of the candidate & mentor; Personal Development Planning

13:50-15:15 - Getting to grips with the four areas of development; Learning Outcome Forms

15:15-15:45 - Tea/coffee; View binders from some of the successful candidates; individual queries

15:45-16:30 - Support; Frequently asked questions; Discussion and round-up

The workshop is hosted by the School of History and Archives, University College Dublin and will take place in the Teaching Room, UCD Archives, University College Dublin, Belfield Campus.

Maximum attendance: 24. Book early to avoid disappointment (no later than one week prior to the date of the workshop)

Programme Structure (Birmingham):

14:00-14:10 - Arrival & registration

14:10-14:50 - Overview of the ARA Registration Scheme; Role of the candidate & mentor; Personal Development Planning

14:50-16:15 - Getting to grips with the four areas of development; Learning Outcome Forms

16:15-16:45 - Tea/coffee; View binders from some of the successful candidates; individual queries

16:45-17:30 - Support; Frequently asked questions; Discussion and round-up

Maximum attendance: 20. Book early to avoid disappointment (no later than one week prior to the date of the workshop)

To register for either workshop, please contact Kate Jarman, Events Co-ordinator, Registration Sub-Committee, at regschemeevents@archives.org.uk

Survival of the fittest

Details of the programme and how to register for the ARA Conference 2014 are now available on the ARA website www.archives.org.uk/ara-conference/the-ara-conference.html. The conference theme, *Survival of the Fittest: strengths, skills and priorities for 2014 and beyond*, attracted over 40 proposals from archivists, records managers and conservators based in the UK and overseas. We've put together an exciting programme, with plenty of opportunities for debate.

The conference aims to encourage discussion about our role at a time when issues of access to and re-use of information, ever changing technologies, and the growth of non-traditional approaches to archives might lead us to question our role. Are our skills and knowledge fit for purpose? Are we doing enough to make our expertise known? Key topics to be covered by the conference include:

- The future of the traditional repository
- The impact of user participation and changes in technology
- Working together for sustainable services
- Volunteers and diversity
- Meeting organisational objectives
- Creativity and changing priorities
- Are we becoming information managers?
- Getting skills and education right
- Risk management
- Digital records
- Key conservation issues

There will also be practical sessions, workshops, and opportunities to meet and get advice from experts in a number of areas. If there is something you would like to see at the conference get in touch with Caroline Brown, the conference committee chair at c.z.brown@dundee.ac.uk or Tweet us at @araconf and follow news of the conference at #ARA2014.

Caroline Brown

Conference Committee Chair



FIDA needs you!

The Fund for the International Development of Archives (FIDA/ICA): helping colleagues in low-resourced countries help themselves.

What is FIDA for?

FIDA grants are intended to help specific institutions and individuals working in low-resourced or challenging conditions to develop their skills and capacities. Of course, colleagues work in tough conditions in many different parts of the world. So FIDA has the especially delicate task of selecting very deserving cases at the micro level. It enables archivists to help themselves at a micro level or at a regional level. It is neither 'top-down' nor programme-driven but archivist driven; it does not support conferences or the normal everyday work of archives. Often we can help colleagues by providing 'leverage' for them to raise some more money or support locally or even internationally.

The requirement for the training or whatever the nature of the project needs to come from the countries themselves. The trustees need to know the people in the Archive's community and their users want this specific development and will sustain it in the future - so do donors!

Our experience is that those who are committed normally find other sponsorship as well. This is sometimes in kind - e.g. meals and transport - often from elsewhere in the country, which together with our FIDA support means a vital development programme can take place. Archivists are very resourceful.

Who runs it?

The FIDA Trustees are all experienced senior archivists and, while some are not now in post, they are all still committed to archives and very active. They are all volunteers, so money which is donated does not go

on administration, which is borne by central ICA, and kept to an absolute minimum. The Trustees are:

- Mitsouki Kikuchi (Japan now retired)
- Trudy Huskamp Peterson (US)
- Carol Couture (Quebec, Canada)
- Ian Wilson (Canada)
- Vitor Manoel Marques da Fonseca (Brazil)
- Sidek Haji Jamil (Malaysia)
- Ivan Murambiwa (Zimbabwe)
- Peter Mlyansi (Tanzania)
- Ineke Deserno (NATO archives)

With start-up funding from ICA of a little more than €100,000, they have kept to a budget of about €25,000 a year, allocated to 4 or 5 applicants, who have made best use of the funding.

So what has FIDA successfully supported?

Some of the projects we have funded are:

- Preserving the Southern African audio-visual heritage
- Record-keeping training in Mozambique, The West Indies and Guiana
- Assisting in the setting up of a record-keeping and archives unit in the African Union Commission
- Setting up proper records systems at commune level in Cameroon
- Funding internships, in collaboration with the National Archives of New Zealand and training in record keeping for administrators and archivists for Pacific Islanders,
- Preserving collections and training in the Solomons and Vanuatu,
- Organising the Anti-war campaign Croatia (ARK) Archive
- Preservation training in the Lebanon [Cambodia]

(See also www.ica.org/267/funded-projects/fida-funded-projects.html and *Flash 26*)

We have supported 16 groups of archivists from across the world to develop their own skills and all for about €5000-7000 per development since 2011. We have also given professional advice to other colleagues and often directed them to other more appropriate funders with success.

So it is relatively small amounts of funding which can make a real contribution. But with success comes a big problem. In 2013, we received 23 applications; 13 were considered likely to be successful but FIDA could only fund five. For 2015, our funds are very limited and after that there will be no grants unless we can find more funding.

In many ways, FIDA is an important expression of professional solidarity with colleagues across the world and provides a vehicle



Cleaning cassettes and film at FIDA funded audio visual preservation training course run by Ishumael Zingengere for East and Southern African Archivists (ESARBICA).



Sarah Tyacke, Chair of FIDA collecting donations with buckets at ICA annual conference 2013. Photograph: Natalie Florent.

for you, with us, to help them either personally or at the level of your Archival Society. We have received an additional €30,000 over three years from ICA members but this is not enough to sustain the work of helping colleagues help themselves even at the modest levels we can provide. Small donations, however, can quickly add up and make a significant contribution. Please consider what you and your organisation can do to help FIDA to continue to help colleagues help themselves develop. The Trustees await your call to discuss how you can donate or help us financially, preferably regularly, or just go to www.ica.org/12243/donate-to-fida/donate-to-fida.html.

FIDA is about real life projects that have an immediately positive impact on the ground and we need your help.

Sarah Tyacke

Chair FIDA

Images by kind permission of Ishumael Zingengere and Natalie Florent on behalf of ICA FIDA.

Cataloguing correspondence

Caroline Flint details the trials and rewards of cataloguing eccentrically arranged correspondence

For the past 12 months, Dr. Jill Geber and I have been working on cataloguing the fascinating personal papers of James and Dorothy de Rothschild. Towards the end of 2013, we began the task of tackling the mass of correspondence accumulated by this couple over their lifetime.

In 1913, James de Rothschild (1878-1957), a member of the French branch of the renowned banking family, married Dorothy Pinto (1895-1988), daughter of a London stockbroker. Nine years later he unexpectedly inherited Waddesdon Manor and estate from his Cousin, Alice de Rothschild. Waddesdon Manor had been built by Alice's older brother Ferdinand de Rothschild in 1874.

The records of James and Dorothy de Rothschild cover a variety of subjects. From records concerning the inheritance of a property filled with 18th century furniture and artwork (both Alice and her brother Ferdinand de Rothschild were significant collectors); to papers concerning James de Rothschild's work as Liberal MP for the Isle of Ely; and the work by both James and Dorothy in support of Jewish causes, particularly in Israel.

Having learnt a great deal about the lives of James and Dorothy, it was clear that cataloguing their letters and correspondence would add another layer to our understanding of the life and work of this remarkable couple. The decision to leave the correspondence until last was due to the huge disorder of a major part of this series. The earliest letters, dating from between 1913 and 1939, were discovered in a variety of locations; stuffed into empty suitcases, in vanity cases, in attics and sheds and in various pieces of furniture. This is likely to have been as a result of Dorothy de



A selection of letters received by Dorothy and James de Rothschild, 1949

Rothschild's move from Waddesdon Manor to another property across the Estate in the mid-1950s when the decision was made to hand Waddesdon Manor over to The National Trust.

After 1939, the picture became somewhat clearer as an A to Z filing system has survived, and after the death of James de Rothschild in 1957 this system was extended with filing for 'Business' correspondents and for 'Personal' correspondents. These filing systems are far from perfect; it seems correspondents are not always filed by surname but sometimes by an individual's title, the subject of the letter, or even by a nickname. Furthermore, the line between what is classed as 'Business' and what is 'Personal' is not always clear. Despite this, it was decided the post 1939 filing system would be preserved, since the use of authority standards should ensure that an individual's letters can be identified despite idiosyncratic filing.

As the scattered nature of the earlier pre-1939 correspondence made it impossible to identify the

“ letters... were discovered in a variety of locations; stuffed into empty suitcases, in vanity cases, in attics and sheds and in various pieces of furniture ”

original order, this part of the series was tackled separately. Having come to this decision we were able to begin bringing some order, identifying correspondents and placing them into an alphabetised system. In some cases identification has been particularly difficult due to some tricky signatures, frequently from Rothschild family members. However, perseverance has paid off, and the vast majority of correspondents have now been identified. This process was made easier by using historical directories and phonebooks to identify individuals living at particular addresses: a method used to identify a mystery signature consisting only of two parallel lines. A further useful aid has been the Waddesdon Manor Visitor's book which has assisted us in identifying many close friends and family who have been guests at Waddesdon over the years.

The cataloguing of these letters has not yet been completed and



James and Dorothy de Rothschild, campaigning at Wisbech in 1929

we are aware that there is much work still to do. Despite feeling we have only just begun, this work has already proved useful; letters written by James de Rothschild to his young wife while serving in the First World War are soon to be displayed in a new exhibition at Waddesdon Manor. Furthermore, we now have a greater understanding of James and Dorothy's place within the extended Rothschild family and of the various social circles in which they moved. With letters from politicians

and royalty sitting alongside members of James and Dorothy de Rothschild's household staff, we have already uncovered a great deal about both the social and working life of this couple, and we hope there is much more knowledge yet to be revealed.

Caroline Flint

Waddesdon Manor Archives

Images courtesy Waddesdon Manor, The Rothschild Collection (National Trust)

BAC grants



In support of the National Strategy for Business Archives, the Business Archives Council (BAC) is delighted to announce that it is once again offering a cataloguing grant for business collections. The aim of the grant, in funding the cataloguing of a business collection in either the private or public sector, is to:

- provide financial support for institutions/businesses that manage business archives
- reach collections that have not yet been prioritised but have potential academic or socio-historical value
- create opportunities for archivists or para-professionals/volunteers to gain experience in listing business collections
- make more business collections accessible

We envisage that the £2000 grant will be used over the equivalent of a four week period to fund an archive intern or temporary staff member (under professional supervision) to catalogue a discrete collection of business records. This can either be a detailed catalogue of a small collection, or a top-level catalogue of a more substantial collection. Grant recipients should provide the BAC with an article for its newsletter, and the catalogue should be made available to the National Register of Archives (published by The National Archives).

Previous applicants are welcome to re-apply. Please note that the BAC would not normally award a grant to the same institution within three years.

Applicants are also welcome to apply to this year's cataloguing grant for business archives related to the arts, if applicable (to be launched on 1 May 2014).

For more information - criteria and application form - see the BAC's website at www.businessarchivescouncil.org.uk. The deadline for applications is 27 June 2014.

Any questions about the grant should be addressed to Lorna Williams, Trustee of the Business Archives Council, at lorna.williams@bankofengland.co.uk, Tel: 020 7601 4889

Charity archives in the 21st century

Charity archives are under threat! This is not a new development brought on by the economic crisis, but a situation that has been eating away at our cultural heritage for more than 20 years, and one which continues to persist.

The archives of charities hold some of the most important archival documents in our country. Two charities, the Children's Society and the Royal Voluntary Service, have their collections listed on the UNESCO UK memory of the World Register, alongside other more famous documents such as the Domesday Book and the Death Warrant of Charles I. These are documents that not only impart facts about the history of our nation, but have helped chronicle and define who we are.

"British history can't be written without looking at the voluntary sector. [They] have been at the forefront of articulating new concerns, interests, values of citizens in ways that begin to question the assumptions we have about modern society"

The archives of charities are particularly important as a social document, and could perhaps be considered the conscience of our nation. They form a perfect counterbalance to Government, religious and business archives.

There are around 160,000 registered charities in England and Wales, but very few of these formally hold archives.



An emergency feeding exercise in Bristol, December 1952

The Database of Archives of Non-Governmental Organisations (DANGO) survey conducted by a team at the University of Birmingham from 2005-11 found archives relating to 1,237 charities, but only 176 were held by their creating organisations. Why then, do charities find it so hard to hold onto and maintain archive collections?

The records and archives of charities are private collections. Unlike public records which are protected and made accessible by law, beyond their limited obligations under the Charities, Companies, Data Protection and other Acts, charities have no obligation to keep records or to allow access to them. This, coupled with the pressure on trustees to deliver their charitable purpose in the most cost efficient manner, often leads to archives being pushed to the bottom of the list of priorities.

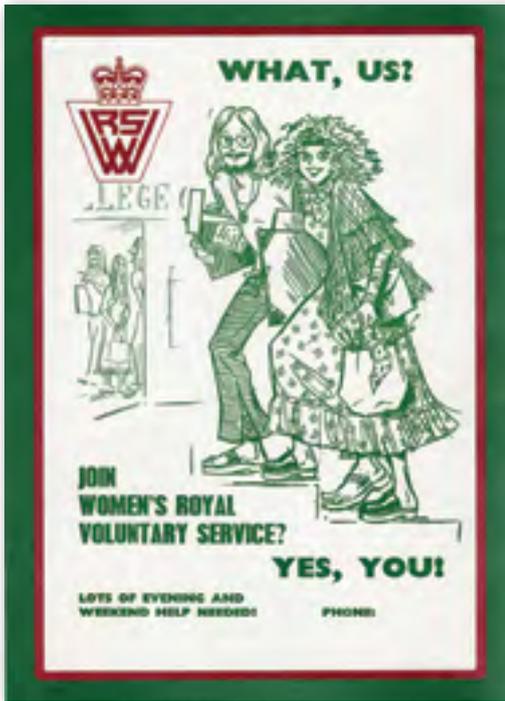
Most charitable organisations have been set up by very passionate individuals whose whole life was dedicated to the cause they championed. Many functioned on the good will of volunteers and were invariably driven by the strong ethical imperatives of their dynamic founders. The

trend to increasing professionalisation of charities which has occurred over the past 30 years has contributed to the severance of strong ties between organisations and those who run them.

“Part of the problem is a generic form of managerialism where any Chief Executive worth his salt is under constant pressure to re-organise continuously. This type of Managerial Maoism can be profoundly destructive of any sense of continuity within the organisation and ultimately lead to not just the marginalisation of the archives but lots of other specialists within the organisation”

This professionalism and the high staff turnover that can accompany it has led to a disconnect between many charities and their histories.

Many senior managers see archives as ‘nice to have’, an evocation of a fondly remembered past. It is all about the captivating stories that they can tell, not the facts that they can provide. The role of archives, and recordkeeping in general, and their role in governance is almost completely missing from their understanding.



WRVS recruiting poster, 1970s

‘One of the things about what we [the charity] do is [that it is] self-evidently good, we don’t need a lot of record keeping to establish that’

Institutional usefulness is key to the retention of this vital part of our cultural heritage, but in many cases decades of underinvestment means that making a pile of boxes in a cupboard (or a warehouse) useful to any organisation is particularly challenging and expensive. Cost cutting and underinvestment will always disproportionately affect all archives especially in times of recession. However, charity archives, when they are not part of a charity’s core purpose, are even more vulnerable.

Over the past 20 years, there have been a number of attempts by groups such as the Voluntary Action History Society (VAHS) and the Charity Archives and Records Managers Group (CHARM) to incite a debate and to tackle these issues, but success has been elusive. The latest initiative, the Campaign for Voluntary Sector Archives (CVSA) has re-invigorated this debate.

Through a series of one to one interviews, with those who look after, own and use charity archives, Royal Voluntary Service have gathered together for the first time both quantitative data on the size, scope and nature of a wide range of charity archive collections. This is combined with qualitative opinion to form a picture of the sector as it stands today. This report is the first step in trying to build on this new momentum and to bring the issues to a wider audience and gather additional support.

While the situation for charity archives is particularly challenging and has been described as ‘a little bit bleak’, ‘difficult’, ‘splintered and dispersed’ and ‘anchoring on poverty row’, there are some glimmers of hope across the sector. There are examples of both charities going it alone to secure the futures of their collections, as well as those working in partnership with other archival organisations. While these few are making moves in the right direction, the larger whole continues to struggle.

Ultimately any solution will have to be led by charities themselves; but this will involve a dramatic realignment of the current attitudes of those working with charities towards archives and recordkeeping more generally. It will require a move away from the business bottom line and a move back towards the use of those ethical motors employed by their founders. But they will need help from across the archives and regulatory sector to make that change and secure this vital part of our social heritage for the future.

You can download a full report Archives in the 21st Century from the Royal Voluntary Service Website. www.royalvoluntaryservice.org.uk/charityarchives

Quotations are unattributed as participants wished to remain anonymous.

Matthew McMurray

Royal Voluntary Service Archive & Heritage Collection

Images courtesy Royal Voluntary Service



Cover report, Charity Archives in the 21st century



The National Gallery acquires Agnew's archive

The National Gallery has acquired the archive of art dealers Thomas Agnew & Sons Ltd following the firm's decision to close its Albemarle Street gallery in 2013. The archive, which dates back to the 1850s, consists of detailed stockbooks, daybooks, diaries and huge leather-bound account ledgers that give unprecedented insight into the activity of one of the world's most important international art dealers. It complements the National Gallery's own rich archive and establishes the Gallery as a centre of research for the study of collecting, the art market, taste and provenance. Researchers will benefit from improved access to an outstanding and little-studied collection spanning more than 150 years of history.

The family firm of Agnew's grew from a partnership entered into by Thomas Agnew (1794–1871) and Vittore Zanetti, an Italian print seller, picture-frame maker, gilder and dealer in Old Master paintings. The partnership was dissolved in 1835, leaving Agnew as the business's sole proprietor. Under his stewardship, the business expanded from its base in Manchester to

become one of the country's leading print sellers and publishers while also offering services such as framing, and it was at this time that the firm began to deal in contemporary British paintings, selling these to the new rich industrialists in the north of England.

In 1851, the business became Tho(ma)s. Agnew and Sons with Thomas Agnew's sons William and Thomas at the helm. The company flourished, dealing principally in Old Master paintings and drawings, with a London branch opening in 1860 and the company taking up its main residence in 1877 in its purpose-built Bond Street gallery. The firm expanded during the 19th century to become one of the major dealers in the international art market with offices around the world. These were closed down in 1932 following the market crash and all activities were moved to London. The partnership became a limited company, which enabled it to survive the difficult years of the depression and the Second World War. In the post-war years it regained its place in the international market where it has remained until the present day.

Books from the archive of art dealers Thomas Agnew & Sons Ltd.
©The National Gallery, London



Agnew's archive provides a remarkably detailed record of the activities of the firm, which during its history has had branches in London, Manchester, Liverpool, Paris, New York and Berlin. It includes the records of famous paintings that have passed through Agnew's, including Velázquez's *Rokeby Venus* and Bellini's *Feast of the Gods*. It also holds information about the company's involvement with major collectors from around the world. Exceptionally, Agnew's has remained a family firm from its inception and the archive includes items of a more personal or immediate nature, such as Victorian diaries of overseas trips. Letters and digital information will complete the record through the 20th century up to the end of 2013, the later material being transferred to the National Gallery in stages over the next three decades.

The archive was offered at a discounted price of £240,000, for which sum it was generously purchased and donated to the Gallery by the National Gallery Trust.

Julian Agnew said on behalf of Agnew's: "I am delighted that our fascinating archive has found such a prestigious permanent home, where the records of the firm and of its influence on the history of taste and collecting will be available to both scholars and the general public."

Nicholas Penny, Director of the National Gallery, said: "Agnew's has been at the centre of the art trade for almost 200 years and importantly during the late 19th

“ As the largest and most influential dealer of its age, the information held within the archive is of international significance and has outstanding research value. ”

century and early 20th century when major shifts in collections between the UK and USA were taking place. As the largest and most influential dealer of its age, the information held within the archive is of international significance and has outstanding research value.”

The addition of Agnew's archive to the National Gallery Research Centre is significant in that it is the first time the Gallery has collected an archive that is not closely bound to its own history. The Gallery will catalogue the archive, and this is expected to be completed within two years. However, the Gallery aims to make the archive as accessible as possible during that time.

For further information please contact Lizzie Phillips at lizzie.phillips@ng-london.org.uk

Lizzie Phillips

The National Gallery, London

Welcome to the Maps Issue of ARC

I hope you enjoy this maps based issue and are inspired to look afresh at maps and related collections, and consider how they can be used, managed and exploited to enhance our services to users.

Articles highlight aspects of conserving, exhibiting, digitising and communicating maps. A photographer's view of cartographic ephemera is considered and the interaction of archival and recordkeeping practice with archaeological datasets is explored.

The relationship between archives, records and archaeology is rich and complex and currently topical, not least as archive and archaeological services are increasingly being grouped together in local authorities for management purposes. ARA and the Archaeology Data Service are beginning to explore these professional connections and common issues; I am also liaising with the British and Irish Committee for Map Information and Cataloguing Systems about this. Please contact me about this or any other map related issue - and remember that this also extends to GIS systems, aerial and other survey records, photographs, measured drawings, etc.

I wish to record my thanks to the ARC editors for agreeing to reinstate the Maps based issue as an annual feature. I also want to thank my colleagues across the profession who rallied to the call for articles at very short notice and who have demonstrated yet again their commitment to professional standards and enthusiasm for their subject.

Finally, Ceri Forster has earned a massive THANK YOU for editing this issue of ARC with such good grace and patience.

Jim Ranahan

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www.archives.org.uk

Creake Abbey map conservation

Edward Cheese ACR, is Conservation Manager at Cambridge Colleges' Conservation Consortium. Here he describes work recently carried out on a 17th century map of Creake Abbey in Norfolk.

Part of the Archives of Christ's College in Cambridge, this large-format (90cm x 188cm), highly detailed map of Creake Abbey in Norfolk was drawn by William Hayward in October 1600. Produced with ink and colour washes on paper, the map was mounted on a green textile lining and had been nailed to a narrow wooden roller at one end.

Prior to conservation work, this beautiful map appeared to have had a long, rather hard working life and had been annotated in pencil in what appears to be a 19th century hand. The surface was stained with an oily patch and inky blotches, was heavily soiled with sooty dust, and was lifting from the textile backing in many areas.

The map as received

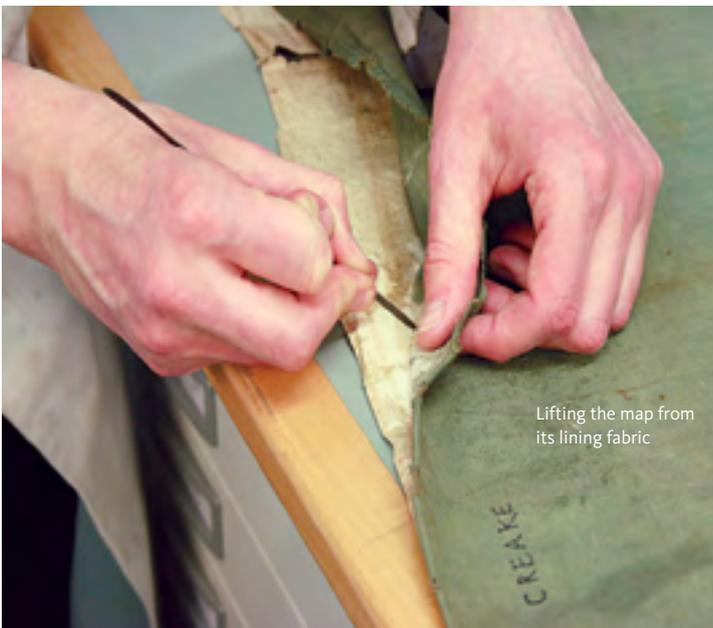




The beginning of a long tear which stretched horizontally from the right-hand edge of the map to about one third into the document



Heavy glue was causing the fragile map to be strained every time it was unrolled, and damage was exacerbated as a result: note that the sheets are slightly out of alignment as a result of earlier repairs



Lifting the map from its lining fabric

Areas of the map still attached to the backing appeared to have been put down (possibly in the 19th/early 20th century) with a thin hide glue. This was causing its own problems by inducing stresses in the paper, in turn pulling against the textile, and creating loose areas each time the document was rolled and unrolled. In addition, there was a large horizontal tear extending in to the map from the right-hand end. The paper had skinned on to the textile backing and was extremely fragile as a result. Woodworm attacking the narrow roller had eaten into the textile and paper, leaving vulnerable areas along the edges of the map. The original joins between the many sheets making up the map were also failing in many areas.

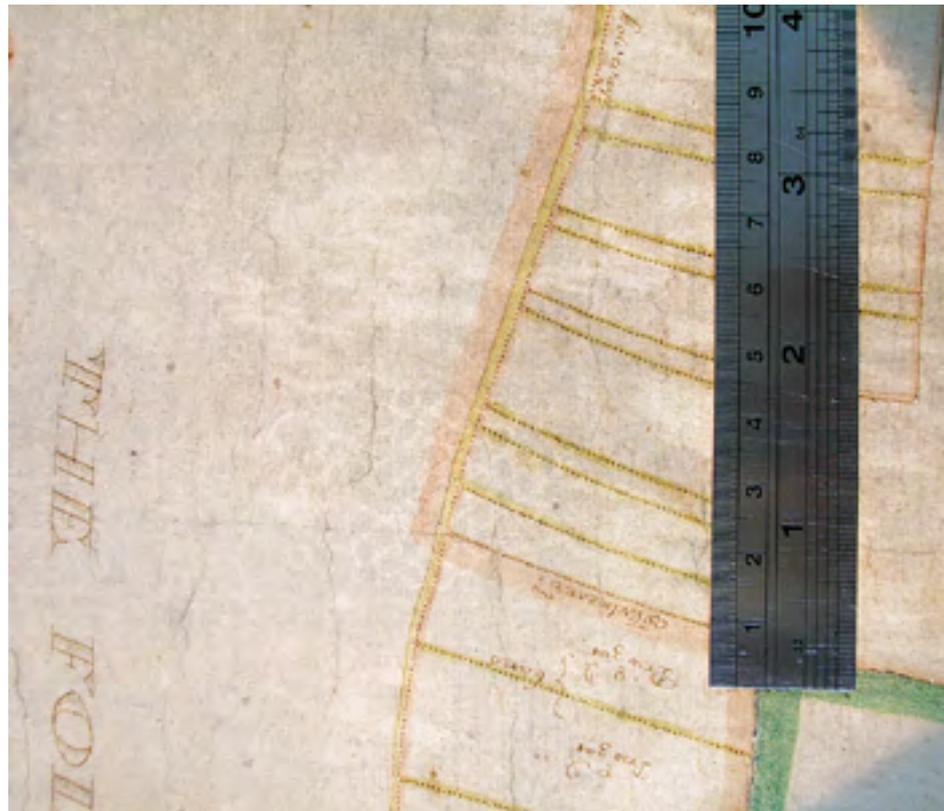
The surface of the map was dry-cleaned of loose surface dirt using a soft brush and a vulcanised rubber smoke-sponge, great care being taken to avoid areas of pencil text. Although it was hoped that the sheets could be washed to remove general discolouration and staining, wet treatment was ruled out after tests carried out on the inks and washes indicated that the green pigment in particular was highly fugitive in water. Although the map remains rather stained, dry-cleaning produced a marked brightening of the surface and increased the legibility of some of the smaller annotations in the field strips.

As the textile lining was inducing stress in the paper and exacerbating the damage whenever the map was consulted, it was decided to remove it, as the greater part of the paper had already become detached from the lining. In areas where the map had been re-adhered to the lining with hide glue, the paper proved very difficult to lift, so a low-temperature tacking iron was used in conjunction with a fine bone folder and micro-spatula to break the glue join. Once free of the lining, paper repairs could be carried out on the map. It was interesting to confirm that the textile lining was a later addition to the paper map, as it became apparent that the paper had been pricked through along the road and field markings, presumably to make a copy at some time.

The original joins were re-adhered using a purified wheat-starch paste with much of the moisture extracted before use on blotters. The repaired joins were carefully weighted to prevent the sheets



The map after conservation, mounted in protective Melinex® on its new storage roll



Detail of the map taken over a fibre-optic light sheet: note the prick holes along the roads and field boundaries and the watermark in the form of a bunch of grapes

distorting. Paper repairs were then carried out using Japanese handmade kozo-fibre papers to support skinned areas of the paper and to infill losses. Infills were toned with washes of artists' acrylic paints to blend in with the background colour of the map.

In order to facilitate easy and safe access to the map whilst working within the storage limitations of an ancient archive, the map was re-rolled, but on as large a diameter archival tube as possible and in a protective cover. This was achieved by attaching a Japanese handmade paper guard to the left-hand end of the map. The guard allowed the map to be sewn into a protective Melinex® cover, left open on all but the left-hand side so that the map is supported when rolled and unrolled, and can be viewed safely, with the top layer of Melinex® rolled back if desired. The original roller and lining are stored inside the tube.

Edward Cheese ACR

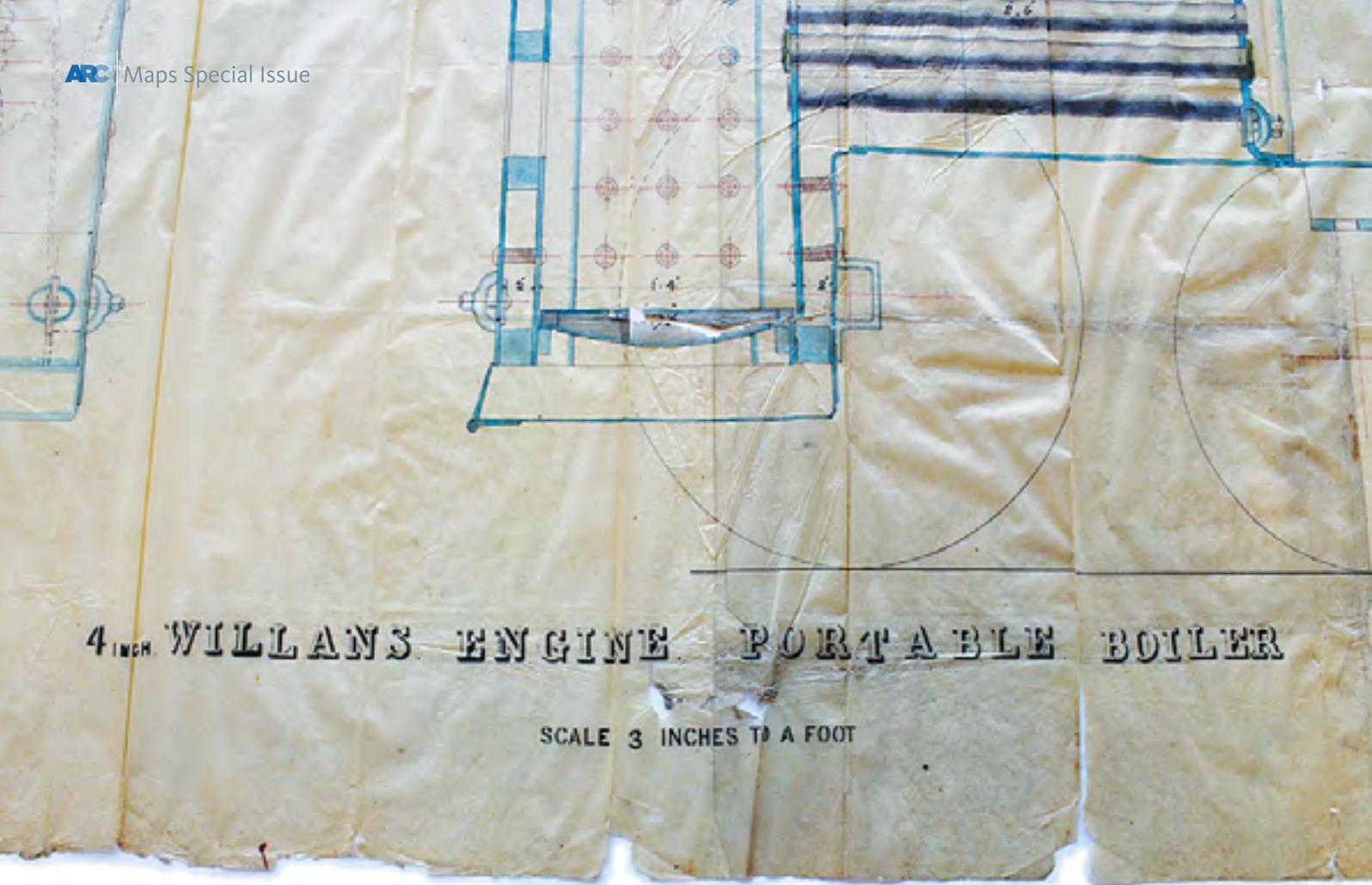
Conservation Manager, Cambridge Colleges' Conservation Consortium

Images: Cambridge Colleges' Conservation Consortium; reproduced by kind permission of the Master, Fellows and Scholars of Christ's College, Cambridge.



The map after conservation, mounted in protective Melinex® on its new storage roll





Unconserved plan (BCC /AO/D/2/7/3/1316). Courtesy of Birmingham City Council.

Powering the Maps: steam engines at the Ordnance Survey

Gary Collins' article *Power to the People* (ARC February 2014) highlighted a project to conserve and catalogue the Willans Works Archive, held at Warwickshire County Record Office. This is a major business collection and appeals particularly to researchers of engineering and technology as it deals with the Willans & Robinson Engine & Generating Company and its Rugby successors.

I am interested in the collection because of the light it sheds on the production of maps at the Ordnance Survey. Although the heroes of map making are the field surveyors, 'back roomers' are also essential - in this case the Victorian engineers and mechanics charged with keeping the engines running to produce engraving plates and power the printing presses. I am grateful to Gary Collins for providing the following information, which for me underlines the interdependence of records, regardless of their format.

These records include order books which reveal details of engines supplied to the Ordnance Survey:

- Engine 474 was an 8" x 6" 300 rpm central valve compound double engine ordered on 20 July 1885 and was the first engine to drive printing machinery at the OS shops, Southampton. It was tested on 5 May 1886 and delivered on 12 May 1886.
- 475 was similar to 474 but with a vertical boiler and was ordered on 19 December 1885, with the engine being delivered on 4 June 1886 and the boiler being delivered on 9 February 1886.
- 651 was a 5" x 3" CV simple single engine for electro-plating.
- 900 was a 8 1/2" x 5" CV compound double engine ordered on 15 June 1889 to drive a Siemens dynamo and was delivered on 19 October 1889. It is believed that this engine had passed to John Lysaght Ltd, Bristol Spelter Works by September 1906.



M.H.P.R. Sankey IMechE (Reference PHO/8/2). Courtesy of The Institution of Mechanical Engineers

Engineering drawings have not been identified for these particular units, but I include an example from the Library of Birmingham collections - a Willans Engine Portable Boiler purchased by Birmingham Corporation (BCC 1/AO/D/2/7/3/1316). The present poor condition of this drawing underlines the reality of many maps, plans and drawings encountered in archives: something currently being addressed by the Warwickshire Project and a feature which the Birmingham conservator has asked me to stress will be tackled for this particular plan as soon as possible.

Further links between the Ordnance Survey and Willans & Robinson are revealed through the career of Matthew H.P.R. Sankey. During the period when the engines above were ordered, he was a senior engineer with the Ordnance Survey and from 1889 he was a Board member of Willans & Robinson where he became lead engineer and steam engine designer in 1892. The Willans Works Archive contains minutes, board papers and files, many of which contain references to Sankey. Assignments of patents and occasional reports by him are also included.

The Willans Works Archive amply demonstrates that the cartographic prowess of the Ordnance Survey has been enhanced and underpinned by the engineering excellence of Willans & Robinson.

Jim Ranahan

Library of Birmingham

Mapping the First World War in County Durham

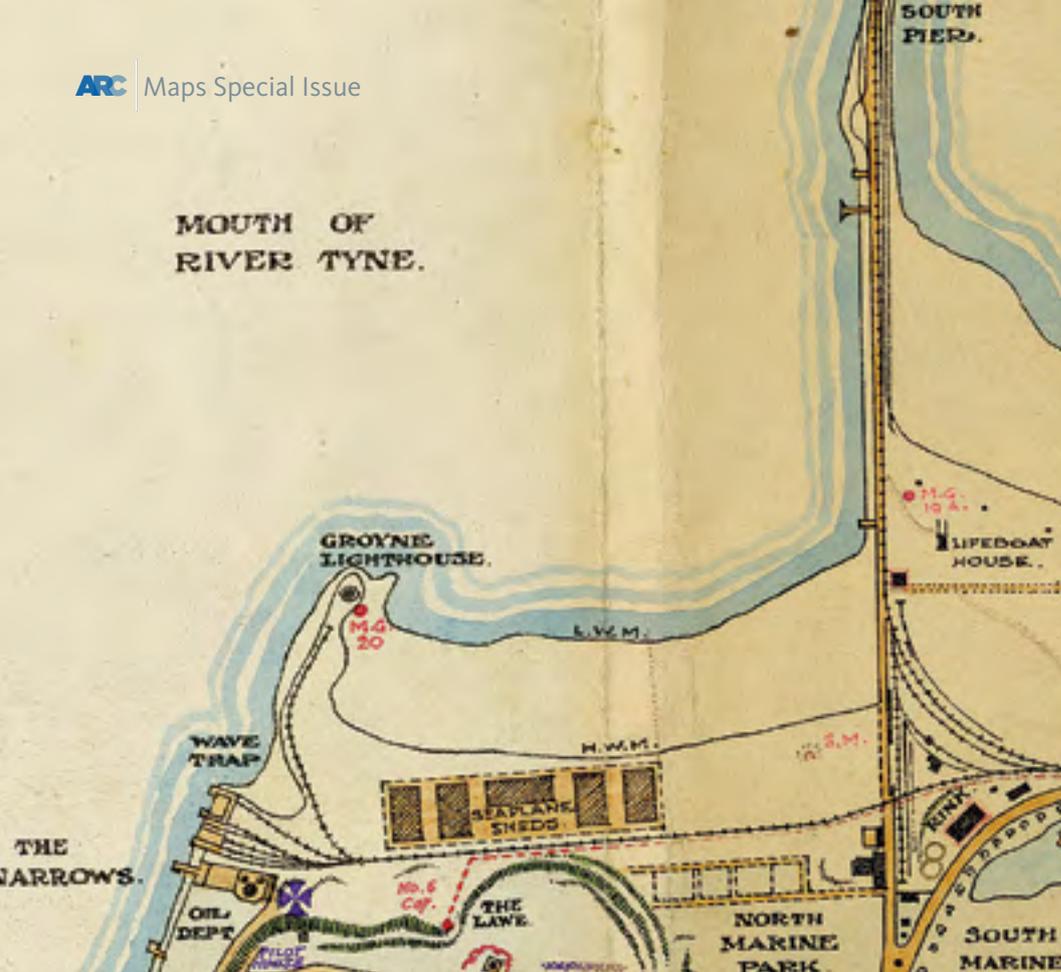
Since January 2013, Durham County Council's archive, Archaeology and museum services have been working on the first stage of a major Heritage Lottery Fund (HLF) project to develop an interactive mapping website for the First World War in County Durham.

The project's main aim is to link information from collections belonging to heritage organisations, communities and individuals, and to present it in an interesting and accessible way. By connecting information about First World War objects, people, places, events and themes, it will be easier to research and tell new stories about Durham at war. We hope that the project will complement other local and national centenary commemorative initiatives, and offer a new geospatial dimension for partners such as the North East War Memorials Project - www.newmp.org.uk/

The website will use large scale 25 inch to the mile [1:2500] Ordnance Survey historic mapping, based on the edition closest to 1914-1918. Website visitors will be able to compare this with current satellite and street mapping and 'pin' information to the historic map. A modern map layer will publicise centenary research and events in a visual way to encourage people to participate in commemorative activities and inspire them to discover more about their neighbourhood 100 years ago.



Photograph of the seaplane station, South Shields, c. 1916 (ref. D/DLI 13/2/293).



Extract from a map of the coastal defences at South Shields, 1918, showing the location of seaplane sheds (ref. D/DLI 2/3/10).

In terms of geographical area, the project will cover both the historic county in 1914-1918, between the River Tyne and the River Tees, and the present day administrative county so that it is relevant to both the First World War and the centenary commemorative period.

In mid-March 2014 we will hear whether our application for Stage 2 HLF funding has been successful. If this project goes ahead it will be the first HLF stand-alone digital project in the North East. The website will be live throughout the centenary period, with a formal launch planned for early September 2014.

One of the first sets of data to be added to the website will be the 1918 absent voters' lists held at Durham County Record Office.

There will be many opportunities for volunteering: at home, or in museums, libraries and archives. Website users will be able to contribute information for the interactive map online. Volunteer researchers have already confirmed the potential of comparatively underused First World War sources such as local authority archives, and we hope to increase access to our own and many other museum, library, archive and archaeology collections linked to County Durham.

There have been some exciting developments during the past year. New research topics and potential archaeological site

“By connecting information about First World War objects, people, places, events and themes, it will be easier to research and tell new stories about Durham at war.”

investigations have emerged, and we were able to purchase at auction the outstanding First World War memoirs, letters and the original battalion war diary of Brigadier General Hubert Morant, who commanded the 10th Battalion Durham Light Infantry from August 1914 to January 1918. The generous support of HLF, Friends of the National Libraries, the V&A Purchase Fund and the Trustees of the Former DLI meant that important military and Northumberland estate records could stay in the region and we plan to make the Morant memoirs freely available online within the next year.

See our story about the German submarine attack on Seaham, County Durham, and one of the most unfortunate casualties of the war on home soil: the unfortunately named Mary Slaughter who was hit by a submarine shell one and a half miles inland from the North Sea in 1916.

www.durhamrecordoffice.org.uk/Pages/GermansubmarineattackonSeaham11July1916.aspx

Gill Parkes

Principal Archivist, Durham County Record Office

Images courtesy of the Trustees of the former DLI and Durham County Record Office



The Archives and Records Association (UK & Ireland) has developed its Core Training Programme to ensure high quality, in-demand courses are widely and frequently available

ARA Core Training courses are high quality, affordable and offered regularly across the regions and nations. They focus on the common skills essential to all of us who work with records - from Audience Engagement to E-Records Management. Each course is supported by ARA funds. The first eight courses have now been designed. More will follow.

Find out more about ARA Core Training and all other training and development opportunities by clicking on the Training link at www.archives.org.uk or keep in touch through Twitter @TrainingARA

Copyright

This course offers participants practical and relevant training in copyright for archives, and will instil confidence to manage copyright demands in the workplace. Practical workshop sessions, led by copyright experts and archivists with extensive experience in the field, ensure the opportunity for discussion and provision of advice.

Audience Engagement

This course offers various aspects of audience engagement, from producing an exhibition to running a successful community-based project. A great opportunity to learn from the experiences of colleagues and to start developing some ideas of your own.

Freedom of Information

This course covers the basic principles of the Freedom of Information Act as well as exploring some practical case studies. Develop your own knowledge about the Act and how to implement it in the workplace.

Archives and Volunteers

This course covers how best to utilise volunteers in the workplace, from the practicalities of running a volunteer project to the value they can bring to an organisation. This is a great opportunity for anyone interested in maximising the benefits of volunteering to both their organisation and for the individuals involved.

Digital Preservation

This course will be updated periodically to address the issues archivist face when dealing with born digital material, it will involve case studies and practical first steps. It's a great opportunity to share and receive advice and knowledge about the many aspects of digital preservation.

Data Protection

This course begins with refresher sessions on the basics of Data Protection. In the afternoon there are opportunities to discuss best practice and raise queries from your own workplace with an expert panel.

E-records management

This course provides a solid introduction to e-records management for record keepers who are not managing electronic records on a day-to-day basis. This course is a great opportunity to learn about and share best practise on all areas of the rapidly changing field of e-records management.

New and refurbished Archives Buildings

Whether you are planning a completely new building or hoping to refurbish a part of an existing site this course provides an introduction to the key issues and themes involved in the provision of new and refurbished archives buildings.

The ARA's Core Training programme is supported by Link 51.



Archives & Records
Association
UK & Ireland

Map Conservation using a wall board

Wall board back lighting.

Our studio houses a family-run business which has been operating for over 30 years. In addition to dealing with bound volumes and individual printed and manuscript items, we are also able to work on quite large maps, prints and posters.

The facility for these is a wall board measuring three by two metres, and this is back-lit by fluorescent tubes which can be individually operated. Using only those which are required at any one time reduces the amount of heat generated and helps prevent the treated material drying out more rapidly than might be desired.

Any items to be conserved and backed using the wall board are first assessed to determine whether the inks or pigments are stable. Surface cleaning is then carried out and a pH reading obtained to see if deacidification is required. Old canvas or cloth linings can often be removed dry and then, if no fugitive inks or pigments are present, the item can be washed in purified water. In addition to cleaning, this also softens any old adhesives. The map is removed from the tank and laid face down onto a sheet of polyester, at which time any residue of glue or paste can be scraped off.

A piece of terylene larger than the map is then dampened and fixed to the wall board and next a

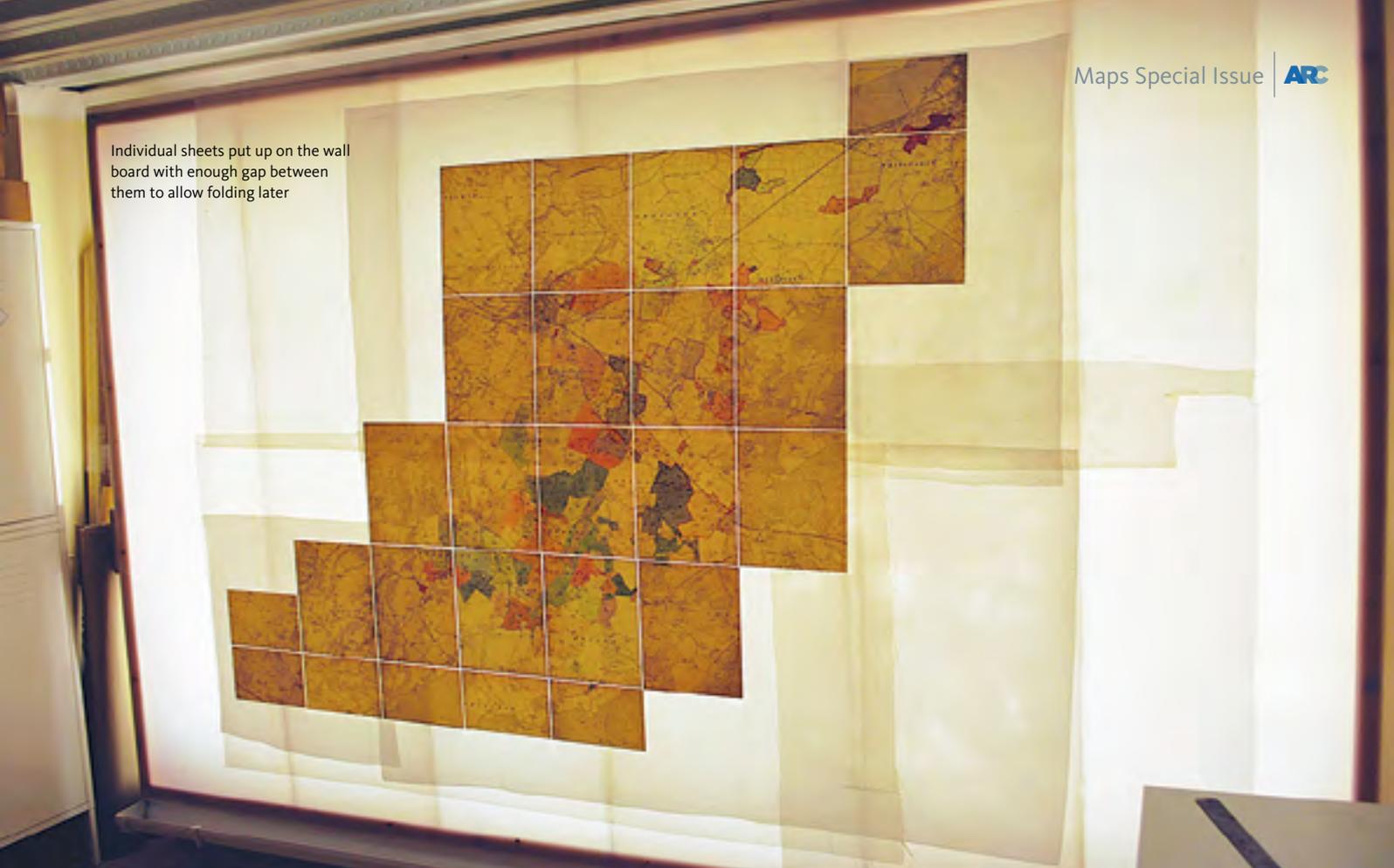


Map folding into the new cover.

sheet of archival linen is pasted to this using wheat starch paste. The linen is then pasted and, if it is thought necessary, another lining of archival handmade paper may be laid up onto it. This will in its turn be pasted and then the map, still face-down on the polyester, is offered up and positioned onto the linings.

At this stage, any missing parts or damaged edges can be infilled with a suitable archival paper. An oversize piece is cut, dampened so that it stretches, and is then pasted and laid over the part to be filled in. The back lighting then comes into use and shows the surviving parts of the original through the infill

Individual sheets put up on the wall board with enough gap between them to allow folding later



“The back lighting... shows the surviving parts of the original through the infill paper.”

paper. The outline can then be scored and the excess teased away leaving a fibrous edge to be boned down into the original.

Once all is dry, and before the item is removed from the wall board, it is the perfect opportunity to have a digital copy made of the item. Making a copy reduces the necessity for the original to be handled, thus reducing the risk of future damage. We use a digital SLR camera for this and recently made copies of a number of posters from the First World War for an archive in London while they were being conserved and backed onto archival linen.

When removing the item from the wall board the terylene is eased away and then the map is laid face down on the bench. The terylene is then peeled away from the linen lining and the map is ready to be trimmed and stored.



Map in pieces and sketch showing location of each individual sheet

The images here show a case study of an estate map book which had been damaged in a flood. First a sketch was made to show where each piece came from. Each piece was then washed and treated to neutralise the acid content in the paper, before being put up on the wall board piece by piece on to a backing of archival linen. When dry, the complete map was taken down, trimmed and folded, and a new cover was made with the original label put back on the front.

R & L Lancefield

Paper Conservation & Book Restoration,
Southampton

Images courtesy R & L Lancefield

www.lancefieldconservation.co.uk

Archaeology and archives

Katie Green, of the award winning Archaeology Data Service, explains the complexities of preserving digital maps, plans and other materials.

Archaeology is in a special position with respect to archiving, because many of archaeology's primary field methods are destructive and cannot be replicated by future researchers. Archives are therefore fundamental in preserving and facilitating access to archaeological research in order to test, assess and subsequently reanalyse and reinterpret data and the hypotheses arising from them. Current government planning guidance in the UK and archaeological resource management policies in the US emphasise a preference for preservation as opposed to excavation, so increasingly, the role of the archaeological archive is moving to centre stage.

Today the advancement of digital media has dramatically changed how we communicate and record our heritage. Archaeological projects now have the ability to create large quantities of digital information at every stage of a project from fieldwork to assessment, analysis, reporting and dissemination.

Increasingly, the digital record may be the only record of archaeology information. It is essential, therefore, that the digital records that describe archaeological resources be made accessible and that their preservation be ensured.

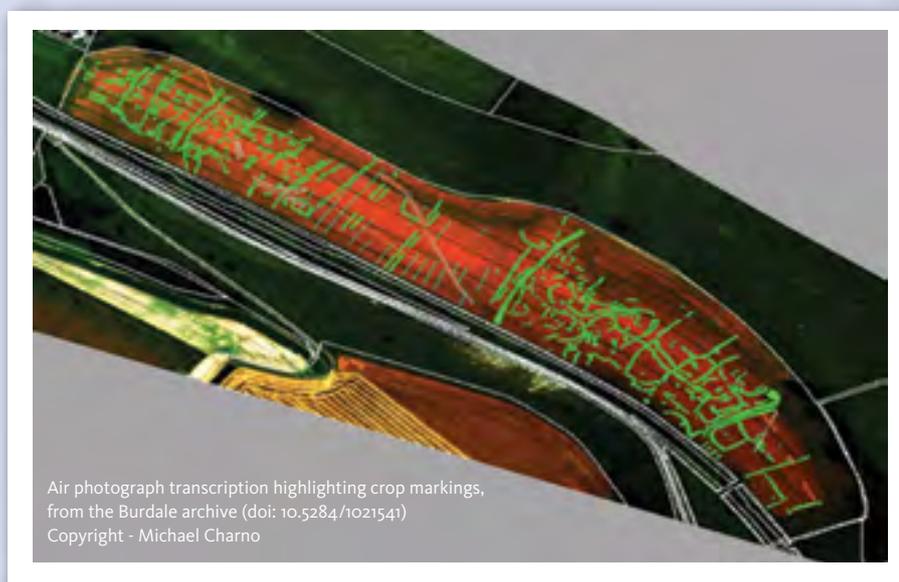
Digital archiving is different from traditional archiving in that unlike traditional archiving practice which seeks to preserve physical objects, digital archiving seeks to preserve the information regardless of the media on which that information is stored. In the analogue world, the rate of degradation or depreciation of an asset is relatively slow. Computer disks and other magnetic and optical media degrade quickly and fast become obsolete, as do the software required to read such media. This means that digital material can be extremely fragile and ephemeral.

The Archaeology Data Service (ADS) is a discipline-specific digital repository which was established in 1996 in

response to the increase in digital data and in recognition of the associated dangers of data loss. The ADS remit is to support research, learning and teaching within archaeology, with freely available, high-quality and dependable digital resources. The ADS does this by preserving digital data in the long term, supporting the deployment of digital technologies, promoting and disseminating a broad range of data in archaeology and providing technical advice to the sector via the ADS website. Over the past 17 years, the ADS has become widely recognized for excellence in digital preservation and in developing and disseminating guidance on standards for archiving, not just in the archaeological community, but on a much wider scale. In 2012, the ADS won the Digital Preservation Coalition's Decennial Award for the most outstanding contribution to digital preservation over the last decade.

As a digital archive, the ADS follows the Open Archival Information Systems (OAIS) Reference Model (CCSDS 2012) and has been awarded the Data Seal of Approval, an internationally recognized standard for repositories. The ADS archiving strategy ensures that data is 'migrated' to new formats as and when they become available, guaranteeing that all data deposited with ADS is never in an outdated format. The ADS archiving strategy also ensures the multiple and regular backup of data and the regular renewal of storage hardware.

In archaeology, maps and plans are extremely common forms of imparting information, from the relative locations



Air photograph transcription highlighting crop markings, from the Burdale archive (doi: 10.5284/1021541)
Copyright - Michael Charno



of archaeological sites to the positions of individual artefacts within an excavated context. The ADS routinely deal with a large amount of spatial data in varying forms. The two principal digital spatial data-models are vector and raster.

Raster images are commonplace in archaeological archives. They can be the product or component of a number of different processes, ranging from original data capture such as digital photographs, scans and drawings through to outputs or 'products' such as plotted geophysical survey data and images from GIS layouts, but they essentially consist of the same basic elements i.e. an image composed of a matrix of pixels of a fixed size. Traditional archive content such as maps and plans are often digitised as high raster images.

One of the main issues when archiving raster images is the wide range of formats available in which these images can be created and stored. Raster image formats can vary massively in terms of individual features and capabilities and can cover the whole gamut of format types from proprietary, software specific formats through to open standards. A key component of this assortment of file types is also the range of individual features and capabilities each file format possesses and it is important that an appropriate file format is chosen for the image being created, both during the data creation stage and for long-term storage. In addition, in certain project workflows, images may change formats at different points in the project

depending on how they are being used. In these scenarios it is also important to be aware of what range of functionality and metadata each format supports and what could potentially be lost during each format migration. Ideally for long term preservation most raster images should be stored as .tiff files.

Unlike raster images, vector images represent objects as geometric entities or vector objects rather than as an arranged grid of pixels. Vector objects can include lines, circles, rectangles and curves, all connected by points and paths. These objects are defined by co-ordinates and mathematical formulae thus making them truly scalable without loss of quality. Vector graphics may contain two- or three-dimensional geometry and many files may also contain both vector and raster data. Vector images are relatively commonplace in archaeology and can be created in a number of contexts. The most common examples are site plans or building illustrations. As would be expected, the significant properties of a vector image revolve around the geometry of the image, the vector objects and their relationships, and the conventions (colours, line types and weights) used within the file and maintaining the appearance of these throughout file migrations and archiving. Successfully preserving a vector file is largely dependent on the nature of original, its complexity and whether it contains pure vector data or incorporates raster data as well.

With both of these formats metadata is key to understanding the image and

providing it with reuse potential. Not only is the technical metadata important as it tells us what format the image is stored in and how it can be read, but the metadata informs us what the file is actually recording. For example a site plan is useless for research if the metadata does not record which site it is and where it is located. ADS follows an extended version of basic Dublin Core which has been adapted for archaeological content.

Whether one is creating an archive or contributing to an existing repository, it is critical to prepare ahead of time. From the moment a project begins, careful thought must go into the planning of the digital materials that will be created throughout a project's lifecycle. Basic planning at the beginning of the process will significantly simplify the submission of project materials to a digital archive and the creation of an archive. Initial planning also will help ensure data security and recovery throughout the lifecycle of the project. Specific issues to consider include: file naming, formats, versioning, storage, backup strategies, and documentation. The complexity, diversity and fragility of electronic data require extensive curation and a high level of associated metadata to enable accessibility, discovery and successful reuse in the future. Given the fact that the archaeological resource is finite, it is more appropriate to use existing data rather than to destroy new sites. Preservation of digital data in the long term is essential to enable reuse of data which can provide a whole new and exciting avenue for future research.

To learn more about digital archiving practices visit the online Guides to Good Practice at <http://guides.archaeologydataservice.ac.uk/>.

Katie Green

Archaeological Data Services

An unexpected map: the Cal Mac napkin and the photographer

The ubiquitous nature of maps often leads to them appearing in unexpected places, a fact reflected in many archive collections and illustrated by this paper napkin used to advertise ferry services in Western Scotland during the 1980s.

Caledonian MacBrayne (Cal Mac) is understandably proud of its ferry services which link communities in mainland and island Scotland, and it promoted these in a variety of ways. Napkins of tissue paper bearing stylised route maps form just one element in a sophisticated marketing strategy. The disposable nature of such napkins works against their long term survival, but the Library of Birmingham has a treasured example, within the Paul Hill Collection (MS 2294).

Paul Hill is a noted photographer, journalist, educationalist, arts adviser and advocate for photography. His archive is held at the Library of Birmingham and is a major resource for researchers of the development of creative photography in Britain and abroad since the 1960s. Amongst many other achievements, Paul is noted for the Photographer's Place which he and his late wife

Angela founded in 1976 as the UK's first residential photography workshop and study centre. The collection contains many records relating to this centre and to the related study trips which developed in the 1980s. One such trip was to Mull in 1986 and the 'Cal Mac' napkin has been preserved in an album 'Photographing in Mull' (MS 2294/1/1/21/12).

Whilst the purpose of the study trip was to allow experienced and less experienced photographers to be intensively tutored in creative and related photographic techniques, the album provided a record of the tour itself. Photographs of course participants and mundane aspects of the trip feature, but reflecting its creative focus, some quirky elements are also included. The 'Cal Mac' napkin is the very first item in the album and it is annotated to show the trip's destination. Also included is a photograph showing the napkin in its natural habitat: on a tray in the ferry cafeteria, showing 'our' pristine example alongside debris of on-board refreshment. A dockside view of one of the Caledonian MacBrayne ferries gives context to the napkin, albeit also revealing the photographer's particular eye for detail.



The CalMac Napkin in situ. Courtesy of Paul Hill

Dockside view of a Caedonian MacBrayne ferry. Courtesy of Paul Hill



The CalMac Napkin (MS 2294/1/1/21/12)
Copyright Birmingham City Council with kind permission of Caledonian MacBrayne

The flimsy nature of the napkin and its relevance to the photographer's vision for this album has ensured that this particular example of advertising cartography has received more conservation attention than similar pieces of ephemera may have done.

A full article on the Paul Hill Photographic Collection will appear in the forthcoming special issue for the Film, Sound and Photography Section.

I am grateful to Caledonian MacBrayne Hebridean & Clyde Ferries and to Paul Hill for permission to reproduce images for this article.

Jim Ranahan
Library of Birmingham

Exhibiting maps in the Library of Cultures: a conservation perspective

The new Library of Birmingham opened with much pomp to the public in September 2013 and has proven to be a very popular attraction in its own right, as well as home to a library and archive containing many varied and important collections.

An integral part of the original design specification was to create a gallery space dedicated to displaying the rich and diverse collections housed within the new building. For the past few months the Conservation and Preservation Unit have been working with our colleagues to prepare a mix of archival material to be exhibited in this space - the first ever time we've had the luxury of being able to display purely our own collections in a professional way and in an appropriate environment.

As we had sufficient time programmed into our work schedule, we were able to window mount and frame all the flat items that were to go on the walls, and had bespoke Perspex cradles made for all the volumes that were to be displayed open in cases.

Some of the oldest items in the current exhibition (named *Library of Cultures*) are a series of volumes from the Early and Fine Printed collections. One of the most spectacular atlases is called *Cosmographia* dating from 1482 and printed in Ulm, Germany. It is based on Ptolemy's *Geographia* created c.1000 years earlier. There are 32 woodcut maps in *Cosmographia*. The page on display is a map of the world with vivid colours, particularly the blue areas which consist of a pigment made from



Display of atlases from the Early & Fine Printing Collection

Library of Cultures Exhibition sign





Counties of England & Wales by Christopher Saxton, 1579. Courtesy Birmingham City Council

ground lapis lazuli; at the time this was the finest and costliest blue pigment available.

Another atlas dates from 1579 and is by another well known cartographer, Christopher Saxton. It depicts each of the counties of England and Wales; Saxton is recognised as being the first man ever to survey the whole of these countries. As the UK's second city, it's surprising for most people to see how small Birmingham ('Bromychm') is compared to other places at this pre-industrial revolution time.

The framed maps were window mounted on Museum board, hinged using Japanese paper hinges and secured with wheat starch paste, all conservation grade materials. These images portray Birmingham in 1751, whilst the others date from 1783 and show the Northern and Southern Hemispheres, Hemisphere Occidental, and Hemisphere Oriental, and are all printed from copper plates and hand coloured.

We are extremely pleased with how the exhibition looks (far better than in these photos!) and have received an overwhelmingly positive response from colleagues and the public alike. Please try and see it if you can.

The *Library of Cultures* exhibition continues until 27 April 2014.

Seren Fisher

Head of Conservation, Library of Birmingham

Cosmographia, 1482

Images courtesy Birmingham City Council



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From beetles to The Beatles



Entomology Products (Pages 71-75)



Phonograph Record Storage Sleeves (Page 27)

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