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Institutional memory project



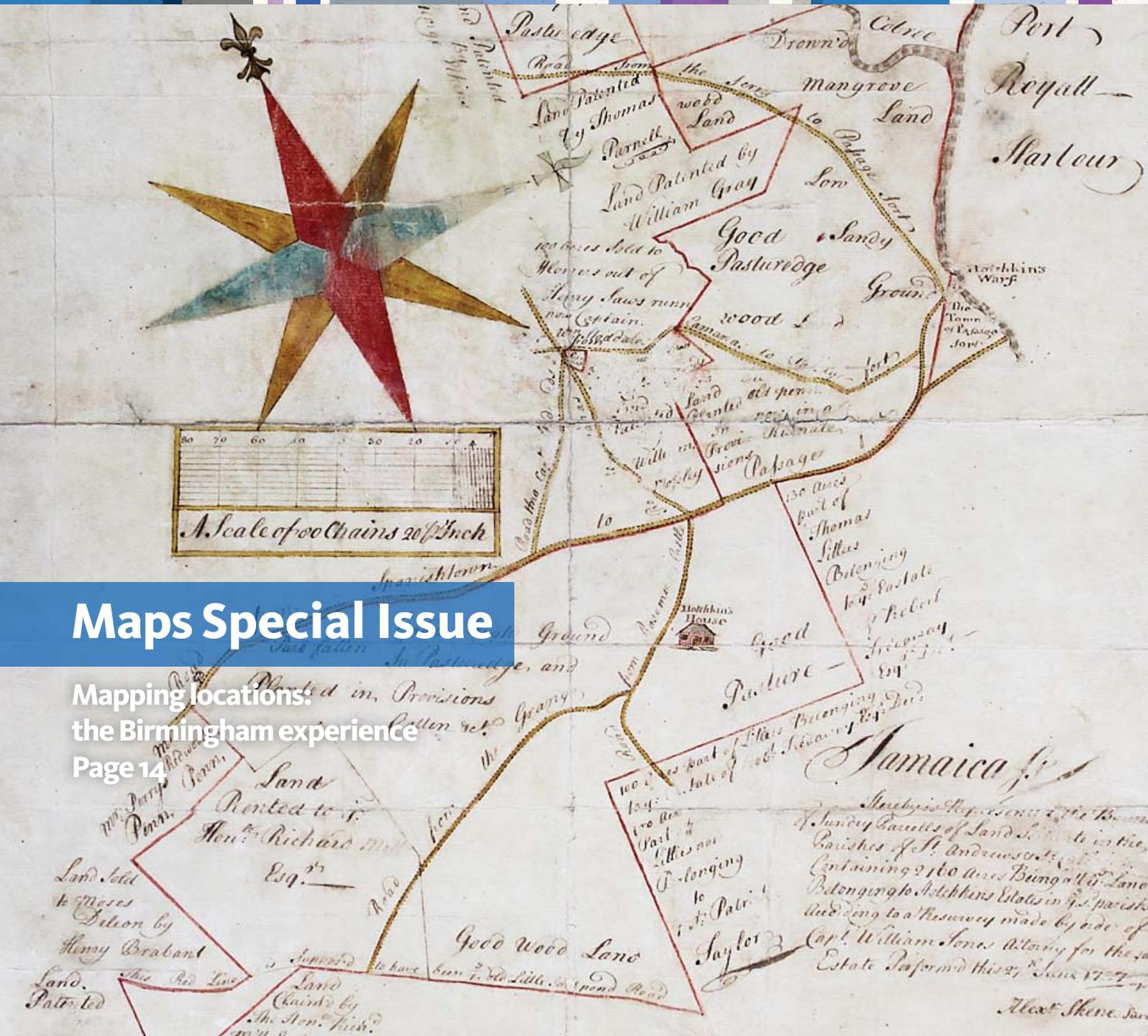
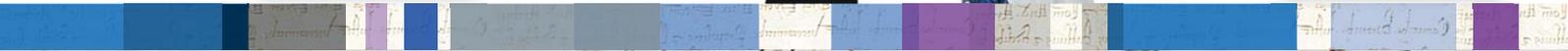
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Cinderella CAN Go to the Ball



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Call for Core Training Co-ordinators

The ARA training group is looking for a number of new members to contribute to the Core Training offer for ARA members. We believe that the provision of quality, inexpensive, accessible training is one of the key roles for ARA. As a group we oversee training across the Association, designing and delivering regional and specialist training events. In the last two years we have developed the new Core Training events.

Can you help us to further develop our training provision? Are you looking to spread your wings and broaden your horizons from your current job? Do you have something to offer?

We are particularly looking for people to take on the roles of Core Training Co-ordinators. These are people who look after specific Core Training courses and take responsibility for their structure and administration. This is an excellent opportunity to develop your skills and show a commitment to your continuing professional development.

We are looking for enthusiastic people who can make a minimum two-year commitment to the role. We meet three times a year with discussions in between by teleconference and email. Travelling, telephone and other expenses are met by ARA. For an informal discussion or to express an interest contact the chair of the training group.

Lizzy Baker, ARA Training Group

Email: lizzy.aratraining@outlook.com

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



**Archives & Records
Association**
UK & Ireland

Welcome to ARC Magazine August 2016

Call me a geek, but when I was younger, I used to love looking at the indexes of maps and atlases. I loved the fact that grand and busy places like New York, or exotic sounding Honolulu were placed on the same footing as Skegness or Stow-on-the-Wold. As a child, there was always a fascination in the idea that every single one of the places listed had their own unique views, people, history and stories.

Times have changed, and technology has moved on. We no longer really need indexes as such, and we don't see children today poring over atlases, imagining what places are like and what histories they hold. Now we can zoom in on random places on a map, and actually see those views, and read about the people and histories that make each place unique. We have articles this month on the Know Your Place Project and the Mapping of the General Strike – two brilliant examples of how maps can be used to plot history in a very visual way to enable us to not only see what happened and when, but also where.

Of course, digital map data is not as easy to capture and preserve as a physical map, and Rachel MacGregor details some of these

challenges for us on page 17. But if we can get this process right, it seems like a small sacrifice in being able to truly bring place names to life. Many thanks go to Jim Ranahan for all his hard work in putting this issue together.

Enjoy!

Ceri Forster
Editor



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Front cover: Map of Hotchkin Estates in Jamaica dated 27 June 1737. This map was used in an Archives Skills workshop to highlight the different media of archives. Courtesy: Lord Norton

DISCLAIMER

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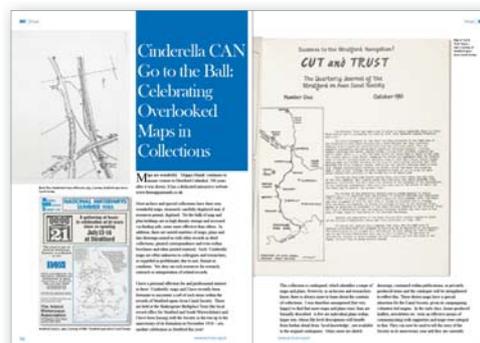
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opening lines



Maps are all around us. I say that not just as a map curator at the British Library, where I sit quite literally surrounded by 4 million maps, but as somebody living in the early 21st century. Maps are everywhere and pervade most parts of our lives. They are in our pockets, on our bookcases, in magazines and newspapers, on the walls of stations and street corners. They are incorporated into posters and adverts, in leaflets posted through our letterboxes, on television, on flags.

It is also fair to say that many of us appreciate their existence. When I explain to people what I do for a living, the general response is “oh, I love maps!” It isn’t for nothing that the tag-line of the International Cartographic Society’s (ICA) United Nations-endorsed International Map Year 2015-16 is “We love Maps.” No less a person than the actor Russell Crowe has been known to Tweet “Maps, love them. Love seeing how things relate topographically.”

The reasons why maps have become so immersive and so crucial to our existence are to be found in the 20th century. This was really the first period of near universal map use, where education, cheaper production processes, widened horizons and prosperity for some brought maps to the masses. But as well as becoming everyday objects, maps increased in power and influence, becoming more overt tools of control and subjective agents of change.

This is the subject of the British Library’s next major map exhibition opening on 4 November 2016 (until 1 March 2017), entitled ‘Maps and the 20th Century: Drawing the Line.’ For those who remember the Library’s 2010 exhibition ‘Magnificent Maps’, this will be another festival of all things cartographic. We will showcase 180 of the most powerful, unusual, rare, shocking and beautiful 20th century maps (and some earlier maps for comparison) and use them to tell a story of the 20th century with particular regard to war and peace, economics, society and movement. The vast majority of them will be drawn from the Library’s collection (of which at least two-thirds are 20th century products), but we will also display extraordinary maps on loan from other collections.

As well as recalling numerous 20th episodes that have influenced our world today, I hope that the exhibition will provide a focus for the ongoing conversation about cartography and society. The perceived death of the paper map, and how cartography is used by various parties to influence and control, are all relevant discussions that have their foundation in the previous century. I also hope that through this exhibition, the British Library will be able to emphasise the relevance of library and archival map collections. Maps, as we know, can be awkward, large, inconvenient, unusual objects. Just ask members of our conservation team who are currently mounting and framing nearly 200 of them! They can be a challenge to store, to make available, to digitise, but these issues are vastly outweighed by their benefits to culture, research, learning and business.

As custodians we also we have to continue to move with the times, reflect what is important, anticipate users’ needs, manage expectations. Many of the 20th century maps we will be showing in ‘Drawing the Line’ are so ephemeral as to have been deemed not worthy of collecting by the national map collection even 20 years ago. Today we lead the development of capturing and preserving our (equally ephemeral) digital cartographic heritage. An exhibition is an important tool in our ongoing remit to keep maps relevant in the 21st century, ensuring the great legacy of the 20th century, universal access to our shared cartographic heritage, continues.

Tom Harper

Lead curator, Antiquarian Mapping

British Library

Registration **news**

What does working towards Registration have to do with maps? Well, to be honest, not a lot. However, thinking about this month's article and the theme of the August issue, I was reminded of the itinerary maps produced by Matthew Paris in the 13th century. The maps are not geographically accurate representations of the world as it was understood in the 1200s. Rather, they show linear routes of pilgrimage to, for example, Rome. Major towns and cities are highlighted along the way. Matthew Paris was a Benedictine monk at the Abbey of St Albans. One theory about his itinerary maps is that they were intended to allow his fellow cloistered monks to make imagined journeys to pilgrimage sites.

I thought of this as I updated the count-down information recording how long existing candidates have to submit their portfolios under the current Registration Scheme. Are you one of those candidates? With only 14 months left, do you know what you have to do in order to complete and submit your portfolio?

Leaving things to chance or putting it off for another week is becoming less of an option (if it ever was). So, you know where you are now. And you know where you want to end up - with a completed portfolio, ready for submission before the final deadline of 1 October 2017. Why not take a (parchment) leaf out of Mathew's book and identify the stopping points in between? Just make sure your journey isn't imagined!

Blitz-It Workshop

For those of you who are working towards final submission, don't forget, a Blitz-It workshop will take place at Heritage Quay, Huddersfield, on Monday 26 September, 1pm-4.30pm.

This FREE half-day workshop is for candidates who have been working on their portfolio for several years and who would welcome some extra support to get their portfolio ready for submission before the final submission date for the old-style Registration scheme in October 2017. Mentors of candidates in this position are also welcome.

For more information about the changes to Registration, see the ARA website at www.archives.org.uk/training/registration-scheme.html

To reserve a place for the workshop (max. 12) and receive further location details, or for further details of how to apply for a bursary for travel to the workshop, please contact regschemeevents@archives.org.uk

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 Communication:

regschemecomms@archives.org.uk

Registration Scheme Mentor Queries and Advice:

regschemementors@archives.org.uk

Richard Wragg

Communications Officer,
Registration Sub-committee

“ *Don't forget: Existing candidates have 14 months to submit their portfolio under the existing Registration Scheme.* ”

Collecting matters

RAIL 343 is a series within the records of the pre-nationalisation railway companies held at The National Archives (TNA). It contains information about the management, finances, dealings, contracts, staffing, locomotives, rolling stock and marine activities of the Lancashire and Yorkshire Railway Company (formerly the Manchester and Leeds Railway Company - renamed in 1847 and operating until 1922).

TNA's Discovery <http://discovery.nationalarchives.gov.uk/> indicates that this information is revealed through paper files, registers, deeds, lithographs, plans, drawings and photo albums, and this article describes a recent addition.

This relatively small collection of 78 maps from the Drawing Office attached to the Chief Mechanical Engineer's Office at the Horwich Locomotive Works has a lot to offer beyond the obvious value to those interested in the growth and distribution of this railway company's facilities.

Undoubtedly selected as background spatial record to the company's activities in the period 1883 to 1904, the collection contains Ordnance Survey one-inch Old Series and New Series mapping alongside Geological Survey editions of Ordnance Survey sheets - all of which have their own story to tell.

The collection illustrates the quality of some of the earliest Ordnance Survey (OS) sheets, originally published in 1840-1860 from engravings produced at the two original Ordnance Survey Map Offices - at the Tower of London, superintended by Colonel T F Colby, and in Southampton.

Many are later printings reproduced from electrotypes (a plate duplication process which extended the production life of existing sheets); and many sheets are embossed with 'date of printing' stamps giving the names of the Ordnance Survey's parent body at the time: the Board of Agriculture or the Office of Works.

The collection includes Geological Survey special editions of OS one-inch sheets (often from electrotypes) showing boundaries for bedrock and superficial deposits. As early editions, these are also hand coloured.

The maps in the collection illustrate how the cartographer adapted content and style to the needs of the growing

railway company. Symbols originally only for single tracks were expanded to include double tracks, stations, industrial sidings and mineral lines; font styles indicated company names and station hierarchy.

Selected as a record of the needs of the company drawing office, this collection helps us to understand the influences and demands on both the drawing office staff at the time and the surveyors and cartographers who produced the records.

Eunice Gill

The National Archives

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ARA London Conference 2016

Conference keynotes - will they be challenging you?

Weighing up whether to attend the ARA Annual Conference at Wembley from 31 August to 2 September? You've no doubt seen some of the innovations this year, such as a fully-dedicated **digital archives and preservation stream**, plus the expanded information village, where we will be joined by representatives from **sectoral bodies**; all designed to fit the 'Global Futures' theme, as we face ever-increasing pressures to adapt to new financial and market realities. The Conference committee and its partners have again worked overtime to keep delegate costs as low as possible. Pound for pound (or Euro for Euro), the ARA Conference offers better value than all other comparable bodies in the sector. And we will again be subsidising the headline costs in 2016 through our conference sponsorship programmes.

This year, the Conference organising committee has also shifted the focus of its keynote speaker slots. In 2016 we have invited leaders in the front-line – or at the frontier - of tackling major challenges facing our sector, people whose experience and drive will inspire you and offer practical answers to problems that you may also be grappling with. These will be frank and - very likely - provocative talks. Don't come expecting a string of feel-good clichés or platitudes.

Our keynote speaker on the opening day - 31 August - is **Colin Prescod**. Having worked in archives and heritage for around fifteen years, Colin is currently Chair of the Institute of Race Relations in the UK (www.irr.org.uk/about/management/). He has been involved for a long time with the Huntley Archives project at London Metropolitan Archives (one of LMA's most significant collections from the African-Caribbean community). Colin will explore '**the global in the local**', how the most local or smallest archives have disproportionate emotional impact and power in minority or displaced communities. He will take you out of your comfort zone and expose you to different ways of thinking about your collections and deposits, along with how you **manage diversity and minority outreach**.

On 1 September, our main speaker is **Tina Staples**. Tina is Global Head of Archives at banking giant HSBC Plc (www.hsbc.com/about-hsbc/company-history) and at the forefront of issues affecting archivists and records managers across the

corporate sector, most notably data and digital preservation. She will discuss an issue that cuts across the public, private and voluntary sectors: '**Big Data in a Connected World: Friend or Foe?**' Now fifty years into the so-called Computer Age, we face unprecedented data volumes. We have created more data since 2014 than in all human history up to then. One trillion photographs alone were captured in 2015, with billions shared online. By 2020, 1.7 megabytes of new information will be created every second, for every person alive. Tina will explore if we – as a profession - are even close to keeping pace and our future role now that every global citizen is preserving a mind-boggling range of born-digital records, and disseminating data and assets to ever-growing global audiences. In her view, professional record-keepers are key to meeting the challenge, but we need to persuade senior managers of this and take the lead in shaping a new kind of records and archiving culture.

On 2 September, **Anthea Case**, CBE delivers our final keynote. Since 2005, Anthea has been Principal Adviser to the Arcadia Fund, a UK-based grant-making foundation, which supports endangered nature and culture (www.arcadiahfund.org.uk). Anthea currently chairs Arcadia's International Panel, which advises its Endangered Archive Programme (run by the British Library). From 1995 to 2003, Anthea was CEO of the UK's Heritage Lottery Fund and National Heritage Memorial Fund and, until 2010, Chair of the Heritage Alliance. She currently serves on the boards of a number of arts and heritage organisations. As well as updating us on **the latest global view on grant-giving**, Anthea will focus on front-line challenges facing the preservation and conservation community, notably the future of endangered cultural knowledge in non-western countries. As many members think about (or re-evaluate) their organisations' strategy for engaging with funding bodies, this is an opportunity to hear (and learn) from one of the leading thinkers and practitioners.

Don't delay, sign up now at:
www.archives.org.uk/ara-in-action/the-ara-conference.html

John Chambers
CEO, ARA

ARA app – a new addition to the family

As many members will know, ARA has launched an app for members. The app can be downloaded easily and works on Android and Apple devices as well as on Kindle Fire tablets.

We envisage that the app will soon become your main gateway to everything on the ARA website, giving you greater flexibility of access, so that you are not tied to a desktop or laptop. Initially, it will just contain major communications. Over time, more content will be added. Eventually, the app will develop into a mobile hub for members to access information and, hopefully, audio/video content and webinars. Our goal is to improve member experiences and deliver added value, including in terms of the immediacy and flexibility with which members can receive and share information.

What's on the app right now?

- ARC magazine
- ARC recruitment
- ARA today
- News from the website
- Conference details and handbook.

Why do we need an app?

There are a few good reasons why we need the app.

Firstly, like any membership organisation and professional body, we need to keep abreast of technology and enhance our offering to members. Mobile apps are also now commonplace, with many people now using them on their smart phones; so having an app is just part of the 'new-normal'. So we decided to do that alongside developing the app, which will bring resources like ARC Magazine, section news and other items to your

smartphone and (thereby) closer to your fingertips, as well as helping you share more information, more quickly, with each other.

Secondly, the app means better value for money. Putting more information into digital and reducing our print costs enables us to redirect resources to front-line priorities and keep your membership subscriptions as low as possible.

Additional benefits

The launch app is just the first step. Once we've got the basics right, the technology will allow incremental developments and benefits.

What's being considered for future development?

- An easy-to-use facility to renew your membership and update your contact details. This is due in 2017.
- A simple link to finding and booking training, and development opportunities – via the website.
- Recruitment opportunities – through job adverts and early notification for some interesting vacancies.
- Webinars and more audio/video content going forward.

We know that many members will choose not to use the app. That's fine: you'll still be able to access ARA publications and services as you do now.

Operating systems

The ARA app is available for three types of devices:

1. iOS – that's Apple devices, such as the iPhone and iPad. [Must be version iOS version 7 or above.]



2. Android – the Google operating system that runs just about every other smart phone and tablet. [Android software needs to be version 4.0.3 or above.] There's a huge range of Android-compatible products available, with phones and tablets starting from less than £50.
3. Kindle Fire – uses a custom version of the Android system.

How to download

If you are familiar with downloading apps, then the ARA app will be easy to find and install – go to the Google Play Store, Apple App Store or Amazon (for Kindle Fire) and search for "Archives and Records". A more detailed, step-by-step guide for the relatively (or totally) uninitiated is available via the Publications page on the ARA website.

You'll need your existing ARA website user name and password to log in to the app. If you have forgotten one or both, or have never had a user name and password, you'll need to reset/apply via the ARA website.

We will also ask members to revalidate their app details every three months – as a basic security precaution.

The benefits

Members that download the app will benefit from (or contribute to) greater:

- Efficiency – faster communication; you'll get (and be able to share) information more quickly.
- Mobility – information – eg, on job opportunities - will reach your device wherever it is (and you are).
- Convenience – you can keep in touch wherever and whenever it suits you, ie wherever there's a mobile connection.
- Web-enabled access – when we publish new documents and information with the app, it can be web enabled, with links taking you straight to the website or hyperlink connection being referenced.
- Engagement - the app enables ARA to better engage with members, and enables members to better engage with each other.
- Value for Money – the app helps us reduce publication printing costs and offers another platform for possible advertisers: all this helps us redirect resources to front-line priorities and keep ARA membership subscriptions as low as possible.
- A better environment - by reducing the amount we print, we use less paper and materials associated with packaging and distribution, and emit fewer greenhouse gases.
- Professional development - we hope that the app will open up new opportunities to hold webinars and other video/audio content.
- Things we haven't thought of yet! - we'll welcome members' ideas on how the app can grow and develop in the coming years.

We need your feedback

We'd love to hear what you think, so please send us through your ideas on how we can improve the app, make it more user-friendly or develop new services. We might not be able to do everything at once, but we'll want to do as much as we can as often as we can. Please send your feedback to app@archives.org.uk

John Chambers

CEO, ARA

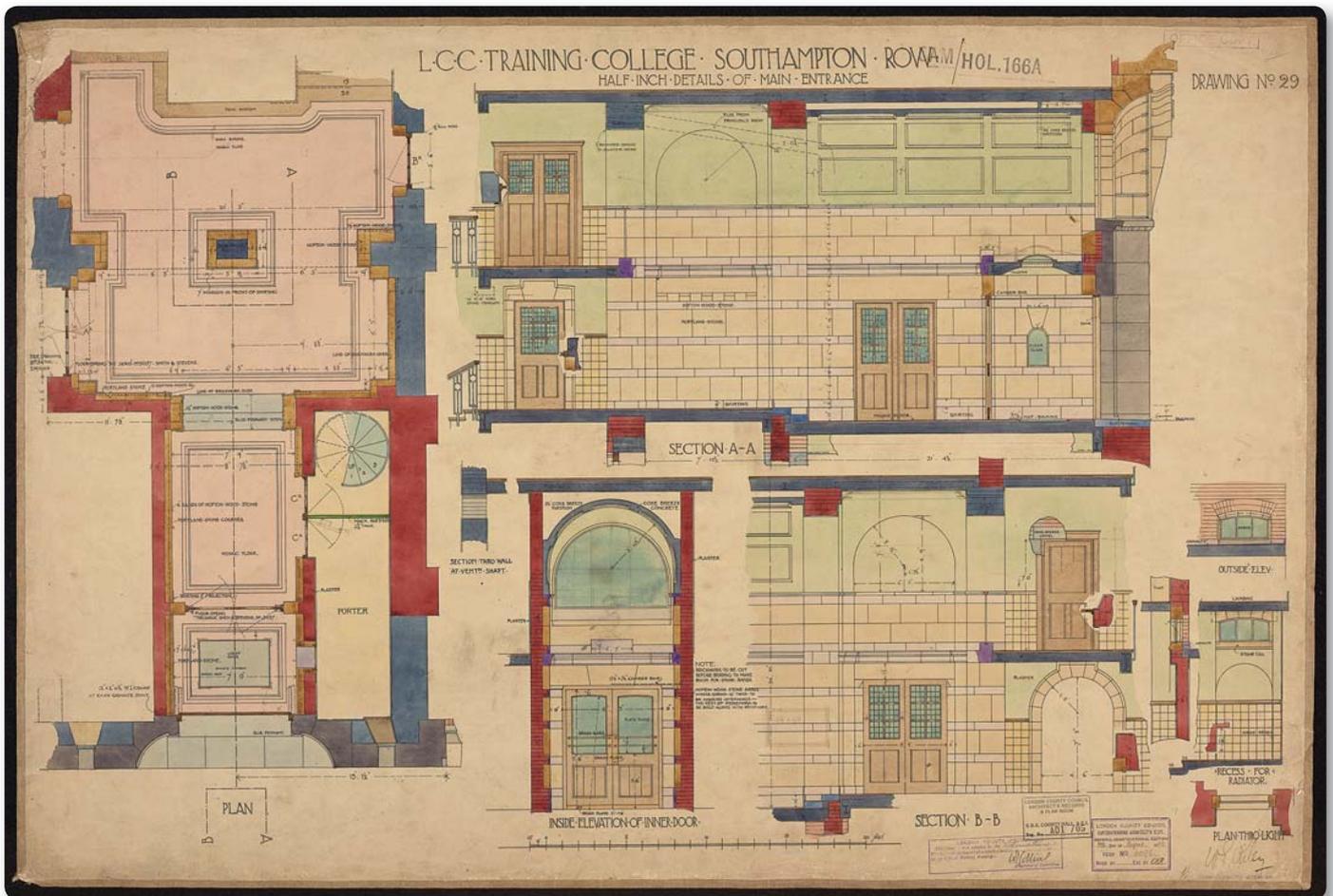
Institutional memory project

For the past nine months, the University of the Arts London's (UAL) Archives and Special Collections Centre has run an 'Institutional Memory Project'. This was set up to survey, collect and capture UAL's institutional memory – that is, the stories, facts, experiences, knowledge and concepts that have informed the history of the institution throughout its formation and development.

This is the first time that there has been a concerted effort to bring together and continue collecting an 'Institutional Archive'. UAL is made up of six world-leading Colleges: Camberwell College of Arts, Central Saint Martins, Chelsea College of Arts, London College of Communication, London College of Fashion and Wimbledon College of Arts. Each individual College archive holds material relating to the University, or its previous incarnation, The London Institute, but it had not previously been collected in a systematic way.

Much of these collections comprise records created as part of the daily business of the University. These range from the minutes of committee meetings; policies and reports; student work and academic research; exhibition ephemera; photographs





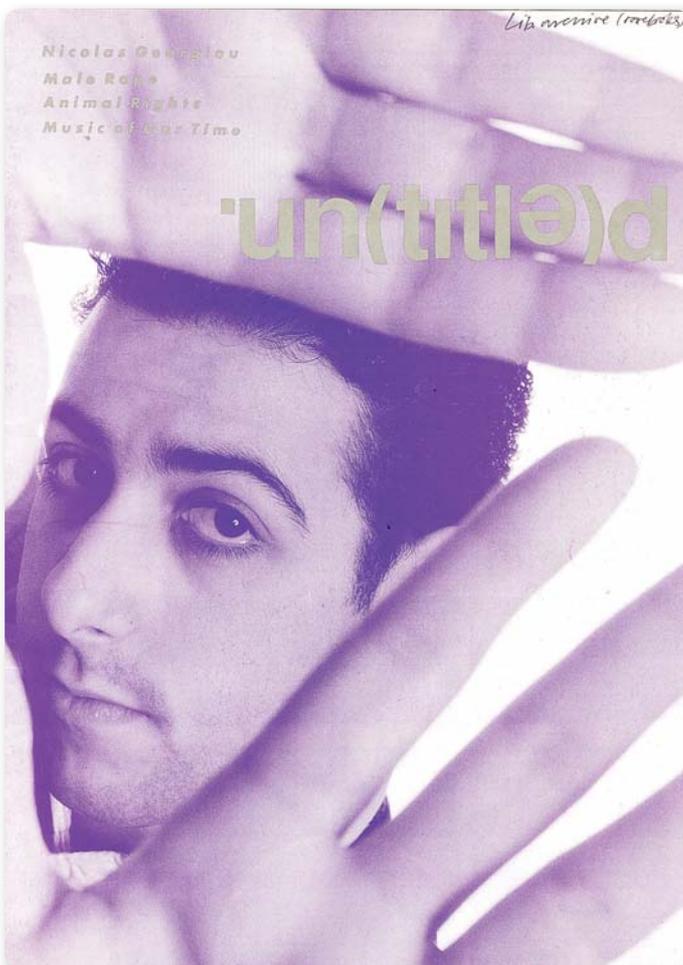
Sample estate plan. University of the Arts London.

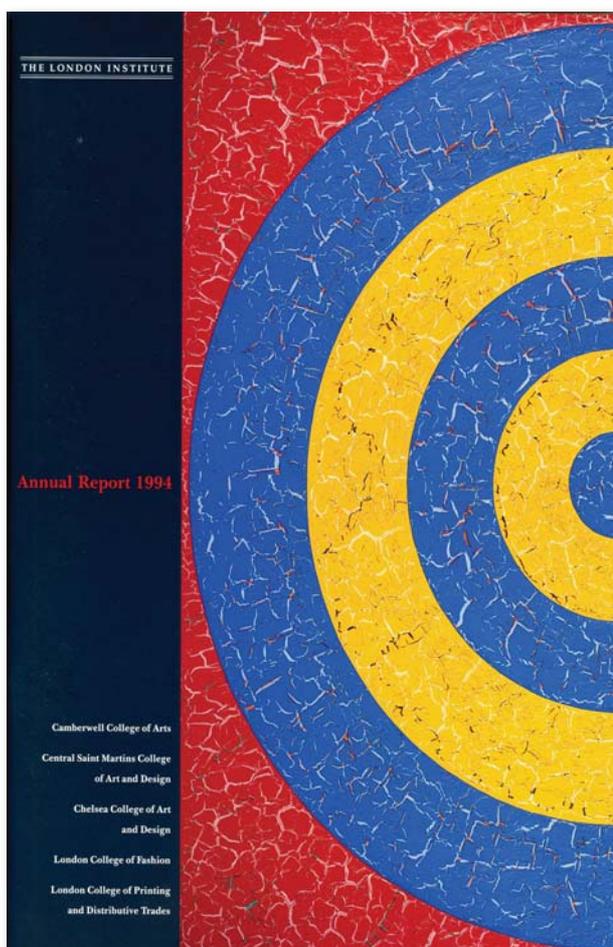
of college life; and magazines, handbooks and prospectuses published by the colleges.

As well as physical records, we also want to document the memories of the University's stakeholders – whether key decision-makers, academic and operational staff, students or alumni. We have set up an oral history programme to capture these memories for the benefit of future generations of researchers.

One of my key aims for the project was to create a Collection Policy to determine both what gaps need to be filled within the current collections, and what 'current' records should be transferred to the archive on a regular basis. We've already started to take in material, including examples of student coursework donated by alumni and administrative records that have spent many years in an attic or basement! I've worked closely with the University's records management team to ensure this policy matches up seamlessly with newly-developed retention schedules.

London Institute student magazine. University of the Arts London.





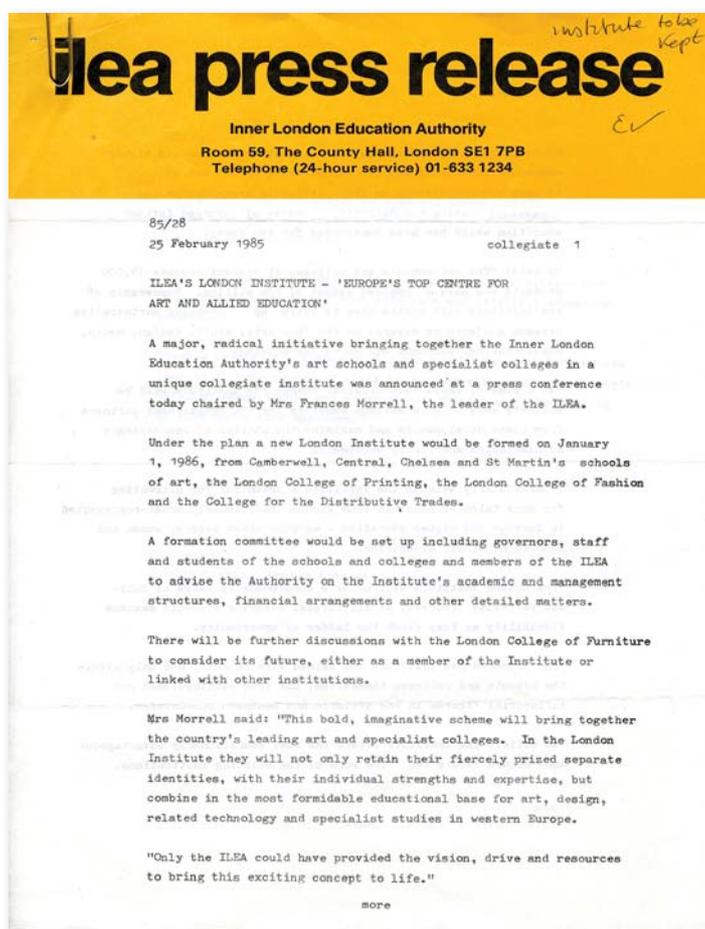
London Institute annual report. University of the Arts London.



Class of 86 Exhibition Ephemera. University of the Arts London.

As Project Officer my job is to maintain the momentum in each separate strand of the Project – whether that be surveying collections or records, researching institutional history, or liaising with oral historians and information specialists. I have visited each College's archive or special collection repository to survey the collections, as well as interviewing the administrators of each college to get a sense of the functions performed by their departments and the records these functions create. I've used this information to draft a catalogue for the 'Institutional Archive' which we can then use to catalogue the collections to archival standards. This will make these fantastic resources open to access by researchers.

In the course of my work I have come across many exciting finds, including a huge collection of estate plans for the University's property holdings, past and present; a selection of these will be digitised and made public on the University's website. There are also fascinating records of committees involved in the formation of the University; fine examples of student artwork and VHS prospectuses from the



ILEA press release. University of the Arts London.

“This is the first time that there has been a concerted effort to bring together and continue collecting an ‘Institutional Archive.’”

1980s showing just how long the University has been a hub of creativity.

Ultimately we are developing a section of the University website that will be devoted to the institution’s history. Content from the archive collections will be used to inform and illustrate a timeline of key events from the University’s lifespan. The oral history interviews will also be edited to provide snapshots of their subjects’ time and work here.

We are hoping that the Institutional Memory Project will soon become ‘business as usual’, necessitating the regular transfer of records from University departments into the archive, where it will be managed and preserved via a digital asset management system. This will ensure the Institutional Archive grows and develops strategically, and means that in future it will be much easier to find out about the fascinating history of this vibrant and innovative institution.

Robin Sampson

University of the Arts London

Heritage Quay receives Accredited Archive Service distinction

Leading figures from the National Archives came to the University of Huddersfield in June 2016 to bestow one of the most sought-after awards in the sector.

The University of Huddersfield is the home of Heritage Quay, a £1.6 million, technologically-advanced archives centre that is highly accessible to the general public and specialist researchers alike. It was announced earlier this year that after an exhaustive application and validation process, the service had been granted Accredited Archive Service status. The award has now formally been made at a ceremony attended by Caroline Ottaway-Searle, who is Director of Public Engagement at The National Archives, and Melinda Haunton, their Programme Manager for Accreditation. Members of the Heritage Quay team were present to receive the award, alongside University of Huddersfield Archivist and Records Manager Sarah Wickham, Director of Computing and Library Services Sue White and Deputy Vice-Chancellor Professor Tim Thornton.

The nine-strong team at Heritage Quay worked on the substantial submission that was required to apply for accreditation. It appraised factors such as repository standards, the range of public services offered, the policies and procedures in place for managing and cataloguing collections, and the outreach activities taking place amongst a wide range of audiences.

Out of some 2000 archives in the UK, Accredited status has so far been awarded to 45. The University of Huddersfield joins a list that includes the National Archives themselves, plus London Metropolitan Archives, Lancashire Archives, the National Records



Heritage Quay award presentation. The University of Huddersfield.

of Scotland, the Churchill Archives Centre and the National Library of Wales.

When it was announced that Heritage Quay had joined the list, the Accreditation Panel cited “the recent years of hugely impressive development to this archive service, and the overall uplifting and positive impression of the service in this application”. It added that “outputs of recent years included a very sound policy basis for the service to develop in future, in addition to the significant achievements supported by a major grant award”.

Archivist and Records Manager Sarah Wickham has said that Accreditation:

“has been a considerable achievement by all of the staff working in Heritage Quay. It recognises the high-quality work we do. We are a relatively new team, so to achieve this endorsement in such a short space of time is absolutely fantastic.”

Accredited Archive service logo. The University of Huddersfield.

Heritage Quay was opened in 2014 by Gary Verity, Chair of the Heritage Lottery Fund (HLF), Yorkshire and the Humber, after the University was awarded almost £1.6 million from the HLF to develop a new archives centre. It is now regarded as one of the most technologically-advanced archives in the UK, featuring a high-tech Exploration Space that enables visitors to sample archival material via touch screens and gesture technology. It mounts regular exhibitions and special events that have included lectures, concerts and theatrical performances plus public sessions such as a popular course on the history of brass bands in the Pennines. Heritage Quay has won many awards for its work including a Guardian Higher Education ‘Inspiring Building’ award, and a special commendation in the Royal Historical Society’s inaugural Public History Prize.

University of Huddersfield

Heritage Quay’s Sarah Wickham (right) receiving the accreditation certificate from Caroline Ottaway-Searle. The University of Huddersfield.



Welcome to the maps focused issue

Colleagues have shared their experiences of coping with the practicalities, challenges and joys of working with maps in a range of settings. Innovative ways of harnessing digitised mapping systems are discussed, to increase access to records and to present complementary types of record to wider audiences. So too are the practicalities of working with legacy storage and retrieval systems for maps and adapting these – incrementally or through ‘big bang’ events. The need for critical thinking about maps is addressed – in relation to digital preservation and by inference to all other challenges facing the archives profession and wider sector.

I thank all contributors to this maps issue, who have been enthusiastic about sharing their knowledge and experience. I have been privileged to glimpse some of the ‘back stories’ for these articles and I am heartened by the dedication, resilience, enthusiasm, and innovation of colleagues working in a range of institutions under challenging and fast-changing circumstances.

The practicalities of co-ordinating the map content of this issue have also highlighted to me the work of the ARC editor. I am so grateful to Ceri Forster for encouraging this issue and for her calm, supportive approach. I now understand more about the skill of the ARC editors in nurturing new contributors, nudging experienced contributors and never shouting! Thank you Ceri.

Jim Ranahan

Mapping locations: the Birmingham experience

The extensive map collections at the Library of Birmingham have developed over many decades. Following the move from Central Library, the conditions in which we store them have significantly changed and, to some extent, so too have the tools we use to locate them.

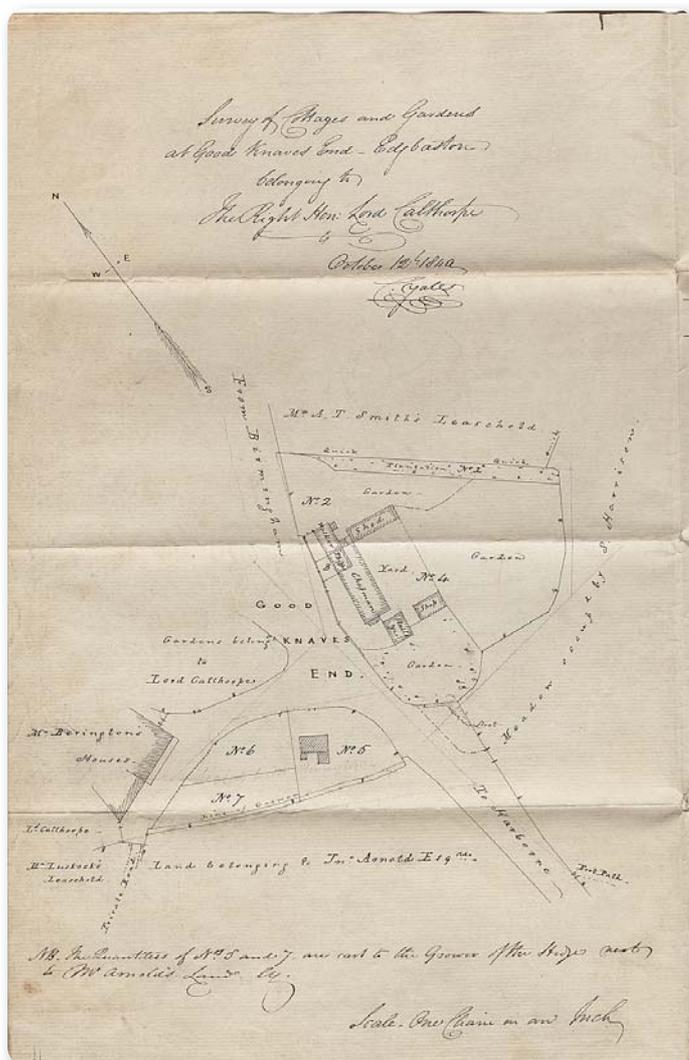
The library service established a simple approach to recording new accessions. It gave each item a new consecutive number from a single sequence, regardless of whether it was a reference book, archival document or a map.

Retrieving many of these items (if not destined to have a Dewey number as part of the book stock) relied on the location within the building. Maps went into a numbered map drawer which was carefully recorded in a manuscript location book. Any changes were subsequently recorded on a change of location card.

Location information that relied on a building soon to be vacated needed to be addressed. The cabinets, layout and order of maps in our ‘map stack’ was distinct and had been unchanged for years, but how would this translate

Number	660176 A-D		A-D with archives			
Old location		New location	MAP RACK D9-10			
Author	FOWLER & SON		660176 A-D Archives			
Title	Tithe map of the parish of Yardley, 1860.					
Alterations done	Stock Card	CS Name Catal.	Shelf Catal.	General Name Catal.	Dept. Name Catal.	Dept. Class Catal.
P.25115 B2 E		2	5	1	3	4

Change of location card used by Archives & Collections to locate new reference numbers. Of most use for our local studies collections but also used for maps. Courtesy: Library of Birmingham



MS 2126/ODS/170 – A survey by C. Yates of cottages and gardens at Good Knaves End [later Westbourne and Harborne Roads], Edgbaston belonging to Calthorpe. Courtesy: Calthorpe Estates.



MS 917_110 – Map of Hotckin Estates in Jamaica dated 27 June 1737. This map was used in an Archives Skills workshop to highlight the different media of archives. Courtesy: Lord Norton

to a new building where all the shelves look the same? In the months and even years prior to the move, our conservation team repackaged and boxed our maps and plans, affording them safe passage to our new storage areas. Our map librarian worked hard to document the collections that had no presence in electronic format of any kind.

CALM had been in use for a few years before the move across to the Library of Birmingham, and contained a significant amount of location data for our maps. As part of a wider strategy, a collection level entry was created on CALM for every archival collection, and in so doing, allowed us to record accurate location information electronically. It became standard practice to do this at collection level due to the varied nature of our collections.

It was often not physically possible to store collections together but the flexibility of using the location information field in CALM allows us to maintain their

intellectual structure. One such example is the collection of papers of Richard Fowler and Sons, surveyors and estate agents of Birmingham. Also known as the Jewel Baillie Collection, the maps and plans were deposited in the 1920s before further significant deposits were made in the 1960s. The collection is an interesting mix of folded maps and plans, arranged in bundles in standard archival boxes, with oversized and fragile maps sleeved and stored flat. The use of CALM means that we can store the flat plans safely on a different floor, while retaining the integrity of the collection and detailed location information.

Unsurprisingly, not all maps have a presence on CALM. When a request was made to see a tithe map of Yardley, the only detail we had to go on was the reference 660176A-D and the location as being ‘with archives’ according to the change of location cards. On arriving at the Library of Birmingham, a shelf survey was carried out and it was through using this survey that we located the maps, happily residing in their boxes with only the

6-figure accession number on the packaging to identify them. The maps are now recorded on CALM with their location, and this also allows us to record details of their physical condition, something which was not easy to do previously (although DO NOT SERVE on the outside of a map is a giveaway!).

We rely heavily on CALM for locations in the Library of Birmingham, more so than at Central Library, but given the extent of our collections and the different record keeping practices employed over the years, we cannot be solely dependent on it. Just as we rely on our location books and change of location cards to find that crucial clue to help locate 6-figure accession references, we also rely on the Central Library locations. The importance of having kept what might seem to some as now out-dated location information on our cataloguing system has allowed us to track items that may have slipped through the electronic documentation net. Indeed, still in regular use today is our card index to the map collections, often a first port of call. Just because the old location no longer exists, it doesn't mean that you can't still find valuable clues and a trail to the new location.

So why go to so much trouble? If maps are proving elusive in our stores, why spend so much time and effort to locate them? In the absence of written documentation, maps can provide that missing piece of evidence. A recent visitor to our searchroom using records of the Calthorpe Estate was able to find the only document known that indicates the provenance of cottages in Good Knaves End in Edgbaston. At a recent Archives Skills workshop, an 18th century map allowed us to demonstrate not only the Hotchkin Estates in Jamaica, but also how far reaching archives can be and what would be considered 'archival'. The information recorded can give vital clues as to the nature of a business, extent of a family's wealth, their social standing. Not forgetting its importance as a physical item. The contrast between a map in excellent condition which has survived for over 250 years laid next to a floppy disk that has become obsolete after only 25 years reveals the importance of using the right media for recording community histories.

Maps are a truly fascinating resource. A robust system of documentation can allow their careful preservation physically separate to the collection to which they relate, whilst retaining their provenance. More importantly, this allows them to be accessible which is, after all, one of the most valuable services we can provide.

Nicola Crews

Library of Birmingham



Floor six – Our new archive storage areas in the Library of Birmingham, home to our maps and plans. Courtesy: Library of Birmingham.



MAP/329025 A plan of Sutton Coldfield drawn up for a public meeting called by the local inhabitants regarding the lighting. The 6-figure number and map drawer are written on the front of the plan. Courtesy: Library of Birmingham.

Maps and digital preservation

In the digital age, maps and mapping data have become complex and powerful tools which can interact with other types of data to provide ever more sophisticated ways of using and representing data.

Many people's regular interaction with maps is now digital - be it the world of Google maps, sat navs, route planners, or downloadable leaflets to guide us round and through places. Even out in the wilds we can choose to download and customize our maps which will guide us over mountains and through forests, around hills and across rivers. The benefits to having them digitised are clear - it means they can be personalised, have images and links embedded and be in used in fantastically interactive ways, ways in which previously we have experienced our maps as flatter, two dimensional documents.

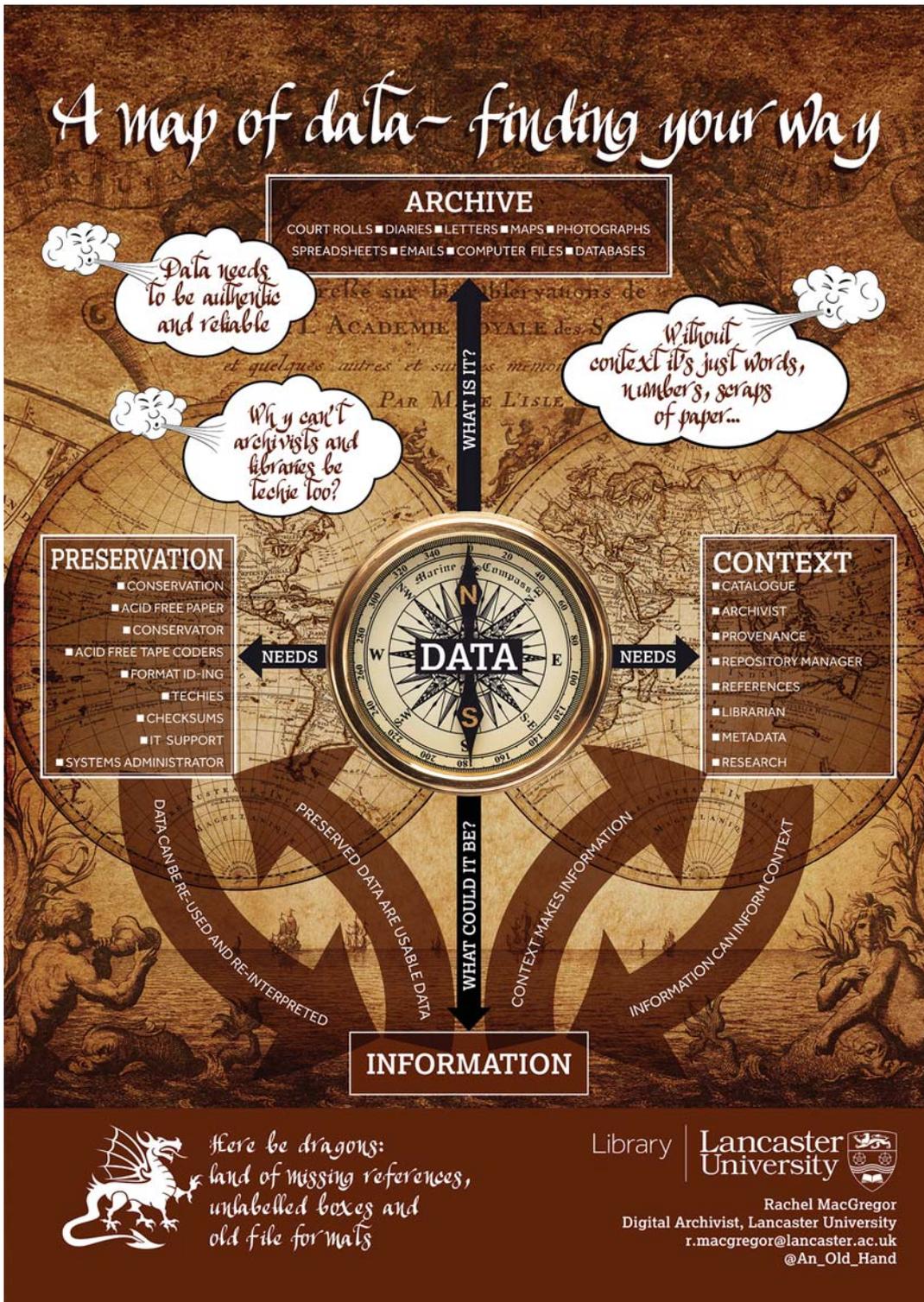
This wonderful fluid, interactive and adaptable world makes for a rich and powerful body of data which can be used by the rambler, the tourist or the scientist to unlock a huge potential for analysis and understanding. The digitisation of older map material means that there is all sorts of potential to overlay and integrate old and new map information as well as enabling preservation of and access to fragile and complex formats.

For the archivist, the preservation of physical map formats requires all the traditional skills which accompany the management of documents, along with additional issues around format, provenance, representation, context and so on, which are especially problematic for the curators of maps. For the digital archivist, the care of complex digital objects from which many digital maps are constituted is even more of a headache.

Some of the issues around ensuring the long-term preservation of digital formats are directly parallel to

those in the physical world. The format of the map is important. Just as highly acidic paper is harder to preserve than stable parchment, so a tried and trusted digital format is more likely to remain accessible and readable than a little used and poorly documented one. A non-proprietary format (such as a PDF file or a JPEG) is likely to be easier to manage in the long term than the proprietary, especially if the format is only used by one company and possibly for a relatively short period of time. The problem for digital archivists is that they usually have little say over format and the particular problem in looking after digital maps, and especially geo-spatial data, is that they invariably use proprietary formats which are sometimes very specific to a particular piece of software. The less well used the software, the poorer the documentation is likely to be, and the more problems are likely to come about later when trying to access them.

However, obsolescence is not the biggest issue facing the digital archivist. The biggest problem is capturing both the material and the context in the first place. Again this is not unfamiliar to the archivist of traditional media. After all, maps can only be preserved and made accessible if they are retained in the first place, with their provenance and context intact. It is all too easy for digital files to become corrupted or deleted, either accidentally or on purpose. Damage can be repaired and formats identified but a deleted file is gone for good. Also without context to make sense of the digital files they rapidly become meaningless binary. In this sense they are far more fragile than their two dimensional counterparts, as the physical nature of maps, plans and other items mean they retain their shape, their form and their context far more easily than a series of digital files. These can exist in more than one place at once and can also be housed on storage which can be physically moved and is not necessarily in the control of the owner or creator of the material.



“We also need to consider the way in which we capture the ‘experience’ of using a map - so the ‘look and feel’ of the map not just the information it captures.”

A map of data. Copyright Lancaster University

The best thing for digital formats is to ensure they are captured as soon as possible, allowing the archivist to document them in such a way that they can be protected from corruption or obsolescence. In fact most of the work of preserving files comes not from the technical demands of preventing these threats but in having the structure in place to capture the material in the first place, and then having the administrative functions and workflows to ensure that regular

checks are made. This is the equivalent of checking temperature and humidity in the stores, but in the case of the digital file requires more direct intervention to ensure ongoing access. This is because the external environment, i.e. the physical world in which we operate, is itself rapidly changing, and we have to intervene to make sure the old digital formats will still be accessible no matter how many technology shifts have taken place. Typically the approach to this will

include keeping a ‘technology watch’ and checking for changes in software and then migrating files to new platforms to ensure they are still accessible. In all cases the original format is still kept as the verifiable authentic true copy.

So far we have concerned ourselves with the preservation of data - the raw materials which make up the map or database. However the map - with all its interactive and personalised enhancements - is far more complex. Most geo-spatial data files will be multi layered with complex interactions between the different types of data from which they are constituted. We also need to consider the way in which we capture the ‘experience’ of using a map - so the ‘look and feel’ of the map not just the information it captures. It is the difference between preserving the transcript of a recorded interview and listening to the voice of the interviewee. The ‘information’ may have been captured but the nuance and some degree of the meaning will be lost. The ‘migration’ approach does not work in this case - by altering the medium these nuances are lost. In these situations the strategy of emulation is adopted so that the original environment can be recreated. This means that we can aim to capture the experience of the person using the map or database as it was at the time - be it with clunky graphics, outmoded fonts and ‘poor quality’ images (by current standards). Philosophically however this approach can be problematic - what exactly is the authentic experience? What if the emulation of the original only part captures the original experience? Are we not better to abandon the attempt altogether?

As with all archival endeavour, a degree of pragmatism needs to be exercised and a full and transparent documentation of all work undertaken needs to be completed. And - it goes without saying - keeping the original file as a reference point. There was a time when thinking was divided as to whether migration or emulation was the best approach but almost certainly a combination of both affords the most robust and reliable approach.

Digital preservation is overall a collaborative effort - no single archivist is going to solve it on their own. Because the digital landscape is constantly changing an iterative approach is required, meaning that the task will never be ‘finished’. But by working together we can develop solutions which are scalable



Rachel MacGregor sheds light on the matter. Copyright Rachel MacGregor

and adaptable to all levels of resource. We need to advocate so that formats and files are captured before they are lost and share our experiences and knowledge so that we can have access to as much information about them as possible.

We want to be able to preserve the maps which are used and created now so that future generations can understand and access not only the information which was created and mapped but also understand how they were used. Together we can work towards building the environment we need to help preserve our digital present and future.

Rachel MacGrgeor
Lancaster University

Update from The National Archives Map Team

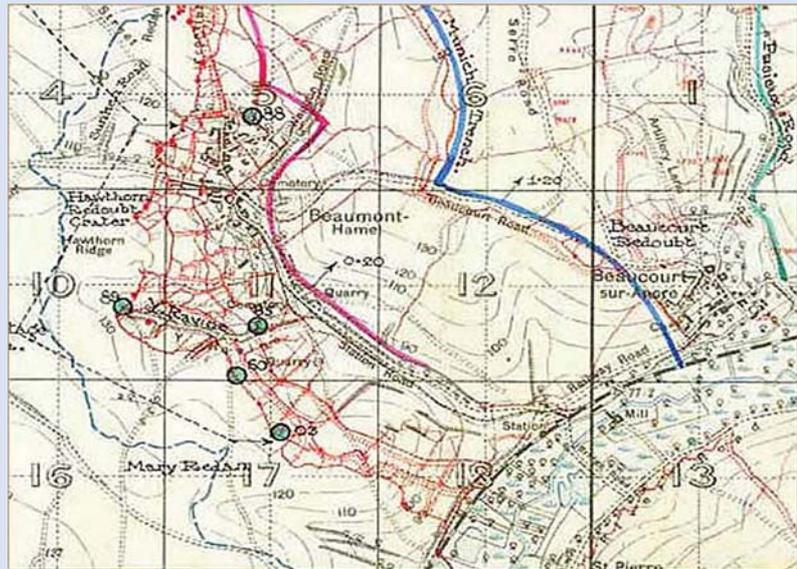
There are millions of maps at The National Archives (TNA) dating from the 14th century and showing places in the British Isles and all round the globe. Many maps are in specific map series, which were originally in the map libraries of the War Office and Foreign Office (now Foreign and Commonwealth Office).

There is progress with a major legacy data project to add more descriptions of maps found within documents, such as those in First World War diaries, and within for instance Colonial Office correspondence. Map web pages outline the main areas of the holdings, and give links to detailed research guides on main map areas with an updated sea charts guide imminent (www.nationalarchives.gov.uk/maps).

Editorial work is proceeding well with a project to enhance over 1,000 online descriptions of Enclosure maps, made under the 1845 to 1899 Enclosure Acts, held in MAF 1. The project will include other maps held with enrolled copies of the award. This enhancement has been made possible thanks to data kindly given by Professor Roger Kain and Dr Richard Oliver from their Exeter University project.

Blogs on map subjects continue to be added to the pages at <http://blog.nationalarchives.gov.uk>. Recent blogs have explored the first night of the London Blitz, illustrated by documents from the archive and information from the Bomb Sight website accessible at www.bombsight.org; and the bombing of Coventry in the Second World War, detailing the raid through Home Office records and the later rebuilding of the city, including the cathedral.

The map team also has a regular slot in our friends magazine, MagNA, with a circulation of about 1,000



Detail from a trench map of the first day of the Battle of the Somme - Catalogue reference WO 158/327 (Crown Copyright)

and two issues a year, to highlight maps in our holdings. Recent articles have covered the voyages of Captain Cook, the Jacobite defeat at the Battle of Culloden, a 16th century map of Ugborough in Devon, and a sea chart of northern Scandinavia featuring a figure that may be one of the earliest depictions of Father Christmas. Outside The National Archives, the team has been working on other publications. Emma has recently published a book titled *Somerset Mapped: Cartography in the County through the Centuries*, co-authored with Dr Adrian Webb, which explores the history of the county through maps.

A programme of training sessions for new reader advisers at The National Archives is proving popular, with examples of documents, on the most frequently requested types of maps in the reading rooms. So far there have been sessions on tithe maps, Valuation Office maps, the National Farm Survey during the Second World War, military maps and sea charts, with more to come over the next few months.

The map team are also responsible for architectural drawings held at TNA, and recently Rose gave a paper on 'The Official Architect' at the RIBA for the annual symposium of the Society of Architectural Historians of Great Britain. She highlighted some lesser known items of interest, from a virtually unknown 17th century view of Hampton Court, to Decimus Burton's house for the quagga (now-extinct stripeless zebra) in Regent's Park zoo, and a certain blue police box design by the Metropolitan Police Chief Architect.

Rose Mitchell and Emma Down

The National Archives

Know Your Place expansion – from Bristol to the West of England

Know Your Place



West of England

KYP Logo. Know Your Place West of England

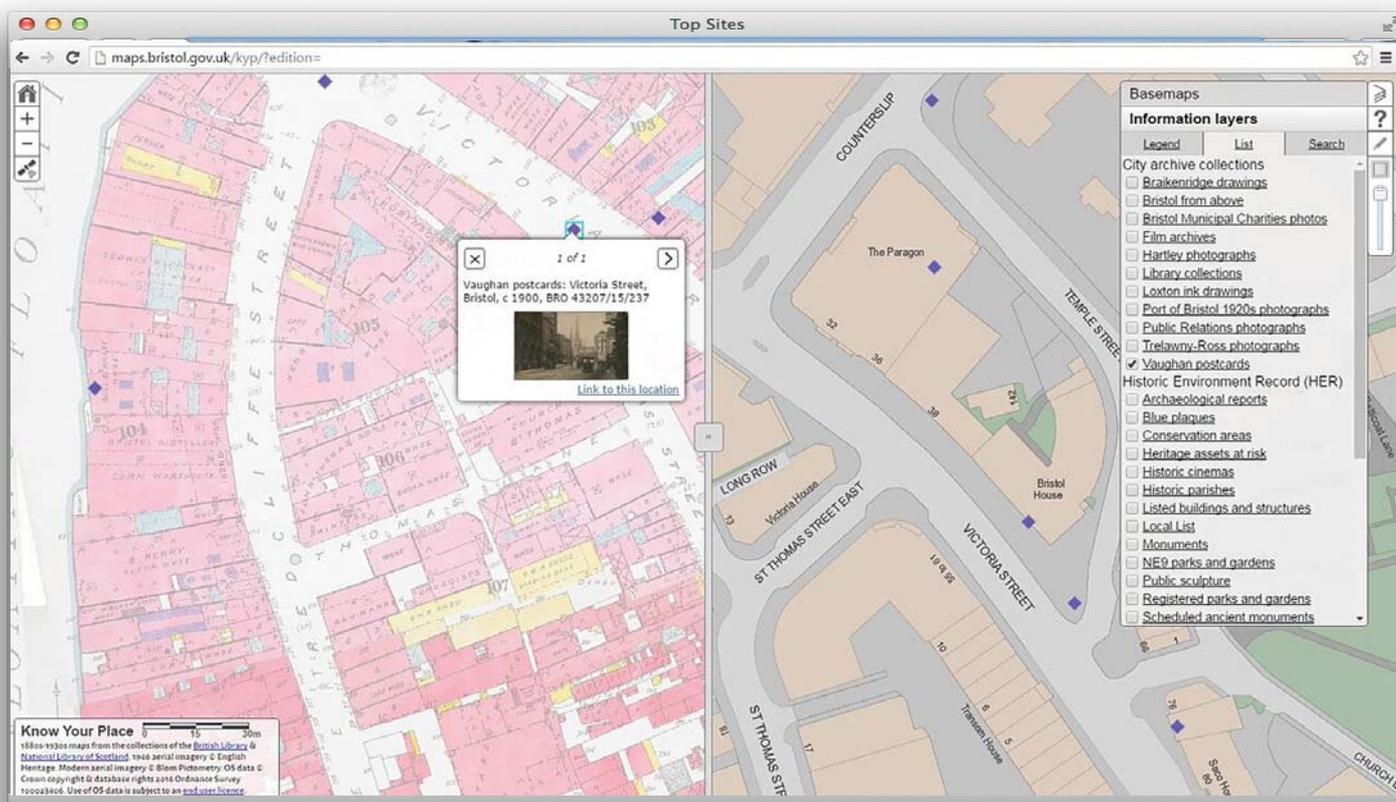
contributions to the site, building a rich and diverse community map of local heritage for everyone.

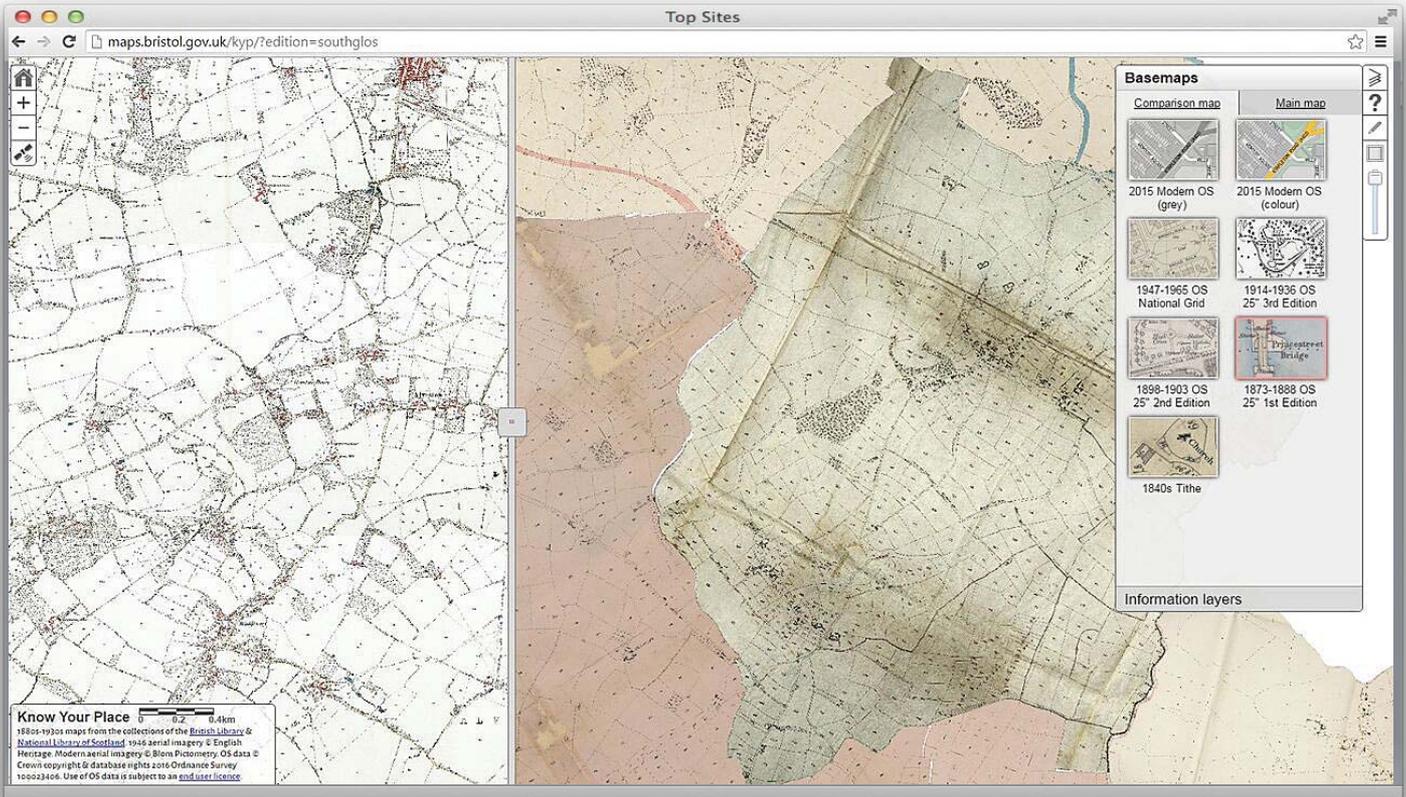
Know Your Place was born out of partnership between Bristol’s Historical Environment Record, Bristol Record Office and the city council’s Geographic Information Systems (GIS) team, with funding from English Heritage. The Bristol Know Your Place website was launched in 2011 and over the last five years has grown steadily with hundreds of community contributions.

Work is now underway to expand this resource to the neighbouring unitary authorities and counties in the west of England. In 2015, a joint initiative between Bristol City

Know Your Place is an ambitious digital mapping project providing unprecedented online access to heritage data and archival material. The interface holds digitised historical maps, photographs, antiquarian drawings, plans, images of objects, archive films and oral history recordings all associated with particular places, as well as Historic Environment Record data (i.e. Conservation Areas, Listed Buildings, archaeological survey sites etc.). Users are able to upload their own

Know Your Place Bristol. Users can select which maps to compare and what point data to display. Screen shot showing the modern Ordnance Survey mapping and Goad Fire Insurance plans, with the popular Vaughan Postcards layer selected.





Know Your Place South Gloucestershire. Screen shot showing the Ordnance Survey 25" 1st Edition mapping and tithe map layers selected. The tithe map layer is composed of a jigsaw puzzle of individual cropped maps.

Council and South Gloucestershire Council was awarded £379,800 by the Heritage Lottery Fund to extend the project to South Gloucestershire, Gloucestershire, Wiltshire, Somerset, North Somerset and Bath, and North East Somerset. The project, which runs until March 2017, has also received generous match-funding and in-kind support from local authorities and heritage groups across the region.

The British Library is a key partner in the project, supplying digitised and georectified Ordnance Survey mapping (25" series, National Grid sheet series and the 1:500 town plans) and Goad Fire Insurance plans. Archivists at Gloucestershire Archives, Wiltshire and Swindon Archives, Somerset Archives, Wells City Archive, South Somerset Community and Heritage Access Centre, and Bath Record Office have selected maps within their collections to be added to the site. These comprise the most commonly used series – tithe and enclosure – alongside particular city and estate plans.

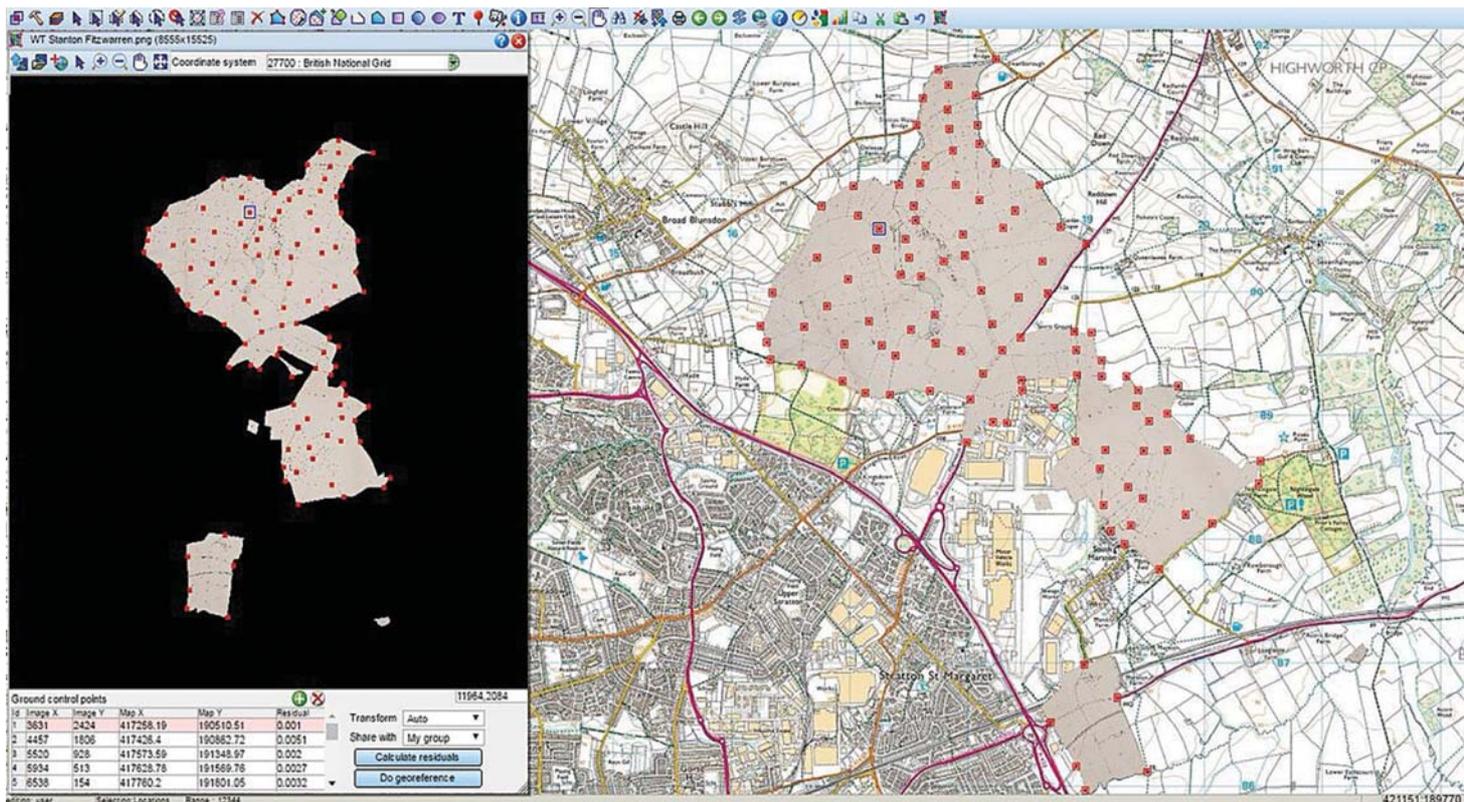
Following conservation work, these maps were digitised by ICAM Archive Services in 2015. Over 1,500 maps, many of which comprise several individual sheets, were scanned to high resolution TIFF images and these are

now being prepared for inclusion onto the sites. The digital files are cropped and georeferenced by Know Your Place volunteers, using open source and bespoke software on their own computers. The georeferencing software has been developed especially for the project and volunteers have been closely involved in this process to, hopefully, make the interface as user-friendly as possible. Over 70 volunteers were recruited from November 2015 to March 2016, and as of June 2016 have contributed over 2000 hours of work.

Once the map images have been prepared, the individual map 'jigsaw pieces' are assembled into layers, cached, and added to the relevant county's Know Your Place website.

The project is supported by the Historic Environment Record teams in each county or unitary authority and their data is being assimilated into the sites via a web feature service or regular exports. Museums, libraries, heritage groups and archives within the region have been invited to select digitised collections to add to the site as point data.

Aside from the development of the mapping websites, the project is also charged with delivering a range



The cropped 1845 tithe map for Stanton Fitzwarren, Wiltshire (Wiltshire and Swindon Archives T/A Stanton Fitzwarren) is georeferenced using the HEROS platform modified especially for the project using the GDAL georeferencer plug-in.

“*Aside from the development of the mapping websites, the project is also charged with delivering a range of heritage learning activities including talks and presentations and school resource packs.*”

of heritage learning activities including talks and presentations and school resource packs. A touring exhibition will visit venues – ranging from libraries and heritage sites to shopping centres and sports centres – throughout the region in late 2016 and early 2017.

A project of this scale, covering such a large area and involving many partners, has not been without its challenges. The work is more than simply a scaling-up of the Bristol project; it has necessitated devising collaborative agreements between local authorities and commitment from key members of staff for maintenance and moderation of the sites. Robust workflows have

been developed to deal with the transferral and manipulation of gigabytes’ worth of data by a large number of dispersed volunteers. Over time, as the Know Your Place websites begin to take shape and more collections are added, they will become as rich and rewarding a destination as the Bristol site has grown to be. Perhaps Know Your Place will continue to expand, from the west of England to the rest of England?

If you would like further information about the project please email kypwestofengland@southglos.gov.uk or visit the project website www.kypwest.org.uk where you can find more detailed blog posts about the process of building the Know Your Place websites and, of course, links to the map websites themselves.

Felicia Davies

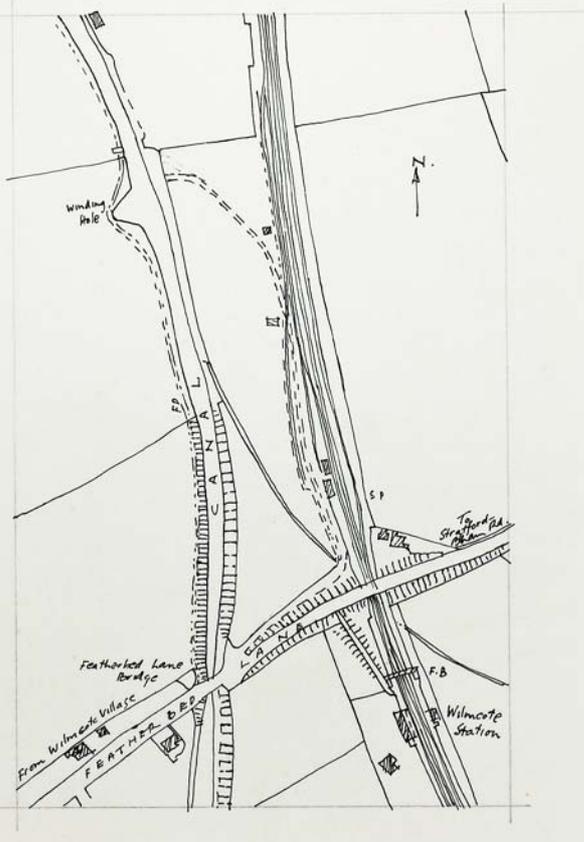
Project Officer

Anne Lovejoy

Assistant Project Officer

Know Your Place West of England

Cinderella CAN Go to the Ball: Celebrating Overlooked Maps in Collections



Block Plan, Featherbed Lane, Wilmcote 1963, Courtesy Stratford-upon-Avon Canal Society

Maps are wonderful. ‘Mappa Mundi’ continues to amaze visitors to Hereford Cathedral, 700 years after it was drawn. It has a dedicated interactive website www.themappamundi.co.uk.

Stratford Canal 21, 1985, Courtesy of IWA / Stratford-upon-Avon Canal Society

Most archive and special collections have their own wonderful maps, treasured, carefully displayed and, if resources permit, digitised. Yet the bulk of map and plan holdings are in high density storage and accessed via finding aids, some more effective than others. In addition, there are untold numbers of maps, plans and line drawings mixed in with other records in deed collections, general correspondence and even within brochures and other printed material. Such ‘Cinderella’ maps are often unknown to colleagues and researchers, or regarded as problematic due to size, format or condition. Yet, they are rich resources for research, outreach or interpretation of related records.

I have a personal affection for and professional interest in these ‘Cinderella’ maps, and I have recently been fortunate to encounter a raft of such items within the records of Stratford-upon-Avon Canal Society. These are held at the Shakespeare Birthplace Trust (the local record office for Stratford and South Warwickshire), and I have been liaising with the Society in the run-up to the anniversary of its formation in November 1956 – yes, another celebration in Stratford this year!

Map in 'Cut & Trust' Issue 1, 1961, Courtesy of Stratford-upon-Avon Canal Society

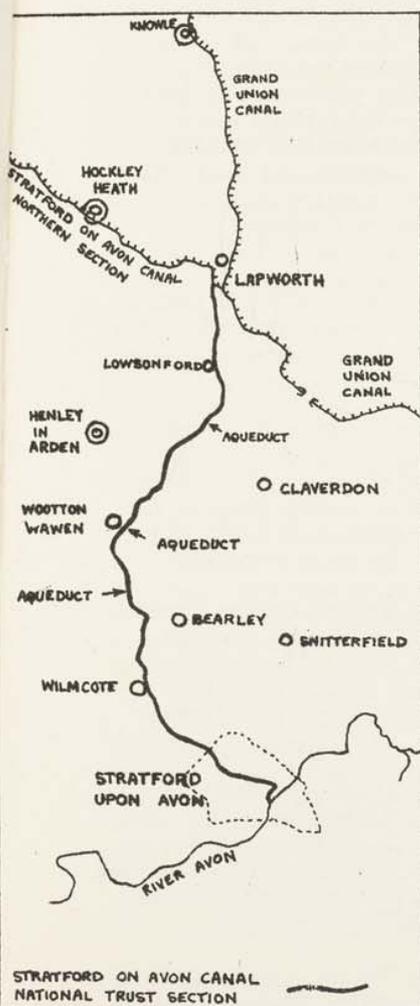
Success to the Stratford Navigation!

CUT and TRUST

The Quarterly Journal of the
Stratford on Avon Canal Society

Number One

October 1961



The National Trust has taken over 13 miles of sadly neglected Canal in rural Warwickshire and is re-opening it, lock by lock, from Lapworth towards Stratford upon Avon.

The local management of the Canal has been entrusted to the Committee of the Stratford on Avon Canal Society and a Canal Manager has been appointed, together with a carefully selected full-time and part-time staff. Into the peaceful countryside are coming small armies of volunteer workers - cutting hedges, painting lock gates, laying bricks, filling with concrete, digging mud out of empty locks.....But the work is not all being done by hand; up and down the towpath goes a 'Land Rover' carrying the stores and equipment that the workers need. A tractor pulling loads of concrete, clay or sand and a small trench digger working away are further evidence of the hive of construction activity that this waterway has quite suddenly become. Behind all the smaller vehicles comes a drag-line dredger, methodically throwing its bucket across the Canal and dragging back a load of mud. Perhaps the most impressive sight of all is a 4½ ton gate being lowered into position at the bottom end of an empty lock.

How has all this come about? Inside this, our first issue, you may read of the long campaign that finally saved this beautiful and useful waterway from permanent extinction. You will also find details of the progress of the restoration, of the financial arrangements that have been made and of the extent to which the Canal may be used at the present time.

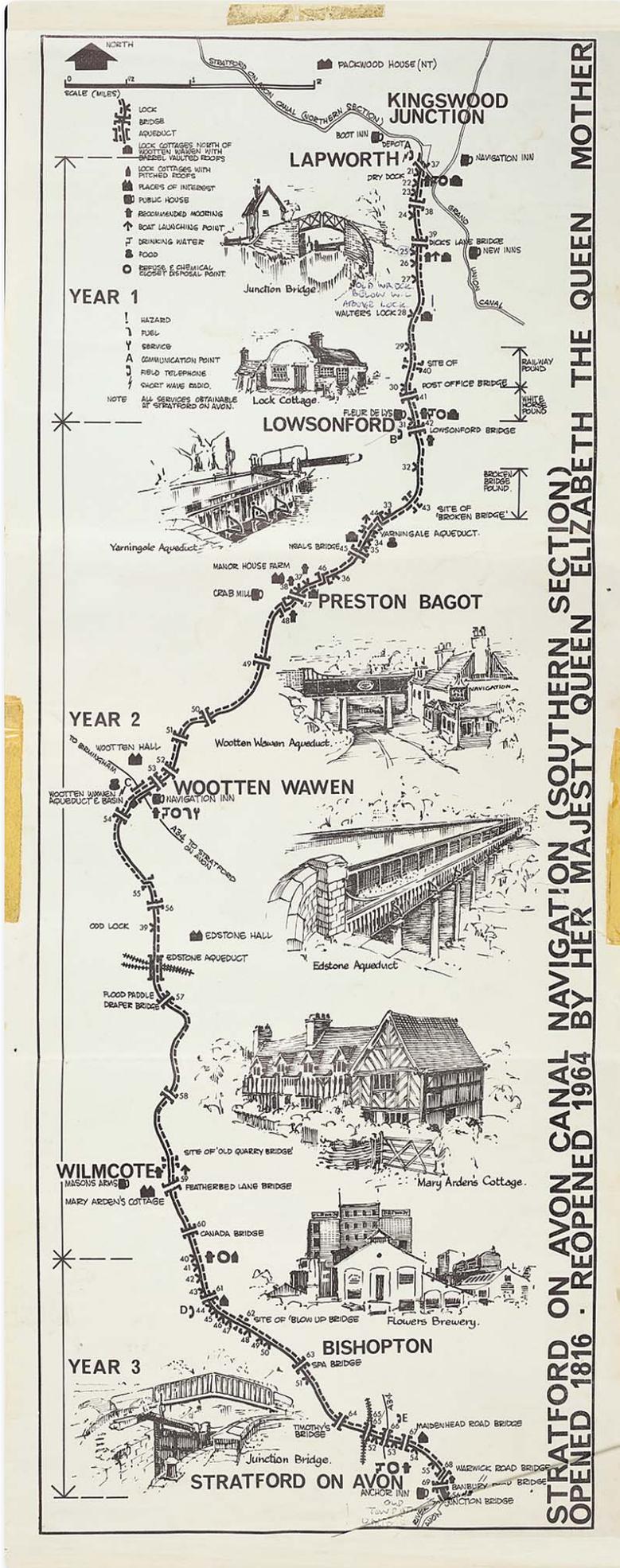
The success of our enterprise depends upon a strong measure of public support and it is essential that our progress is properly recorded and publicised. 'CUT & TRUST' is to be issued four times a year for this purpose. Until the Canal has been re-opened it will be sent free of charge to everyone who is helping with the work, for example, by giving two guineas or more to the National Trust appeal or materials or equipment to the Canal Society. Members of the National Trust who live in Warwickshire, and our regular volunteer workers may also have a free copy of each issue if they write to our Honorary Secretary.

Members and Associates of the Canal Society will receive copies in place of the Society's Newsletter, which was first published in July, 1958.

If you do not qualify for a regular free copy, why not make sure of keeping up-to-date with our progress by enrolling as an Associate of the Society. The subscription of 5/- a year will entitle you to four issues of 'CUT & TRUST' and to any further Newsletters that may be sent to Members. We are able to publish our Journal at such a really low cost because, as with the work on the Canal, so much help is given without charge.

This collection is catalogued, which identifies a range of maps and plans. However, as archivists and researchers know, there is always more to learn about the contents of collections. I was therefore unsurprised (but very happy) to find that more maps and plans exist than are formally described. A few are individual plans within larger sets, whose file level descriptions will benefit from further detail from 'local knowledge', not available to the original cataloguers. Many more are sketch

drawings, contained within publications, or privately produced items, and the catalogue will be strengthened to reflect this. These drawn maps have a special attraction for the Canal Society, given its campaigning, volunteer-led origins. In the early days, home-produced leaflets, newsletters etc. were an effective means of communicating with supporters, and maps were integral to that. They can now be used to tell the story of the Society in its anniversary year, and they are currently



Canal Re-opening, Route Map 1964, Courtesy Stratford-upon-Avon Canal Society

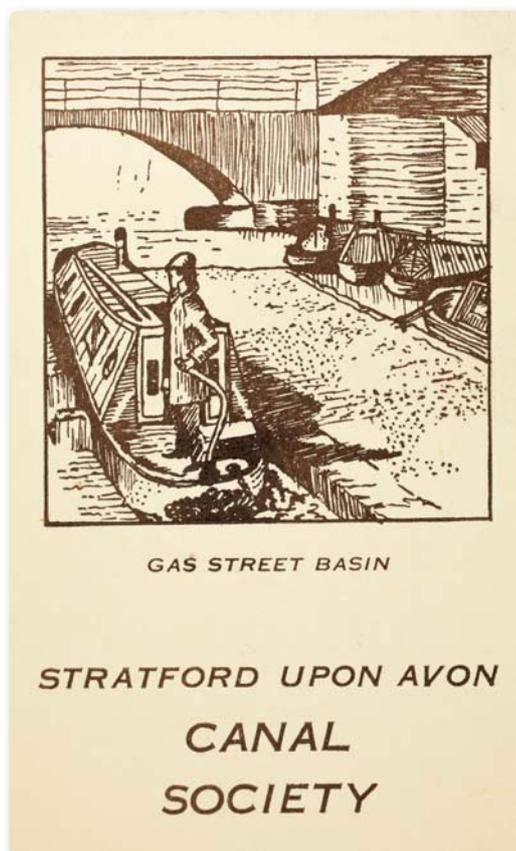
being assessed for their suitability for use in displays and as digital resources.

The intention is to explain the origins of the Canal Society, its role in and around Stratford and the significant contribution it made to the emerging waterways preservation movement in the post war period. The Society's active role in local politics, tourism and civic life ensures the commemoration will attract attention, and the process of selecting plans and other records to support this is fascinating. This work is ongoing, but as with any such activity, professional challenges are encountered.

Maps and plans help in explaining both the Canal Society's origins and its ongoing activities. It was established to prevent the Stratford-upon-Avon Canal from closure and to support restoration along the length of its southern section, from Lapworth to the River Avon at Stratford. A series of locks, bridges and associated structures required attention, and plans and maps relate both to the restoration work itself and to direct volunteers to the relevant structure or stretch of canal. Subsequently, maps were used for publicity purposes. Items are currently being selected with regard to their intrinsic relevance to the Canal, their physical condition, suitability for digitisation, copyright, etc. The following are amongst those being considered.

A block plan from 1963 shows Featherbed Lane in Wilmcote. It is included in a roll of much larger plans produced for repairs to canal cottages. This plan shows the route of the canal close to the family home and farm of Mary Arden, Shakespeare's mother. This location is significant for the Canal Society, as the site of its first major campaign against canal closure. The block plan will be central to this, because of its locational information and also its robust physical condition and compact dimensions which ensure that it can be scanned and displayed easily (along with supporting documents).

An example of a home-made plan is included in Issue Number One of 'Cut and Trust', the Society's newsletter, issued in October 1961. This explained the extent and location of restoration work being undertaken at different points along the canal, whilst fostering a sense of familiarity for supporters who often participated through a shared



Members' Calendar cover 1986, Courtesy of Stratford-upon-Avon Canal Society

commitment to canal restoration rather than local affiliations.

The Society's efforts were rewarded in 1964, when the Canal was officially opened by the Queen Mother. Amongst many commemorative items was a map of the southern section of the Canal, which over two hundred boats traversed to mark the occasion. This copy is fragile and has been scanned both for display and conservation purposes.

The Stratford Canal has flourished since 1964. A festival was held in 1985 to celebrate 21 years of the re-opened Canal. A poster incorporated a map of the national canal map, indicating the much wider reach of the Canal and its use by visitors to Stratford-upon-Avon. This poster has suffered from being folded with documents in a file relating to the festival. The opportunity will be taken to sleeve and rehouse it, whilst preserving its contextual relationship with the documents.

These and other maps and records will feature in the Society's commemoration and you will be very welcome to view them. As with Shakespeare 400, Canal 60 will be noticed in Stratford and beyond!

Jim Ranahan

News from BRICMICS

ARA is part of BRICMICS – the British and Irish Committee for Map Information and Catalogue Systems. The committee's terms of reference are currently being reviewed and the ARA Board is contributing to this. An update will be provided in a future issue of ARC, once the review has been completed.

Membership of BRICMICS allows ARA to contribute to matters of professional concern in the world of maps and mapping, alongside colleagues from TNA, PRONI and NRS. CILIP and the British Cartographic Society represent related professional interests on the committee, and the major map holding libraries of Britain and Ireland also participate, as well as the Ordnance Survey and independent map producers.

ARA participation gives a voice to individual members working with map and related collections, as well as local and regional institutions. Recent reports to BRICMICS included the General Strike Digitisation Project (see article from Warwick Modern Records Centre) and the Middleton Archaeology & Heritage Project. The latter is a community based, not-for-profit partnership based in County Cork, Ireland, utilising mapping in innovative ways. BRICMICS welcomes news of such projects, so please let me have details of projects or organisations using maps and mapping.

Other projects flagged of interest to BRICMICS included the Borthwick Institute's conservation work on the Akinson Brierley Architectural Archive and incremental conservation work by Cumbria Archive Service on elements of the Thomas Mawson Collection, also an architectural practice. Work on plans for the Fazl Mosque and gardens by Cumbria was welcomed.

Both of these projects have previously been featured in ARC, but there are many other interesting projects and activities which go unnoticed. Please let me have details so that I can bring them to a professionally engaged audience, to ensure your work is appropriately acknowledged and to demonstrate the ongoing commitment within the archives sector to maps and mapping.

Jim Ranahan

Mapping the General Strike

Midnight, 30 April 1926: more than one million miners were locked out of their places of work after refusing to agree to the cancellation of national working agreements, a reduction in wages and increase in working hours. Exactly three days later, after failed last minute negotiations between the unions and government, the Trades Union Congress called Britain's only General Strike in support of the miners, with an estimated 3.5 million 'first line' workers on strike on the first day. The General Strike officially lasted for nine days (4-12 May 1926), though the disruption and recriminations were longer lasting.

In 2014, staff at the Modern Records Centre, University of Warwick, began a project to digitise sources on the General Strike, principally from the collections of the Trades Union Congress (TUC), but also incorporating documents from archives of other organisations and individuals connected with the dispute. Given the quantity of potential material (the TUC archives alone contain several hundred files on the subject), we focused on the reporting of the strike – in particular through local and national emergency bulletins and newspapers (produced despite the striking printers), TUC and local strike committee / council of action reports, and transcripts of BBC news broadcasts (jotted down and then often rebutted by the TUC).

The bulk of the digitisation work was completed in 2014, and just over 450 documents were made available online. Within the sources were flashes of local detail – from police baton charges to fundraising football matches – which could provide a glimpse of how local communities dealt with the national crisis. Although fully searchable transcripts of the documents were provided, this didn't necessarily help to highlight the more

striking details – a researcher might need to read through a dozen references to a place in newspapers' emergency train timetables before they found the more descriptive material.

At the time of the initial digitisation project, we thought that an ideal way to highlight these details would be through a browsable map, but it wasn't until we discussed the idea with the University Library's Digital Development Manager, Rob Talbot, in the run-up to the 90th anniversary of the dispute, that we were able to combine our data and his programming skills and put the plan into action.

Rob was able to produce the digital map by combining three API's (application program interfaces). Google Maps API provided the base map and locations, making it straightforward for users to search for, and find, particular places. Using Google Maps also removed the need for us to include geocoding in the metadata – all that we needed to do was to provide place names that the Google API recognised. The base map was then overlaid with Ordnance Survey maps from the 1920s-1940s, digitised and made available for

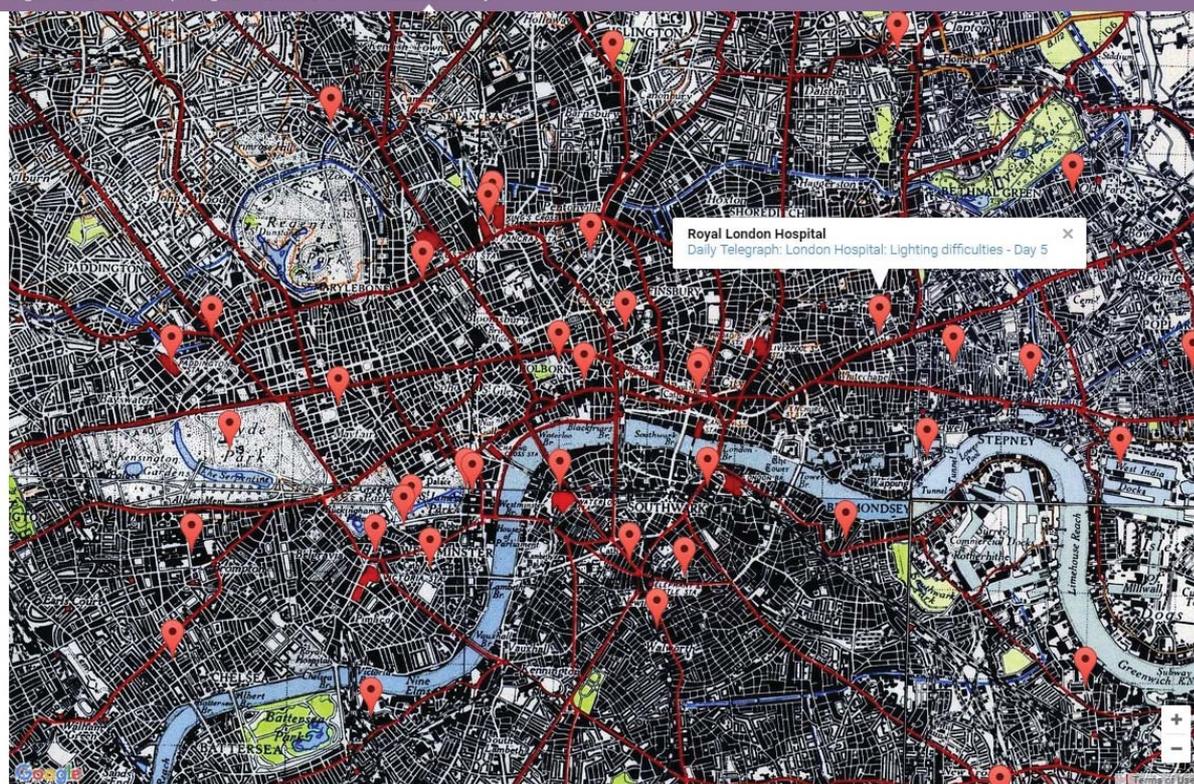


The General Strike map as it appears on first viewing (centred on Coventry). Modern Records Centre, University of Warwick.

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Digital collections ▶ Reporting the General Strike ▶ General Strike map



Historic maps by National Library of Scotland

Zooming into the map to see results available for central London. Modern Records Centre, University of Warwick.

general use by the National Library of Scotland. This provided us with a digital map of Britain from approximately the period of the General Strike, which could be searched, browsed and zoomed into. We then created the third and final API using metadata which linked to and briefly described the digitised documents, and which created pins or markers on the map. Programming the map took Rob a total of eight days. I spent a similar amount of time selecting sources and writing the metadata.

As well as providing a visual way of navigating the collection, arranging the data geographically made it clear which areas were over- or under-represented. Unsurprisingly, regions with large industrial areas had more entries than rural counties, partly because the strike had a larger effect there, but also because, at a time when transport was heavily disrupted by the strike, obtaining information about anywhere not on a main road was difficult. As the General Strike in Scotland was separately managed by the Scottish Trades Union Congress (records held at Glasgow Caledonian University Archives), entries north of the border were also sparse.

“Although fully searchable transcripts of the documents were provided, this didn’t necessarily help to highlight the more striking details”

Creating the map has given us a new, visual way of showcasing material from an existing digitised collection and proved a great way for us to promote the sources during the 90th anniversary of the General Strike. We intend to use the mapping software again as part of future digitisation projects.

The General Strike map can be found at www.warwick.ac.uk/go/generalstrike/map

Liz Wood

Modern Records Centre, University of Warwick

Map Curators' Group Workshop 2016: 15-16 September 2016

“Big is beautiful: managing large maps and large collections”

The Map Curators' Group is pleased to invite you to our 2016 workshop which is being held at the National Library of Scotland, George IV Bridge, Edinburgh, EH1 1EW

PROGRAMME

Thursday 15 September - Talks

Registration from 9.30am, finishing by 4pm. Order of the talks may change. MCG business meeting 4-5.30pm.

Optional meal in the evening.

- Big Just Got Bigger! Surprises in managing large map collections. Emma Diffley, Edina
- Spying history from the air: the national collection of aerial photography, Edinburgh. Andreas Buchholz, Geoinformation and imagery production manager, National Collection of Aerial Photography
- Balsham 1617 to today. A local history project based around maps. Seppe Cassettari, CEO, The Geoinformation Group
- The War Office Archive: British East Africa in Maps – a new online resource from the British Library. Nicholas Dykes, Project coordinator and cataloguer, British Library
- Understanding technical records: 25 years of the Ballast Trust. Kiara King, Archivist, The Ballast Trust
- A clean sweep: the conservation of the 'Chimney Map'. Claire Thomson, Conservator, National Library of Scotland
- Designing a Safe Map Move. Bruce Wainwright

Friday 16th September - Visits

Places limited, see booking form for times. Book one morning and one afternoon visit. All visits will finish by 3pm.

- “You are here. A journey through maps” Curator's tour of the exhibition. Paula Williams. Curator, Maps Mountaineering & Polar Collections. National Library of Scotland, George IV Bridge, EH1 1EW
- Map digitisation, georeferencing and online presentation demonstration. Christopher Fleet. Curator, Digital

Mapping. National Library of Scotland, Causewayside Building, EH9 1PH

- National Records of Scotland, Maps and Plans. Jane Brown, Head of Maps and Plans. Thomas Thomson House, 99 Bankhead Crossway North, EH11 4DX
- Map collection, Edinburgh Room (Edinburgh City Library). Karen O'Brien, Collections Manager. Edinburgh City Library, George IV Bridge, EH1 1EG

BOOKING

A booking form is available at www.cartography.org.uk/about/special-interest-groups/mcg/. Note that cancellations made after 22 August will attract a 25% cancellation fee and that NO bookings will be accepted after 1 September.

This event is open to anyone interested in maps and you do not need to be a member of the British Cartographic Society or the Map Curators' Group to attend.

FURTHER INFORMATION

For programme enquiries please contact: Paula Williams, Curator, Map, Mountaineering and Polar Collections, National Library of Scotland.

p.williams@nls.uk or Ann Sutherland, Convener, Map Curators' Group ann.m.sutherland@talk21.com

For payment enquiries please contact: BCS Administration, The GeoInformation Group. admin@cartography.org.uk 01223 894870

The Map Curators' Toolbox is back online after a short hiatus. See www.cartography.org.uk/about/special-interest-groups/mcg/toolbox-index/

This online resource for map curators, librarians and archivists is sponsored by the Map Curators' Group of the British Cartographic Society.

It aims to provide a starting point for anyone searching for information on maps and map curatorship - how to acquire, store, conserve, catalogue, date, interpret ... maps.

It is not meant to be an exhaustive list, but if you know of a key resource that is not included, please let Anne Taylor (aemt2@cam.ac.uk) know.

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