



the national archives

Summer 2006

RecordKeeping

Inside

The Group for Literary Archives and Manuscripts
125th anniversary of the Purchase Grant Fund

Records Management

The Coal Authority in the 21st century
Records Management Society Annual Conference

Archives

Conservation of drawings at Wimpole Hall
Seven Stories, the Centre for Children's Books
Paradigm Project- preserving digital personal records

For all those interested
in archives and records



Contents

TNA update

- 4 The National Archives outlines its vision for the next five years
- 5 The National Advisory Services on The National Archives website
- 5 Cimtech Conference
- 6 *RecordKeeping* magazine survey – the findings
- 8 Global Search: unlock the secrets of over 28 million records in one easy step

RecordKeeping news

- 9 Business Records Development Officer
- 10 Book review: *Managing Archives, Foundations, Principle and Practice*
- 11 Public Services Quality Group Forum
- 12 The Group for Literary Archives and Manuscripts (GLAM)
- 16 Records Management Society Annual Conference 2006
- 17 'Wood' you believe it?! Archive Awareness Campaign 'branches' out!
- 18 The MLA/V&A Purchase Grant Fund celebrates 125 years of supporting regional acquisitions
- 20 Phillimore Prize 2005

Case studies

- 22 Seven Stories – a treasure trove of manuscripts
- 26 Records management facilities at the Coal Authority
- 28 Conservation of Architectural Drawings at Wimpole Hall
- 30 The Digital Archive Regional Pilot (DARP)
- 32 Paradigm: hands-on curation and preservation of born-digital personal archives

Standards and guidance

- 37 Purchasing archives and manuscripts: a checklist
- 40 Digital Images Archiving Study
- 41 Recently released useful publications

Contacts

- 41 Contacts and staff news

Cover photo:

Hednesford Rescue Control, COAL 80/1136 (6), The National Archives

Note from the Editor

Welcome to the Summer edition of *RecordKeeping*.

Are you finding it too hot for sunbathing? Then why not relax in the shade instead with the latest edition of *RecordKeeping*.

In this month's update on developments at The National Archives (TNA) we explain the new vision for the next five years including the merger with the Office of Public Sector Information. We explore the latest developments in TNA's website including the Global Search facility and help you navigate your way through the National Advisory Services' newly redesigned web pages.

In records management we bring you highlights from the Records Management Society Annual Conference, whilst elsewhere Sally Brook Shanahan explains records management at the Coal Authority in the 21st century.

Digital preservation, an increasingly prominent theme in *RecordKeeping*, features throughout this edition. We look at the Digital Archive Regional Pilot project in the east of England; the Paradigm project for digital

personal records; and Fleur Soper reports on the Digital Images Archiving Study.

A literary theme also runs through this issue with an article on the newly formed Group for Literary Archives and Manuscripts (GLAM) not to mention a case study from Seven Stories, formally the Centre for Children's Books.

Elsewhere we look at funding as Julia Brettell celebrates 125 years of the MLA/V&A Purchase Grant Fund. Chris Calnan talks us through the conservation process of Wimpole Hall architectural drawings, funded by the National Manuscripts Conservation Trust. For those faced with the sometimes daunting task of purchasing manuscripts, Melinda Haunton gives helpful advice with a purchasing checklist.

Finally I am delighted to announce that *RecordKeeping* has now reached its second year of publication and continues to grow in popularity. Thank you to everyone who has contributed in the last two years. As ever, please

get in touch with any comments or ideas, we really do value input and feedback from colleagues.

Catherine Guggiari
Editor
recordkeeping@nationalarchives.gov.uk

RecordKeeping is published quarterly by The National Archives (TNA) to provide news and informative articles for all involved and interested in archives and records. *TNA Update* provides news on activities and developments at TNA; *RecordKeeping news* contains information from the wider archives and records management communities; *Case studies* are practical examples of archives/records related projects; and *Standards and guidance* gives up-to-date information on the latest standards and best practice.

RecordKeeping is distributed free of charge to custodians and stakeholders in the archives and records management sector. It is also available to download for free from our website:
www.nationalarchives.gov.uk/services/recordkeeping.htm

1
See page 14

2
See page 17

3
See page 20



TNA update

The National Archives outlines its vision for the next five years

1

The National Archives is to merge with the Office of Public Sector Information

The National Archives (TNA) has outlined a new vision to carry it forward into the 21st century. Our new vision addresses the challenges we face, and ensures that we will succeed for generations to come. The new vision for TNA is in three parts:

1. Lead and transform information management
2. Guarantee the survival of today's information for tomorrow
3. Bring history to life for everyone

As part of our vision to lead and transform information management, we have announced that TNA will merge with the Office of Public Sector Information later this year. Under the name of The National Archives, the combined organisation aims to lead on information policy and support effective delivery of records and information management across government and the wider public sector – a role which is increasingly important in a digital age.

No jobs are being lost as a result of the merger and we are confident of being able to continue a very high level of service to our customers and stakeholders.

What will change is that the new organisation will be seeking to have a stronger influence on government information policy than its constituent parts did by themselves. Behind the scenes, we plan to work to ensure that government and the public sector take information management seriously, re-use their information



1

assets in the right way and preserve their records according to agreed standards. Because TNA will include the Office of Public Sector Information, this will be much easier for us to achieve than it would have been.

We also propose to reduce the four sites we currently have – Kew, the Family Records Centre and Office of Public Sector Information offices in London and Norwich – to just two (Kew and a small London office). We are consulting key stakeholders on the move of our Family Records Centre staff and services to Kew. With colleagues in the Office of Public Sector Information, we will be working out the implications in more detail of

the proposed move for their staff. Please see our website for updates at www.nationalarchives.gov.uk

We are determined that these changes, which are very positive for both organisations, will result in better services to our customers and stakeholders, and we are keeping all parties fully informed about our plans. Later this year we will publish a full strategy statement that will build on the announcements already made and will describe our plan for the next five years.

The National Advisory Services on The National Archives website

The National Archives website is always evolving. To respond to our stakeholders the National Advisory Services has redesigned the structure and content of its pages. These new pages will be up by the end of August.

New to this section are pages dedicated to access and outreach, acquisitions, caring for records and private owners among others. We explain the work the National Advisory Services does in promoting good records management and information governance in the wider public sector with links to

our toolkits and guidance.

The Framework of Standards is also now up as a web document with links to standards and best practice where available. Hard copies of *The National Archives' Standard for Record Repositories* and the *Framework of Standards* are still available on request from nas@nationalarchives.gov.uk

All the information from the former pages has been included and updated. We will be adding to these pages but would welcome feedback on what you



would find useful in this section as a point of reference or you think would benefit the archival community. If you have any comments let me know at katie.woolf@nationalarchives.gov.uk You can view the new section at www.nationalarchives.gov.uk/archives

Cimtech Conference, 24-25 May 2006

Colleagues from local authorities, central government and public bodies met at the Cimtech Conference, sponsored by The National Archives (TNA), to discuss *Records Management and Enterprise Content Management in Government and Public Bodies*.

Keynote speeches were given by TNA, Cimtech, the Home Office, the London Borough of Hackney, the Information Commission, Dorset County Council and consultants in the sector. These drew upon the experiences of introducing Electronic Records Management Systems into organisations and the developments in the sector to support this work. This range of opinion on common and specific themes was matched in the breakout sessions in the afternoons giving delegates an opportunity to tailor their attendance to hear talks that addressed their needs.

Natalie Ceeney, the Chief Executive of The National Archives, opened the conference focusing on the importance of information, the challenges facing the sector, and the role the sector must have in embedding records management at the heart of the business process.

These issues were picked up throughout the conference with speakers and observations from the floor examining the profile of records managers in the public sector, the need to facilitate stronger relationships with IT departments and the challenges in establishing a corporate approach to managing information.

Representatives from central and local government gave case studies of their experiences. All were dealing with very different organisations but the overall message was the same: to be successful you had to know your business so you knew what you had and on what systems; create a file plan that truly reflected your functions; appropriate time had to be allocated at the offset for the audit as well as security and access issues to be sorted out; and the minds of managers and staff had to be won over so there was an understanding that this new approach would provide real benefits to the business in cost, time and effectiveness if implemented properly. The importance of leadership from management was recognised as an essential component to support the change in working practices among staff.

Another focus of the conference was an overview of technological developments in the sector and the support organisations such as The National Archives can give. Tony Hendley from Cimtech brought colleagues up to date on the next generation of Enterprise Content Management Systems with a review of the market. Richard Blake and Catherine Harding (TNA) also introduced a tool to assist non-central government bodies to evaluate the extent to which its procedures conform to the *Code of Practice on the Management of Records Under Section 46 of the Freedom of Information Act 2000*.

The conference provided a useful networking forum where colleagues in the sector could get together to share experiences. The conference also attracted an excellent range of exhibitors to demonstrate systems and emerging technologies on the market as well as consultancy and solution services. For full details of the conference and future events see the Cimtech website at www.cimtech.co.uk/

Katie Woolf
National Advisory Services
The National Archives

RecordKeeping magazine survey – the findings

The National Archives (TNA) has a comprehensive programme of surveys running across all aspects of its operations. Apart from the standard satisfaction surveys carried out onsite at Kew and the Family Records Centre twice a year, there are numerous onsite individual service surveys and on-line surveys across its public and government facing operations. All surveys are carried out in-house using dedicated software.

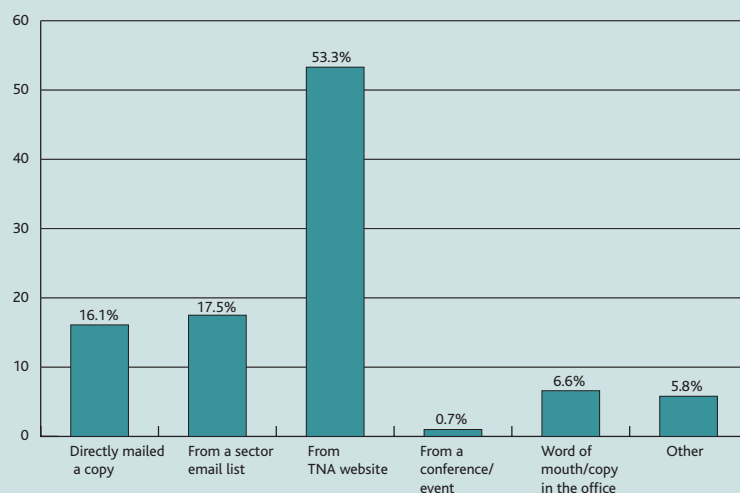
In early 2006 *RecordKeeping* magazine met with the survey team and commissioned a short survey. The main aims of the survey were to plot a demographic profile

of readers of the magazine, find out the popularity and values of various features of the magazine and see whether the magazine was passed on to colleagues or associates of the reader. It was agreed that the survey should be succinct and to focus strictly on the aims set out above. It was agreed that rather than undertake a paper survey inserted into the magazine and invite readers to post back their returns, the survey would be more attractive to readers if hosted online, cutting down on survey administration on the part of the readers as well as ourselves.

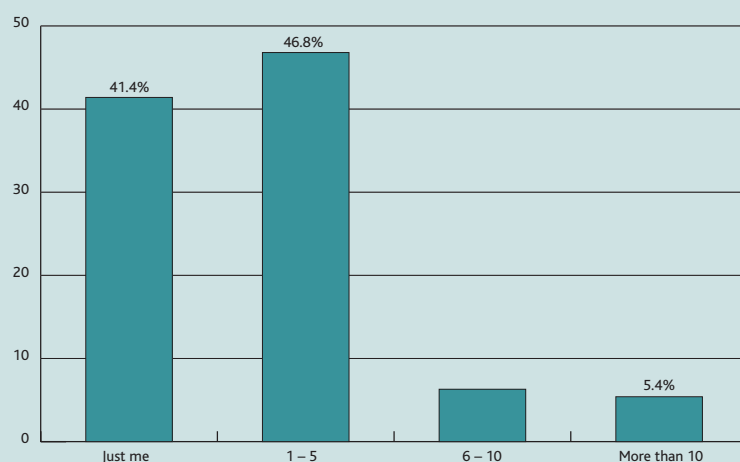
The survey contained just six

questions plus two free text boxes, one for comments and one for readers to insert the first half of their postcode so that if there were sufficient responses reader mapping could be carried out. The first part of the survey looked at the use of *RecordKeeping* magazine itself, the second part added a few demographics to add context to the responses. The survey was launched in the winter 2006 edition of the magazine. Responses were almost immediate and with over a third of the total mailing list submitting replies the survey sample was considered robust enough to draw reasoned conclusions about the magazine and its readership.

Q1: How readers found out about *Recordkeeping* magazine



Q2: How many colleagues will read the magazine (hard copy only)

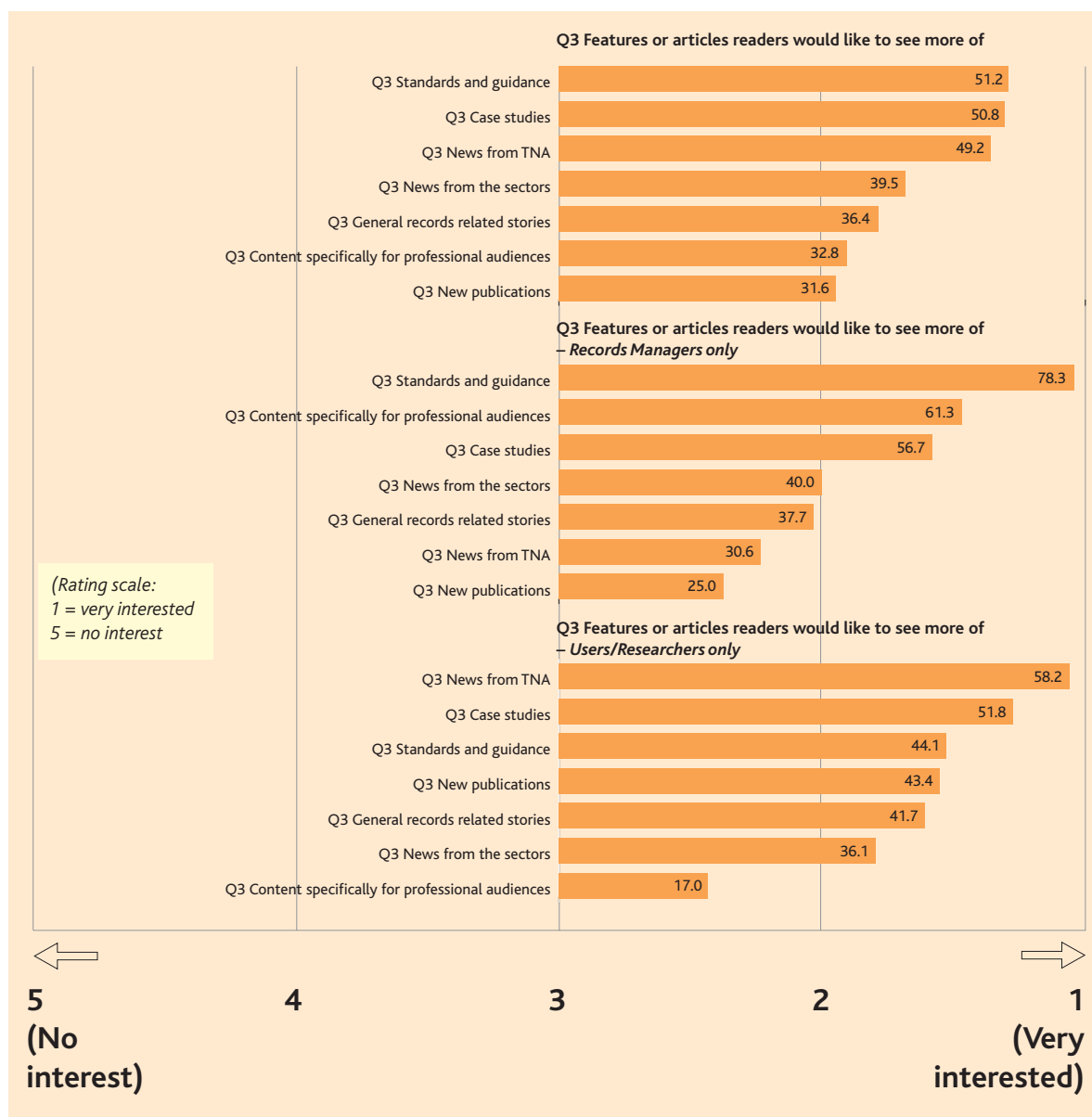


The findings

40% of the readership classed themselves as users or researchers at record offices. This figure was matched by the numbers of professional archivists, records managers and members of a professional association combined. The vast majority of readers, at 77%, came from the UK, with the USA and Canada together making up just over 8% and Australasia accounting for 7.5%.

Question 1 showed that just over half of all readers found out about the magazine from TNA's website with the next biggest category at 17.5% hearing about the magazine from a records sector email list. The magazine board had always believed that more than just the recipient read the magazine. The survey confirmed that 58% of you passed the magazine on, and 10% of you believed that more than six colleagues or associates read the magazine.

RecordKeeping was keen to find out which sections of the magazine were popular and what readers were keen to see more of. It was also important to see whether there was any difference in the



views of different sections of the readership.

To do this the survey used a methodology of weighted opinion or value ratings scales. This allowed respondents to indicate on an ascending scale their rating for different sections and what they would like to see more of from a given list. The results showed a remarkable divergence of views between different groups of readers.

In the question on value statements all sections of the readership ranked the statements that "I enjoy reading *RecordKeeping* and would recommend it to others" and "there is a good range of content and variety of features" either first or second in the ranking table. However, on the question of what features or articles that readers would like to see more of opinions

differed. Whilst looking at the responses overall, features on standards and guidance, case studies and also news from TNA were ranked clearly above all other options.

Records managers placed more emphasis on features on standards and guidance and content specifically for professional audiences, whereas users or researchers placed news from TNA and case studies at the top of their wish list. The survey showed that different groups had different needs which presents a nice challenge to the magazine editorial board! Appended are some graphs showing the difference in the responses. Don't be alarmed by the numbers at the end of each row. These are the weighted scores represented as a proportion of the rating scale. They are roughly equivalent to the number of respondents who placed each

statement in the top section of importance or preference rating, balanced against those who put the category at the bottom of their preferences.

Overall the survey confirmed some beliefs in hard data that the magazine board had long believed; whilst at the same time throwing up some surprises, for instance the number of users or researchers at archives who read the magazine. The challenge of the divergence in the needs of each section of readers presents an interesting poser for the future.

The *RecordKeeping* magazine editorial board is very grateful to everyone who took part in this short survey. Thank you!

John Wood
Customer Relationship Manager
The National Archives

Global Search: unlock the secrets of over 28 million records in one easy step

For the first time ever, you can easily search across the holdings of The National Archives and of local and private archives (mostly in England) – and get your results sorted by subject.

2
Global search web pages

Until now, users were required to search many online resources individually in order to retrieve information from The National Archives (TNA) website. Instead, genealogists, family historians, academics, professionals and other users can now access a wealth of information at the click of a button from one single point.

The National Archives Global Search is a one stop search engine for the following websites:

- ARCHON
- A2A (10 million entries)
- TNA Catalogue (10 million entries)
- DocumentsOnline
- Electronic Records Online (EROL)
- Family Records Centre
- Familyrecords.gov.uk
- Moving Here
- National Register of Archives (NRA)
- TNA Research Guides



- TNA Bookshop
- TNA Website pages

A flyer with tips is being distributed with this issue of *RecordKeeping*. To access Global Search, simply go to The National Archives website and find 'Search' on our home page.

We have used the Autonomy search engine to index content from the different source databases which remain untouched. This is a very fast search engine which uses a complex algorithm to rank results by relevance. Global Search looks at occurrences of all keywords, phrase matches and proximity.

Among its many interesting features, I would like to draw your attention to the subject classification (a sort of 'folksonomy') – which was based on extensive user consultation and

card sorting exercises. As no limit for the display of results has been set up, subject categories are particularly helpful to drill down a potentially large list of results.

In addition, for some popular keywords, the hit list displays up to three 'recommended links', which are relevant introductory pages, research advice, or key data collections.

A lot of work has gone into helping users to deal with abbreviated forenames. We have been able to expand automatically many abbreviated forenames in the results list (data in the source databases has not been altered). The basic rule here is that only abbreviations next to surnames have been expanded. This is an example of what this looks like: Thos. {Thomas?} Whittington. The good news is that if you search for Thomas Whittington you will also find Thos. Whittington.

There are two search options: Quick Search and Advanced Search. The latter allows users to search by date and to choose databases and subjects. If you are stuck there are help pages and FAQs to assist you. Please use the feedback link from Global Search if you wish to comment or share your tips with us.

Jone Garmendia
Senior Archivist,
The National Archives
jone.garmendia@nationalarchives.gov.uk

3
Global search leaflet



RecordKeeping news

Business Records Development Officer

A new focus on preserving the historic records of business activity in England and Wales has begun: Robert Brown, the new Business Records Development Officer, who is based at The National Archives (TNA), outlines the challenges facing the business archives sector.

1
Robert
Brown

England and Wales have generated some of the richest collections of business records in the world. These document the enormous economic and social changes wrought since the Industrial Revolution and capture, amongst other things, the rise of heavy manufacturing industry, the emergence of the City of London as a pre-eminent financial centre, and also the development of world-class brands.

Such archives are part of our cultural heritage and excellent steps are made to preserve them by businesses themselves, and also in local, regional and specialist archive repositories. But it is clear that in the archive domain as a whole business records are amongst those most at risk. This country lacks, for example, nationally funded business archives of the kind that exist in several other European countries. So when firms go into liquidation their records are very much at risk of being sold-off if they have monetary value, or just skipped if not. If the threat is apparent, regional or specialist archivists save what they can; and the Business Archives Council and TNA's National Advisory Services are on hand to broker solutions. Secure and reliable procedures for

monitoring and preserving business archives at risk, however, have yet to be put in place.

Recent developments in the British economy have also significantly increased the threat. There is ever-increasing pressure on firms from institutional investors to pass on a greater return to shareholders, and continuous cost reduction has become normal business practice. In such a climate there is increasing pressure to downsize or outsource records. In addition, although it is difficult to quantify, the increased pace of mergers and take-overs may also be placing the security of business archives under greater threat: new owners may not give the same value to the history and records of firms they have acquired.

The influential *Archives Task Force report, Listening to the Past, Speaking to the Future (2004)* made important recommendations about business archives. It affirmed that they should be encouraged to develop 'as integrated component parts of our national heritage'. Not only must there be new rapid response mechanisms for collections at risk, but the sector should develop a national policy for business archives. Responding to these concerns, TNA brought



together representatives of the Business Archives Council and other interested groups in 2004 to forge a more robust national strategy for business records. The most important outcome of this 'Round Table' was the agreement on the need for a Business Records Development Officer for England and Wales.

Those supporting the new post include TNA, the Business Archives Council, the Society of Archivists, the Museum, Libraries and Archives Council (MLA), Museums Archives

1

and Libraries Wales (CyMAL), the Confederation of British Industry (CBI), the Economic History Society and the Association of Business Historians. Funding was finalised in 2005, and as the first holder of the post, I began work at the beginning of June 2006. I have a background in both business history (BP and the Oxford Dictionary of National Biography) and a training in archives and records management (University College London).

My first task will be to consult widely about the vision and priorities that will make up a national strategy; and it is

envisaged that this will be launched later in 2007. The intention is that a higher value should be given to the use and preservation of business archives in corporate social responsibility campaigns. At the same time an attempt will be made to provide further support for archivists. Business collections represent a range of problems and a longer-term aim is to produce online toolkits providing guidance on how to appraise and list them.

The development of a national strategy for business records will not solve all the resource and

access issues that threaten the sector; but if it can persuade not only commerce and industry – but also the general public – that archives are good for business, and that business is good for archives, it will be an important first step!

**For more information contact
Robert Brown
Business Records Development
Officer
National Advisory Services
The National Archives,
robert.brown@nationalarchives.
gov.uk**

Book review

**Managing Archives
Foundations, Principles and Practice**
Caroline Williams
Chandos Publishing (Oxford) Limited, 2006
Xvii + 248pp., ISBN 1-84334-112-3

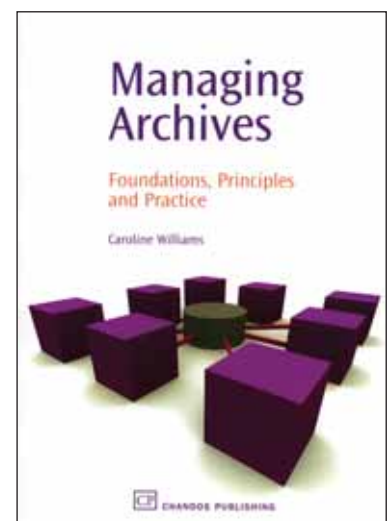
In this book the author, Caroline Williams, seeks to achieve two things: to provide an introduction to the theory and principles that are fundamental to both archives and records management and also to offer practical guidance to those who have responsibility for archives.

The book is intended to be a basic handbook for students studying archives and records, for new archive professionals, and for those who have responsibility for archive collections but who do not have any prior experience or professional archival qualification.

The most substantial chapters of the book, three to six, focus on the basic functions of archive services – to collect, preserve and make available. Chapters one and two

provide an introduction to the nature of archives and records, to fundamental principles, to national and organisational models, and to archives in the UK and Ireland. The final chapter deals with issues of managing an archive service.

Since 1987 the 'standard' text for the above audiences has been the two editions of *Keeping Archives*, produced under the auspices of the Australian Society of Archivists. This excellent book has provided a comprehensive introduction to the practicalities of managing archives for almost two decades. However as the second edition was published in 1993 and with a third edition yet to appear there is certainly space in the UK for an up to date handbook such as *Managing Archives*. This is a book that will very quickly find its way



onto the shelves of numerous archive services and onto student readings lists.

Given the constraints imposed by size/length it is not an easy task to introduce satisfactorily archival theories and principles, and provide practical guidance. As a result there is unevenness in the book. The

Public Services Quality Group 11th Annual Quality Forum

The 21st century archive reading room:
Wednesday 8 November 2006

treatment of some topics is so summary as to beg the question of why they were included if they could not be allocated more space. 'Archives in the UK and Ireland' (pp30-31) is a case where brevity does not serve well. De-accessioning is recognised as a fraught issue but dealt with in a single sentence with no reference to what options might be considered or where further information could be obtained (p48). Emergency planning is dealt with in a paragraph although some further references are provided in this instance (p186).

Where topics are given fuller consideration, the book is extremely useful. The section on appraisal provides a concise introduction to approaches, to appraisal and to various appraisal theories. The list of questions that the archivist should ask of themselves when appraising a collection (pp58-59) is as useful to the experienced as to the inexperienced archivist. Taken together with the personal account of dealing with the appraisal of the records of Preston Dock, the author provides comprehensive guidance and reassurance. Archival arrangement and description receive the same high quality treatment. Some examples are provided in this chapter that would be of particular benefit to a non-archivist seeking to understand the way in which archival catalogues are structured and arranged.

Overall this is a book to be recommended. The presentation leaves a little to be desired. It is more or less impossible to read some of the screen shots included and some tables are split irritatingly over two pages. Nevertheless the author should be congratulated for producing a thoroughly readable and useful handbook.

Mary Ellis
CyMAL: Museums, Archives and
Libraries Wales

This year, the Public Services Quality Group (PSQG) Annual Quality Forum will look at public spaces in archive services: how should they be developed? What needs to be factored in to ensure that reading rooms are fit for purpose and answer users' expectations and professional aspirations? How are other sectors, including public libraries, dealing with these questions? The forum has also asked users for their ideas and their views will be represented on the platform.

In the morning sessions, speakers include Charlotte Hodgson, Convenor of the Public Services Group, Sergio Dogliani, Principal Idea Store Manager at the London Borough of Tower Hamlets, Lee Oliver from The National Archives

and Paul Hadley who will articulate the users' perspective.

The afternoon sessions will focus on more practical matters. Practitioners who have recently redesigned their public spaces have been invited to speak about their experiences.

There will be, as usual, PSQG work in progress reports and a short business session at the end of the day.

Full details of the programme and joining arrangements are on the London Metropolitan Archives website at:
www.cityoflondon.gov.uk/Corporation/leisure_heritage/libraries_archives_museums_galleries/lma/newsflash.htm

2
The reading
rooms at The
National
Archives



2

The Group for Literary Archives and Manuscripts (GLAM)

GLAM is a new special interest group which aims to bring together archivists, librarians, curators, writers, researchers, and anyone else with an interest in the collecting, preservation, use and promotion of literary archives and manuscripts in Britain and Ireland.

The initial steps towards establishing the group were taken by literary archivists at the John Rylands University Library, Manchester, at the suggestion of their Librarian. Research into existing interest groups for archivists and librarians revealed, surprisingly, that there was no subject-based group devoted to literary papers in Britain, Ireland, or other major English-speaking countries. However, enthusiastic responses received during these investigations indicated that there was a substantial demand for such a group.

Lively discussion

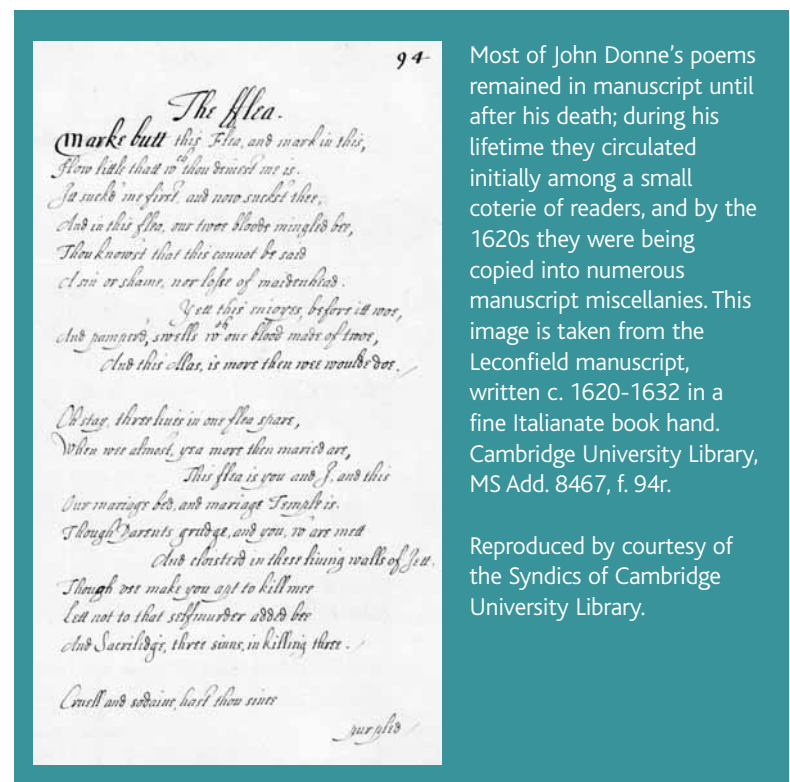
This was confirmed when some tentative invitations were despatched to custodians of literary collections in Britain and Ireland. The initial meeting in summer 2005 was well-attended, and brought forth some lively discussion as well as many ideas for future development and activities. Much of the group's dialogue initially focused on establishing parameters and a rationale for the organisation.

GLAM members agree that literary papers have particular qualities which distinguish them from other

archives, and often require a different emphasis in the core professional activities of their custodians.

Unlike other archive material which usually gains its value and meaning

from its context, single holograph letters or literary drafts by a well-known writer not only have an aura and fascination all their own, but also a very high commodity value, regardless of context. This desirability is reflected both in the



Most of John Donne's poems remained in manuscript until after his death; during his lifetime they circulated initially among a small coterie of readers, and by the 1620s they were being copied into numerous manuscript miscellanies. This image is taken from the Leconfield manuscript, written c. 1620-1632 in a fine Italianate book hand. Cambridge University Library, MS Add. 8467, f. 94r.

Reproduced by courtesy of the Syndics of Cambridge University Library.

interests of private collectors and in the enthusiasm of wealthy overseas institutions for purchasing literary material created in Britain and Ireland. It increases the likelihood that individual documents will be extracted for sale, undermining the integrity of the archive from which they are plucked. These days, too, successful living writers are often acutely aware of the potential financial value of their papers, and in some cases are (understandably) prepared to sell off portions of their archive to the highest bidder. The issue of funding for acquisitions is therefore a crucial one for British and Irish collecting institutions.

The removal of single documents for sale contributes to the scattering and fragmentation which is characteristic of literary archives. Typically the papers of an individual writer can be widely dispersed: their letters, literary drafts, manuscripts, annotated proofs, and associated papers may be divided between numerous personal and institutional archives – those of friends, lovers, family, agents, and publishers. All of these may find an ultimate resting place in libraries, record offices and museums. The custodians of these dispersed literary collections are therefore intimately connected to, and dependent on, each other.

Literary papers transcend institutional and regional boundaries in other ways too. The standing of literature as a cultural phenomenon gives such collections an appeal far beyond the traditional research community. Most of us read books after all – whether novels, short stories or poetry; we often have a favourite author and an active interest not only in that writer's creative output but also in their life and opinions. Literary archives therefore have a very real relevance to a wide range of communities, and the papers of 'local' writers can often have national, or even international, significance.

Custodians of 'modern' literary archives face particular challenges,

The manuscript of Elizabeth Gaskell's short story 'The Crooked Branch' (1859) is lent an immediacy by being preserved alongside Gaskell's own writing equipment – inkstand, quills, and paperknife. The John Rylands University Library, University MSS. Reproduced by courtesy of the University Librarian and Director, The John Rylands University Library, The University of Manchester.



including the obligations arising from data protection, confidentiality and copyright legislation. In literary archives, the distinction between public and private can often be blurred: not only do such papers tend to include highly sensitive personal material which should be subject to embargo, but writers often choose to make their private lives public through their fiction or poetry, meaning that documents might be opened which under other circumstances would be closed. Literary biographers are often intent on uncovering the most personal aspects of a writer's life, and literary researchers may wish to have access to all the written documents in an author's archive because of their potential relevance to the evolution of finished literary texts. This makes it particularly tricky for archivists to negotiate the fine balance between access (acting in accordance with the *Freedom of Information Act*, the interests of literary scholarship and the requirements of public funders) and privacy (fulfilling Data Protection obligations and respecting the interests of donors and depositors).

Sensitive area

Dealing with literary estates can also be a sensitive area, especially in relation to modern archives. Often the relatives or executors of

a dead author have strong views about the public reputation of that writer and the way their work should be interpreted. Negotiating donation and deposit agreements, agreeing terms of access, and maintaining an ongoing relationship with literary estates all require particular skill and diplomacy on the part of the archivist.

Increasingly, the value placed on writers' papers means that literary archivists can no longer rely on being the passive recipients of an intact archive after a famous author's death. They are required to enter into long-term business relationships with living writers, with a view to receiving their archive in the future; in doing this, they must freely acknowledge that they may be playing an active role in shaping the literary canon of the future. This is something that custodians of modern literary papers have in common with those responsible for digital personal archives. The latter have argued for some time that the digital environment requires archivists to be more pro-active, and to have some involvement with the record creator at an early stage. The issue of managing born-digital records is also particularly pressing in relation to modern literary archives. There is a danger that the notes, drafts, and revisions representing the pre-history of a literary text will be lost

when an author chooses to overwrite earlier files on their PC. Writers are often voluminous correspondents, but the threat for 21st century literary archives is that authors will address the problem of bulging email boxes by deleting messages rather than preserving them for posterity.

In the light of these considerations, GLAM's priorities – at least in the first few years – are likely to focus on literary collections from the 19th-21st centuries. However, the group is keen not to be restrictive, and its chronological remit is therefore a broad one – ranging from the end of the Middle Ages onwards.

GLAM members also recognise that literature has no boundaries of language, geography or ethnicity, although for practical purposes the group will focus on literatures in English and the other languages indigenous to – or which have taken root within – Britain and Ireland. The group is similarly open in its definition of 'literary', which encompasses: creative writing in every genre; certain forms of prose writing, including essays and letters by 'literary' figures, and the criticism, editing and reviewing of creative writing; writing for drama (theatre, radio, television or film); and life writing.

The images accompanying this article should hint at the riches that can be uncovered in literary archives. Of course such collections

usually include common formats like correspondence, diaries, news cuttings and other printed material, photographs and other audio-visual material, as well as legal and financial records. They also typically contain documents which represent the various stages of production of a published literary work – from the author's very early jottings and rough outlines, through various drafts of the manuscript, different stages of proofing (galleys and page proofs, the author's corrected proofs, collated proofs), to the post-publication phase (represented by the writer's annotated editions of the published work). Custodians of literary papers can also find themselves dealing with objects, which range from the predictable (typewriters, pens, inkstands), to the rather more bizarre (examples from the John Rylands Library include a plastic elephant designed by Eduardo Paolozzi, a sprig of juniper from the tree overhanging Walt Whitman's grave, a lock of Proust's hair, and some baby's booties formerly belonging to the poet Adam Johnson).

This great and varied cultural resource is what GLAM intends to celebrate and promote. The group's aims include encouraging research by working with different audiences in the literary community, undertaking cross domain working, and engaging in dialogue with major institutions, agencies and organisations. Equally importantly, the group exists to

provide a support network for those looking after literary collections in any context.

Although the group is still in its infancy, members have identified many potential projects for the future, such as: producing a map of literary collections in Britain and Ireland in order to provide a clear picture of our literary heritage and its significance; 'joining up' our scattered collections and raising their public profile by means of collaborative online or travelling exhibitions; addressing legal issues and the challenges of born-digital archives; providing training events; organising conferences; and taking a lead in issues relating to the custodianship of personal (not just literary) papers.

Membership of GLAM has burgeoned as a result of recent publicity, and now stands at some 75 people. The group is independent, open to all, and membership is free; we welcome the interest and participation of all those with a stake in literary collections – creators, custodians and users, or just those with an interest in the field. The group currently has a committee of six, and is being chaired by Chris Sheppard, Head of Special Collections at Leeds University Library.

The group's first major project, now underway, is a survey of the current literary archive and manuscript collecting policies and practices of a wide range of UK and Irish institutions. It is likely that many readers of this article will already have been asked to complete our questionnaire, and others are likely to be approached during subsequent stages of the survey.

As with any survey, the aim essentially is to gather a substantial body of data that will enable numerous questions to be answered more convincingly than in the past. For example, what notable literary manuscripts and archives have been acquired by UK and Irish institutions over the past five years? Roughly how much money was spent on acquiring



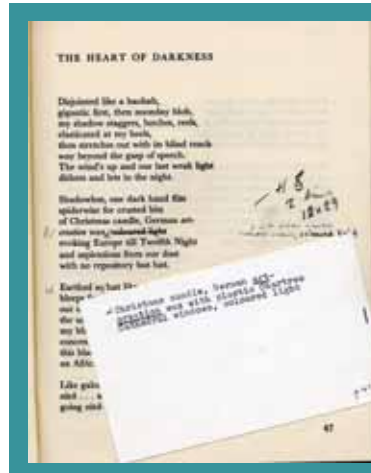
Exeter University Library holds an important group of Ted Hughes's manuscript and typescript drafts for his *Cave Birds* sequence. A series of drawings by Leonard Baskin provided the inspiration for the poems, and this photograph – one of a limited edition set taken by Noel Chanan – shows Hughes in Baskin's studio in 1979.

Reproduced by courtesy of Exeter University Library.

them and where did it come from? How significant has the support of grant-giving bodies and of benefactors been, including gifts from authors themselves? What major obstacles to collecting are identifiable? Where are the strengths and where are the apparent weaknesses? Are there discernible characteristics of, or patterns in, collecting? Do the individual policies underlying the collecting, explicit or implicit, relate to each other in ways suggesting that an integrated national policy could be developed?

GLAM believes that if literary archive and manuscript collections freeze, unable to grow coherently, their potential to inform and excite is stunted. Even strictly defined collections are seldom complete in themselves, possible additions repeatedly coming to light. Manuscripts and archives do not exist *in vacuo*, but gain in meaning in relation to each other: the significance of an existing item or collection can be transformed by the new acquisition of distinct but cognate material. While these words are being written, innumerable new literary manuscripts are being created and will be as fit to be preserved for public access as the many others already acquired. GLAM is eager to establish how the development of these literary resources, so desirable in principle, proceeds in practice, in a world where missed opportunities will never come again.

This activity is timely now as GLAM expressly hopes to gather information to support initiatives of the recently established Working Group on UK Literary Heritage. Through advocacy at the highest level, the Working Group, chaired by Lord (Chris) Smith of Finsbury and convened by the British Library, seeks to further the cause of securing recent, contemporary and future UK literary archives and manuscripts for public access in this country. It is incontrovertible that much of the outstanding documentary evidence of British literary



An example of one of the later pre-publication stages in the production of a literary work: this poem, from Tony Harrison's first full-length collection, *The Loiners* (1970), is in page proof form, with Harrison's own corrections. From the London Magazine Archive.

Reproduced by courtesy of Leeds University Library.

endeavour in the 20th century is now held overseas. GLAM must help the Working Group to turn the tide.

Any institutions wishing to participate in the GLAM survey are very welcome to do so. The survey form and covering information – along with further information about the group – are available at: <http://archives.li.man.ac.uk/glam>

If you would like to join GLAM, contact the Secretary, Fran Baker at Fran.Baker@manchester.ac.uk.

Fran Baker, Assistant Modern Literary Archivist
The John Rylands University Library, The University of Manchester

Chris Sheppard
Head of Special Collections
Leeds University Library



Looking deceptively like a printed book, this is in fact a manuscript entirely in the hand of its author, 17th century poet Patrick Cary, whose poems were never formally published until Walter Scott edited a collection of his work in 1820.

From autograph MS 'Ballades dedicated to the Lady Victoria Uvedale', 1652-53. Leeds University Library, Brotherton Collection MS Lt 68, p.39.

Reproduced by courtesy of Leeds University Library.

Records Management Society Annual Conference 2006

The Records Management Society (RMS) held its 9th Annual Conference in Manchester on the 23-25 April. At the opening session, The National Archives (TNA) Chief Executive Natalie Ceeney reviewed progress on the introduction of electronic document records management systems (EDRM) and TNA's role in this. Much had been achieved, but there was still much to do, both technically and in terms of change management, usability and user buy-in.

Compliance has been a major driver for EDRM in both private and public sectors and Graham Smith, Deputy Information Commissioner, reviewed the first year of Freedom of Information legislation. It has had a significant impact on the release of information by public authorities, 60% of whom have made changes to their records management systems to assist compliance. But as subsequent presentations by Maurice Frankel and Ibrahim Hassan showed, communications with requestors and speed of response still need to be improved, and case law is still developing.

A number of case studies illustrated the various aspects of EDRM implementation and the different stages reached, from those still building a business case (Wigan Metropolitan Borough Council, Tim Turner), through those with pilot systems installed (University of Huddersfield/Diagonal Solutions, Sally Edward and Nigel Horncastle) to those already up and running (Coal Authority, Sally Brook Shanahan and Brian Thornton). Culture change, user training, coping with new software and the level of resources needed were some of the issues identified as slowing progress. As Philip Jones (Staffordshire County Council) reminded delegates, an EDRM

project does not in itself constitute successful records management, and indeed a case study on managing technical documentation (BAE Systems, Ian Horsfall) showed the value of underlying records management principles in the continuing paper environment. Even those with successful systems in place, need to ensure that these are sustainable through software upgrades and classification scheme updates (NHS Purchasing and Supply Agency, Keith Gregory).

Some of these themes were taken up in more detail in a series of presentations on the nuts and bolts of records management. These included: methods for creating a business classification scheme and related file plan (Jeff Morelli, consultant); different aspects of building a sound business case for EDRM (Mike Parsons, Bramble CC, John Walsh, CIMTECH); using risk management techniques to address compliance, governance and efficiency (Richard Jeffrey-Cook, In-Form Consult); staff training (Alan Stead, Nottingham County Council) and bringing uncontrolled email within the scope of corporate governance (Alison North, Filebusters). For the public sector, Sheila Apicella (Electronic Service Delivery) described the ESD-Toolkit (a collaborative web-based resource for controlled vocabulary and other standards) and Danny Budziak (Being Digital) outlined the roll out of the Information Governance Toolkit from the NHS to local government.

Looking from the present to the future, Mark Fresko (Cornwell Management Consultants) and Martin Sanderson (TFPL) gave their respective visions of the way ahead for EDRM and records management in general, one key point being the need to integrate records management in the wider

information environment in order to move beyond compliance to realising business opportunities. Richard Blake (TNA) also reminded us of the need to ensure that EDRM systems and the records they contain are sustainable to meet business need over the longer term.

The records management profession was the theme of presentations by Stuart Orr (Department of Trade and Industry) who felt that records managers had some way to go before they could claim true professional status, and Penny Feltham (Stockport Metropolitan Borough Council), who reviewed some of the differences, and linkages, between records managers and archivists. The conference wound up with four master-classes picking up different themes from the previous two days. More details can be found on the Records Management Society website at www.rms-gb.org.uk and the next issue of the RMS bulletin.

Kevin Mulley and Catherine Hodgkinson
The National Archives

'Wood' you believe it?! Archive Awareness Campaign 'branches' out!

The theme for this year's Archive Awareness Campaign is 'Woods and Neighbourhoods'. Events examining local and community history, urban and rural, as the theme suggests, will be happening at archives and record offices all over the country.

The Archive Awareness Campaign is co-ordinated by the National Council on Archives (NCA) who are joining forces with the Historical Association's Local and Community History Month and The Woodland Trust to open out the delights of archives to their members.

Augusta, Lady Spencer-Churchill, Winston Churchill's aunt, was an active chairman of the Branch for many years, chairing meetings in her Windsor home Queensmead – the building still exists and is now occupied by The Brigidine School, where this exhibition will be hosted in their fantastic entrance hall.

ruth.savage@nationalarchives.gov.uk, 020 8392 5376, to reserve your place.

If you would like to get involved with Archive Awareness Campaign, there will be a Supporters' Meeting at the Society of Archivists' conference in Lancaster in September 2006: we will be discussing plans for next year's campaign, entitled *Freedom and Liberty* to coincide with the bicentenary of the abolition of the transatlantic slave trade, and brainstorming ideas for future themes. If you can't make the meeting, contact Ruth with your ideas. It's your campaign – have your say!

Many other enthralling examples of local and community history are being opened up in archives all across the UK. There will be a national launch in September to celebrate both Local and Community History Month and Archive Awareness Campaign. If you would like to receive an invitation to this high-profile event, please contact Ruth Savage,

3
Bark Collection at Bucknell 1908. Bark tipped out so it lands still (more or less) stacked the same way 367/22

Images courtesy of Shropshire Archives



4
Women of the Bucknell area, First World War 387/13

In 2005 over 500 events took place across the United Kingdom, ranging from open days to special exhibitions. Find out what is happening this year near you by visiting www.archiveawareness.com.

And it isn't too late to get involved. Any event at your archive can be advertised on the Archive Awareness Campaign website, whether you want to use the theme or not. NCA provides promotional materials to help you, such as postcards and balloons.

For instance, RSPCA Hillingdon, Slough, Windsor & District Branch Archive Display will open up their fascinating and educational history.



4

The MLA/V&A Purchase Grant Fund celebrates 125 years of supporting regional acquisitions

Over the past 125 years, the Purchase Grant Fund has enabled regional organisations from Cornwall to Cumbria to acquire objects as varied as a manuscript by Ted Hughes, Bronze Age rings, early medieval deeds and a Grayson Perry pot.

The Fund was launched in 1881 with a budget of £1,500 to support the recently-founded municipal museums to build their collections. Operated and financed by the South Kensington Museum, now called the Victoria and Albert Museum (V&A), the scheme has always formed a key part of the Museum's nationwide work. The Museums, Libraries and Archives Council (MLA) now provides £1 million for the grants annually as part of its framework to support collections development.

Cross-domain working is not new for the Purchase Grant Fund: the first awards towards the acquisition of archival material were given in 1964. Four applications were considered and all were successful including the Bodleian Library's acquisition of the 15th century Florentine manuscript Codex Ashmolensis.

In recognition of the fact that the evidential value of manuscripts is not always reflected in the price, the Purchase Grant Fund's minimum price limit is set at the modest level of £500. It is the only fund which regularly supports significant but more modest purchases which are not necessarily major heritage items nor works of art such as the grant of £281

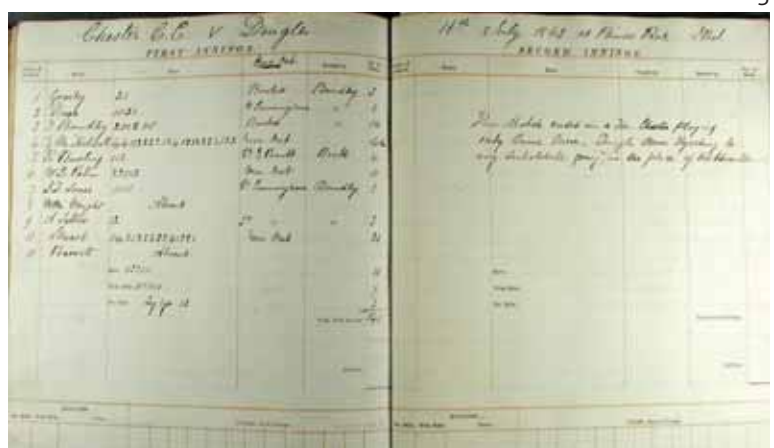
awarded to Leicestershire Record Office for their purchase of a 17th century plan of the village of Marefield.

Since 1961, nearly £2.7 million has been awarded towards the purchase of archival material including Nottinghamshire Archives' acquisition of the account book of Lady Ann Savile of Thornhill, 1629-34; the purchase of a group of 16th-20th century manorial records from Nedgling with Naughton by Suffolk Record Office and, more recently, Vyvyan of Trelowarren archive, 17th-19th century was bought by Cornwall Record Office. In 2005-06, £195,132, almost 20% of the Fund's

annual budget was spent on the acquisition of manuscripts, documents and archival photographs including a major grant towards the papers of Field Marshall Alan Brooke, Viscount Alanbrooke, 1906-67 bought by King's College Archive, London.

Now, as then, the Fund's aim is to raise the quality of collections and standards of collections care through financial assistance for acquisitions for the benefit of the public. Only those organisations which have the ability to care for their collections and make them publicly accessible are eligible for support.

5
Page from a manuscript scorebook for Chester Cricket Club, 1851-65 bought by Cheshire & Chester Archives & Local Studies Service with a grant of £850 from the MLA/V&A Purchase Grant Fund



Detail from a map of the parish of Nantmel, c.1830 purchased by Powys County Record Service with the support of the MLA/V&A Purchase Grant Fund



The Britten-Pears Library in Aldeburgh, Suffolk was awarded its first grant last year towards the purchase of the manuscript for the *String Quartet No 2* by Benjamin Britten, 1946 after first demonstrating how they provide high standards of care and access to their important collections.

From the beginning, the Purchase Grant Fund has been a conduit for expertise and advice. Expert advice is provided on each application by curators at the V&A, other national museums and The National Archives. Their advice and the grant process is often as valuable to applicants as financial support.

This summer record offices and specialist libraries are marking our

125th anniversary in various ways: Lambeth Palace Library, London has an on-line exhibition of grant-aided items; the Guildhall Library is to put a Papal bull and instrument of the Bishop of London, 1514 acquired in 1996 with the Fund's support on temporary display and the Manchester Metropolitan University Library is showing the exhibition *A New Chapter: Book Designs in Acquisitions* featuring items supported by the Fund until 25 August.

Do let us know what you have done to help celebrate the anniversary by emailing purchasegrantfund@vam.ac.uk

Julia Brettell
Grants Officer
Purchase Grant Fund



Phillimore Prize 2005

7 Pedigree of the Meutys family, Gorhambury, 1624

One of the finest examples of a family tree in the collection. Thomas Meutys was a Clerk of the Privy Council in 1624. This family tree traces his descent from John Meutys, who came from Calais to England as Henry VII's secretary. [IX/D51a]

For the 2005 Phillimore Prize participants were asked to enter publicity and marketing materials that promoted their archive or its archival collections. This theme generated unprecedented interest and the examples of work sent in are a great testament to the work the archival community is collectively doing to promote collections and archive services in the United Kingdom.

The panel particularly welcomed "the volume and generally high quality of the entries and felt that a number of them showed particularly innovative approaches to the basic task of interesting people in using archives."

8 Brocket Hall race course, 1798

In the 18th century, horse racing was popular among the county elite. At Brocket Hall a race course was created. This map shows its course. [DE/P/P15]

The hard task of drawing up a short-list was completed by looking at how the publicity and marketing materials encouraged audience development, supported social inclusion initiatives and linked into heritage and tourism. After much cogitating and deliberating the panel concluded that Hertfordshire Archives & Local Studies was the

front runner for its campaign Hidden Talent.

The short-listed applications demonstrated a variety of different approaches to engaging people's interest, including a thematic website by Staffordshire Record Office, called Staffordshire at Sea; a linked exhibition and lecture programme, entitled Dundee and India – Roots, Rivalry and Interdependence by Dundee University Archive, Records Management and Museum Services to heighten awareness of the relationship between the textile industries in Dundee and India; a

specific promotion to Black and Asian people by the City of Westminster Archives Centre, as well as an excellent publicity leaflet promoting a small service by Manchester Cathedral Archives.

The panel concluded that its two favourites were the Postal Museum & Archive, where they liked the co-ordinated approach to launching their new branding, the friendliness and accessibility of the materials, and the innovative approach to promotion through off-site exhibitions and musical performances; and the winner, Hertfordshire Archives & Local

7

8



Humphrey Repton's Red Books, Panshanger, 1799

In 1799, Earl Cowper invited Humphrey Repton, the leading landscape gardener of his generation, to prepare plans to improve the grounds at Panshanger. Repton widened the river to make a lake (at a cost of £2,000) and created an impressive park and woodland. The 'Red Books' containing his designs are amazing, and also survive for Tewin Water and Wall Hall. [DE/P/P21]

10

Extract from a Royal pedigree, c1431

This 15th century pedigree of the Kings of England from William the Conqueror to Henry VI, is illustrated with a portrait and rhyming verse for each King. It is in the collection of the Halsey family of Great Gaddesden. [DE/Hi/15857A]

Studies, which produced a series of wonderful posters and a linked booklet to promote its estate collections. The panel said, "we felt this campaign might really inspire people to visit the service and find out more. We liked the evidence of commitment shown by making the booklet partly multi-lingual, and we particularly appreciated the quality of the posters and of the reproductions of documents on them".

Outside the shortlist there were further highlights with a television advert, recipe cards taken from cookery books in a collection, interactive websites designed for children and bright, eye-catching posters designed by the archives staff. The quality of production was also a feature with an outstanding poster by the National Archives of Scotland of the Declaration of Arbroath, which was uncluttered, powerful and spoke for itself.

Once again the judges Nick Kingsley, as head of the National Advisory Services, and David Thomas, as Vice Chairman of the Society of Archivists, thanked fellow judge Noel Osborne, Managing Director of Phillimore & Co, for the generous prize donated by Phillimore and for its continued interest in the archives sector. Phillimore repaid this gratitude with a commitment to increase the value of the prize for 2006. News about the next challenge will be in the November edition of *RecordKeeping*.

Katie Woolf
National Advisory Services
The National Archives



10



Case studies

Seven Stories – a treasure trove of manuscripts

Seven Stories, formerly The Centre for Children's Books, was established in 1996, when our founding directors Elizabeth Hammill and Mary Briggs launched an ambitious plan to create a centre which would place children, young people and their books at the core of the UK's national literary culture, as a place where children's books can be collected, explored and celebrated. Seven Stories finally opened to the public in August 2005.

1
Archivist
Hannah Green
and volunteer,
Ann Bayliss,
viewing
material from
the Ursula
Moray Williams
Collection

The initial concept of a Centre for Children's Books emerged in the early 1990s when Elizabeth Hammill was working in children's bookselling. Through conversations with children's authors and illustrators, she became aware that, although many had been approached by libraries in the USA and elsewhere, there was no institution in the UK that was actively collecting their original work. The Centre has been able to develop with a wide range of support including that of authors, illustrators and individuals working within the children's literature publishing industry, as well as major funding bodies.

The organisation is principally based within a converted corn mill in the Ouseburn Valley, Newcastle upon Tyne. This historic seven-storey building houses a visitor centre, with lively, accessible exhibitions, education workshops and performance spaces, the largest independent children's bookshop in the UK and a café



selling book related food. In its first 10 months of operation the building has attracted over 53,000 visitors and has won a number of prestigious awards, including the Centre Vision Award by the Civic Trust, for best practice in town

centre regeneration; the Innovation Award at *The Newcastle Journal's* Tyneside; and Northumberland Business Awards and Project of the Year 2006 at the North-East Renaissance Awards.

2
Children from the Storylines project pilot group discussing archival material from the Sylvia Waugh collection.



3
Tim in Danger cover artwork, by permission of the estate of Edward Ardizzone.

Although currently housed in separate premises, the Collection is very much at the heart of Seven Stories. The Collection Team, comprising professional staff from museum and library sectors as well as the archives world, works closely with colleagues across the organisation, especially the Exhibition Curator and the Education and Participation teams.



3
As yet, our holdings are far from comprehensive. Due to constraints of space and resources to manage large volumes of work, we have prioritised the acquisition of material at risk and items which we have needed to support our exhibition programme. Even so, the pace of acquisition has been rapid and looks likely to continue in that vein for some time.

Our holdings

Seven Stories already holds work which is indisputably of national significance. As early as 1997, grants from the Heritage Lottery Fund and Friends of the National Libraries enabled the Centre to purchase the archive and working library of Kaye Webb, editor of Puffin Books and founder of the Puffin Club. This was followed a year later by the purchase of the archive of the illustrator Faith Jaques – saved at the eleventh hour from a rubbish skip by a sharp-eyed house clearer. This

served to confirm the urgency of the need to create a safe home for such work.

From the inception of the project, many authors and illustrators have either donated work or pledged to donate work in the future. As a result, we already hold a wealth of material donated by seminal figures in the field. Collections can frequently comprise artwork, drafts, correspondence and associated material. Our holdings currently include, amongst many others, material donated by Peter Dickinson, Berlie Doherty, Shirley Hughes, Harold Jones, Jan Mark, Philip Pullman, Michael Rosen, Diana Stanley, Ursula Moray Williams and the estates of Joan Aiken, Edward Ardizzone and Robert Westall.

Seven Stories also collects material from publishers, literary agents and other figures associated with the production of modern and contemporary children's literature.

Working with donors

We are fortunate to be in the position of dealing very often with living authors and illustrators. In many cases we have relationships with donors which go back to the early years of the project. By talking directly to the creators of the material, and often visiting them in their own homes, we have usually built up a good rapport with them before the material enters the collection.

An example of this relationship is our work with Mick Manning and Brita Granström. The prize-winning author and illustrator team have agreed to work with Seven Stories during the production of their next title, a book on the Ancient Greeks. This has enabled us to develop an outreach project to complement traditional processes of donation, acquisition and listing of archival material. The project will involve a group of children, selected by Newcastle City Council's Education Welfare

4
Design Panel for the Robert Westall exhibition by permission of MKW Design Partnership



Service, who will visit Mick and Brita in situ to observe and record the process behind the creation of the book. Once work is completed and material donated to Seven Stories, the same group will have the opportunity to observe and inform acquisition, listing and eventual display of the material.



5 Michael Rosen visiting Seven Stories, with Sarah Prescott, Archivist

This form of collaboration with donors also means that we can ensure the preservation of material, such as emails, which might not otherwise be kept but which provides great insight into the processes involved in writing and illustrating a children's book.

We try to stay in close touch with donors and/or their families after a collection has been donated, as well as before. We may need their permission to reproduce items on which they hold copyright or we may need their help to identify or interpret material.

Exhibitions

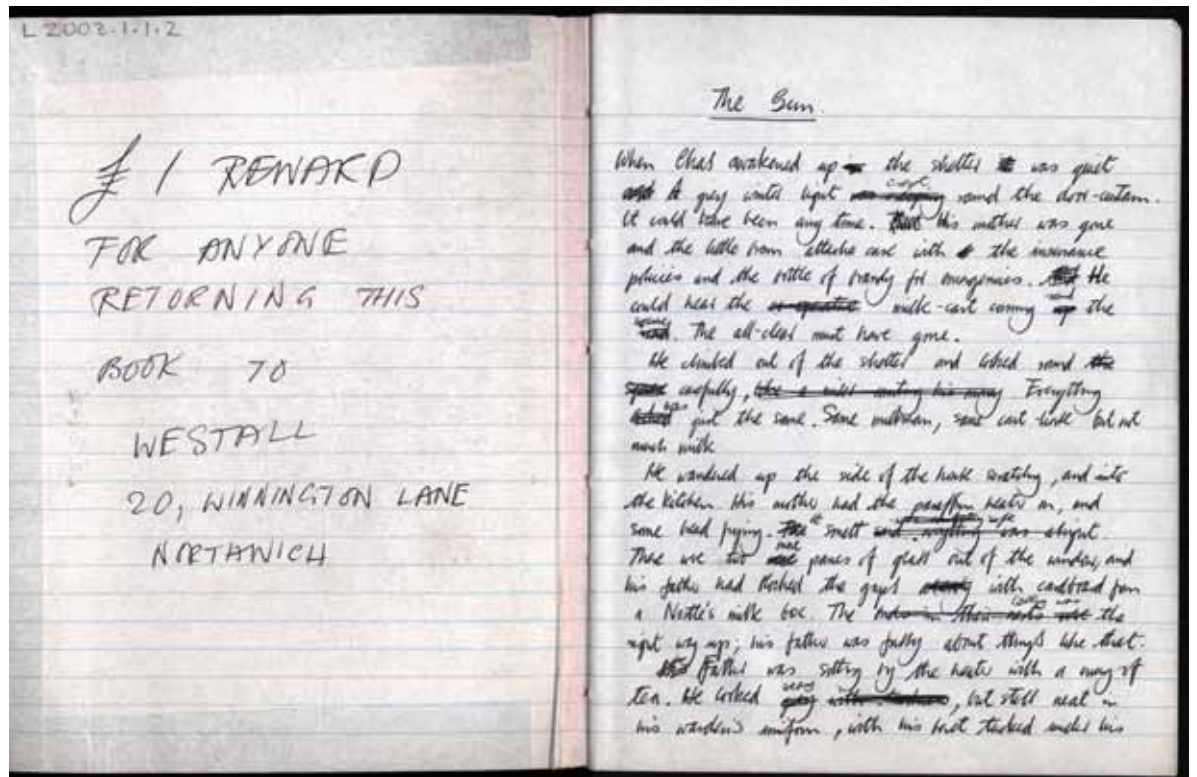
Seven Stories has developed a reputation for innovative exhibitions; prior to opening in our own building these were hosted by other venues in the region, which helped to develop both an audience and a profile for the organisation. Since opening the visitor centre last year, we have

already mounted two exhibitions, *Incredible Journeys* and *What's in the book? The seventeen million books of Janet and Allan Ahlberg*. These have been developed using both material from our collections, and other items on loan.

We are currently developing an exhibition focussing on the work of

the author Robert Westall, which will be based entirely on his papers, deposited with Seven Stories in 2003. The exhibition, using innovative techniques for display of archival material, is designed to attract multiple audiences, but will be aimed specifically at Westall's traditional readership: older children. The exhibition will open in October 2006.

6 *The Machine Gunners* notebook draft by permission of the estate of Robert Westall



**Cataloguing, Outreach and
Education: Storylines Project**

Seven Stories has recently been awarded £288,000 by the Heritage Lottery Fund towards a project entitled *Storylines*, which combines cataloguing, preservation, digitisation and access and outreach activities. The latter will build on extensive education and outreach initiatives already carried out by Seven Stories.

One of *Storylines*' distinguishing features will be close involvement with audiences throughout the course of the project. School and community groups will have opportunities to provide input for the interpretation and display of work in the collection; they will also contribute to the selection of material for digitisation. There will be a particular emphasis on reaching new audiences for the collection.



The project will run for three years, during which our most important holdings of manuscripts, artwork and archives will be catalogued, preserved and selectively digitised.

The project will also deliver access to a growing constituency of

academic users of the collection, by making lists and catalogue records available on-line. This will be achieved through both Access to Archives (A2A) and our own website, www.sevenstories.org.uk. A research partnership will monitor and strategically evaluate the project.

Storylines builds on cataloguing set-up work funded by Museums, Libraries and Archives North East, the Pilgrim Trust and the Robert Westall Charitable Trust. Grants awarded by these bodies have also allowed for the cataloguing of the Robert Westall and Kaye Webb collections.

**Collaboration with Newcastle
University**

Since there is no other institution in the UK with our remit, the research opportunities offered by the Seven Stories collection are

unique. We have been able to develop a close relationship with the Children's Literature Unit, in the School of English at Newcastle University, with whom we host an Arts and Humanities Research Council (AHRC) collaborative doctoral award. We are already working with the first of three students to be funded by this award, which enables the students to use our collections as the basis for their study. This, in turn, leads to the development of research pathways and guidelines, the dissemination of such research, and the establishment of links with the wider research community.

Future challenges

Seven Stories' commitment to building a collection and making it accessible has captured the imagination of a wide constituency of interested parties. The next major challenge facing the organisation is to create a long-term home for the collection. We envisage a building which will not only conform to BS 5454 but will be designed explicitly to facilitate access, by users of all ages. Watch this space for news of further developments!

Sarah Prescott
Archivist
Seven Stories, the Centre for
Children's Books



Records management facilities at the Coal Authority

The Coal Authority is a Non Departmental Public Body established under the Coal Industry Act 1994 as part of the privatisation of the coal industry and is based at Mansfield in Nottinghamshire where it employs 160 staff.

Visitors to the Coal Authority may have misunderstandings about its role and preconceptions about what they might expect to see upon arrival. These are, however, universally dispelled when they see the quality of its buildings and facilities. The reality is wholly 21st century with the past legacy of coal mining being managed in a thoroughly modern environment.

The Coal Authority's remit comprises four main areas of activity: licensing and leasing of coal mining activities, handling claims for coal mining related subsidence damage that was formerly the responsibility of the British Coal Corporation, managing residual property and historic liabilities, including the construction and operation of Minewater Treatment Schemes and the operation of a 24 hour surface hazards response service and the provision of information on past, present and future coal mining activities via a three dimensional Geographic Information System.

Record collections

The Authority holds approximately 120,000 abandoned mine plans on behalf of the Health and Safety Executive. Although the earliest plans date back to the 17th century the collection grew significantly as a result of the requirement placed upon coal mine operators to deposit plans of abandoned mines contained in the *Coal Mines Regulation Act 1872*. The collection comprises approximately

70,000 plans of A0 or greater size. A total of 80,000 of the plans are now scanned. Twelve thousand remain to be scanned via roller scanner with the balance requiring specialist scanning due to their size and/or fragility. The Mining Records collection further comprises 26,500 Coal Commission record files and 5,000 boxes of surveyors' notebooks and calculations.

Turning to less specialised records, the Coal Authority also holds some 31,500 linear feet of paper records comprising files created by the Coal Authority since its establishment in 1994, including in particular the operational files of the estates, environmental and licensing functions, alongside records inherited from the nationalised coal industry of which 405,000 comprise coal mining subsidence claim files.

The Coal Authority has digitised the complete photographic collection of the former National Coal Board/ British Coal Corporation, the originals of which are held in Kew by The National Archives (TNA). The 46,000 digital images of the coal mining industry include underground and surface photographs together with a fascinating insight into the social history of coal mining communities.

In response to the Modernising Government target, the Coal Authority was the first public sector body to implement a TNA approved EDRMS (Electronic

Document Records Management System) to manage both its paper and electronic records electronically in a single system. Its chosen system, Wisdom, supplied by Diagonal Solutions Limited, now holds 223,385 electronic documents which occupy 81.7gb of data and provides automated search and retrieval of the historic paper record and property deed collections and acts as a tracking device as records move about the business.

Transformation of the estate

The Coal Authority initially housed the Mining Records collection at Bretby near Burton on Trent in Derbyshire. However, in December 1999 the Board agreed in principle to the relocation of the abandonment plans to a new building at Mansfield as part of the strategy to centralise all activities at a single site. In May 2000, following a design feasibility study, the project plan and costs for a new stand alone building received approval from the Board. TNA (then the Public Records Office) was consulted throughout the build process which commenced on 12 May 2001 and completed on time and to budget on 13 August 2001. In September 2001 the complete Mining Records collection transferred to its new premises at Mansfield. Since the Authority's inception its remaining records had been stored in a 1960s building which had formerly been used as a computer centre. The absence of fire protection, poor

security, over wide aisles, over height racks, single box configuration and lack of temperature and humidity controls meant that records were not managed at optimum efficiency and elements of risk were becoming increasingly intolerable.

Consequently, in August 2002 the Board approved the second phase of the modernisation which was the plan to build a new purpose built records store to accommodate the remainder of the Authority's records including those inherited from British Coal Corporation. The design of the new records store was developed between May and August 2002 with work commencing on 16 September. The store was completed on 25 April 2003 to budget but with a short time overrun due to inclement weather. Constructed on three floors to make optimum use of the available footprint, the store has a total capacity of 31,446 linear feet (9,585 metres) with 1,368 linear feet (417 linear metres) of space currently available. Record boxes have been double banked on low height shelving to minimise the use of ladders. The store houses one of the three largest collections of deposited records in the United Kingdom, along with the Probate Records Centre and Keele University, in a temperature and humidity controlled environment and benefits from fire protection by argon gas.

This new store has been joined to the Mining Records Store via a glass roofed atrium reception and rear open plan area which includes three glass fronted designated visitor rooms and an additional six dedicated customer viewing terminals. Again, the past has been successfully placed in a contemporary context. In what is known collectively as the Mining Heritage Centre, customers can view both the digitised mine plans and the photographs on screen with the benefit of experienced staff on hand to assist them. Both of the stores satisfy BS5454: *Recommendations for the storage and exhibition of archival documents*, and the whole building has been approved as a place of deposit for public records under section 4(1) of the *Public Records*



Act 1958 following inspection by TNA.

Large scale scanning facility

In order to meet its own requirements for the scanning of documents over A0 in size which were unable to be captured using its 50 inch roller scanners, the Authority has built a large scale scanning facility which comprises six cameras scanning one metre squares, giving a total scanning area of approximately 3 x 2 metres, with individual camera scans being electronically stitched together to produce a complete scanned image. Scanned images are currently being captured at the rate of 2,000 per week with single shift working. Mindful of the opportunity to increase production rates the Authority has recently completed its first commercial scanning project for Cheshire County Council which involved scanning 480 Tithe Maps in batches of 80 per week. With what the Authority understands is one of the largest camera scanning systems in the UK, coupled with the added benefit of BS5454 storage for work in progress, the Authority is looking forward to developing this opportunity. This unique scanning and electronic storage facility has been runner-up in its category in this year's Storage Solutions of the Year Awards hosted by *Storage Magazine*.

For further information about this service readers can contact either the Technical Manager

neilwilcoxson@coal.gov.uk or the Project Manager in that department
simoncaunt@coal.gov.uk .

Library

The most recent and currently ongoing development is the creation of a Coal Mining Library within the Heritage Centre. A small area has been fitted out with shelving to enable the diverse collection of books, magazines and other texts, which continue to be added to by donors, to be physically housed in this central location. The catalogue, which is currently under development, is stored in the EDRMS to ensure that this valuable information resource is available to all staff.

In the Heritage Centre the bust of a miner hewn from Welsh anthracite that stood in the reception hall at Hobart House in London, the former Headquarters of the National Coal Board, now sits alongside computer terminals which provide virtual access to the industry he embodied. I wonder what he would make of it all?

More information about the Coal Authority and its work can be found on its website www.coal.gov.uk

Sally Brook Shanahan
Solicitor & Secretary to the Coal Authority and with Executive responsibility for Records Management

Conservation of architectural drawings at Wimpole Hall

Wimpole Hall, Cambridgeshire is situated in a rural setting of 2,500 acres just north of Royston. It was built in the mid 17th century but was extended and modified by James Gibbs from 1713-21 with interior decoration by Thornhill, Gibbs, Flitcroft and Soane. It is one of the largest historic houses in Cambridgeshire with extensive gardens and parkland landscaped by Bridgeman, Brown and Repton.

11
Repton – Plan of
Hall and Stable
Block

The Wimpole estate was in the possession of a succession of owners after completion, changing hands with remarkable regularity, but between 1740 and 1894 it was continuously owned by the Yorke family, Earls of Hardwicke.

The last private owners of Wimpole were Captain George Bambridge and his wife Elsie, the daughter of Rudyard Kipling, who bequeathed the property to the National Trust in 1976.

Collection

The material comprises some 145 architectural drawings and topographical views, ranging from initial sketches to presentation drawings. With the exception of a very few engravings, the bulk of the collection is executed on paper in pen and ink and/or pencil and watercolour. The drawings cover all of the interventions by architects to buildings and interiors on the estate as well as the work by landscape architects over a 300 year period. The collection is of national significance as one of the most important groupings of architectural drawings in National Trust properties.

Aim of the Project

The architectural drawings collection is consulted regularly by National Trust staff and periodically



by scholars and students, but because of the unsatisfactory storage conditions access and handling have been difficult. It was decided that conserving, mounting, boxing and rehousing the drawings in a logical way would make the provision of access easier and less risky to the collection.

Condition of Collection

Many drawings had been previously treated but no records existed as to what treatment they had received. The majority had been laid onto thick backing paper most of which had buckled, and exhibited adhesive and repair paper residues. A few had been laid down very badly with misaligned and overlapping sections and bad creasing.

Work Undertake

The first task was to sort the drawings into a logical order. Ten separate subject groups were

identified based on individual artists or on themes (e.g. Parks and Gardens) with the intention that all associated documents would remain within their groups irrespective of size.

Storage and housing

The aim for storage was to store flat all of the collection in a new plan chest. Where existing window mounts were of suitable quality they were retained in this format with an additional overthrow top mountboard to protect contents, e.g. Kendall watercolours.



12
Wimpole Hall
by Kniff

Where it was possible all plans were boxed in tab-less dropback archival boxboard which were slim enough to be housed in the plan chest.

There were a series of unbound pages from the Repton Red Book for Wimpole. As the original binding had been lost it was decided to keep the Red book unbound, undertake some remounting and then store altogether in one solander box.

The remainder of the items were stored individually in conservation grade 315gsm paper folders, these in turn stored in (and kept loose in) 1000 micron card folders prepared in three different sizes – small, medium and large. The only exception to this was the oversized Capability Brown map of the Wimpole Estate which did not fit the plan chest. The existing frame was modified with a deeper rebate to provide a safer distance between glass and drawing and stored on the wall of the Document Room.

Treatment

The general treatment process was as follows:

Where necessary the drawings were surface cleaned with 'Draft Clean Powder' to remove dirt, remove non-conservation quality tapes and adhesives. Acidic boards were removed if present as well as poor quality backings and associated adhesives. The drawings were then float washed if this was necessary or appropriate. Following the float wash they were humidified in a humidity chamber and gently pressed to flatten distortions and creases.

Tears were repaired using either Jap tissue or L2 tissue and wheat starch paste. Those drawings which required fills to losses were filled with toned repair papers. Those drawings previously backed were re-laid down onto Heritage paper toned with Selaset dyes. Infilled areas were retouched where appropriate with watercolour. Those drawings to be remounted were mounted in acid-free board hinging in with wheat starch paste.

Publication and Exhibition

The conservation of the Wimpole drawings is timely as it coincides



with the publication later in the year by the National Trust of a catalogue of all extant architectural drawings relating to Wimpole. The bulk of the collection remains at Wimpole but there are Wimpole plans and drawings in the collections of a number of record offices, university museums and libraries, national museums and libraries and various private collections. The catalogue has been completed by David Adshead, Head Curator at the National Trust and will be published by the National Trust in association with the Cambridge Records Society with support from the Leche Trust.

The refurbished Document Room with the small exhibition to coincide with the publication of the Wimpole drawings will be open at Wimpole next year from 15 March 2007- 1 November 2007.

Conclusion

The success of the conservation work at Wimpole has provided fresh impetus for the study and presentation of architectural drawings throughout the Trust and to this end a national project to

carry out collection level surveys is now underway which will look at all other holdings. It is hoped that the coordinated approach adopted at Wimpole of scholarly research, conservation/rehousing and lastly increased access/display will set the pattern for other National Trust properties with significant collections.

The conservation of the architectural drawings has highlighted their importance to the property and over this coming winter the room in which they are to be housed will be redecorated with the intention of showing a changing selection of drawings from the collection each season.

Acknowledgement

The following were involved with the project at Wimpole:
Claire Gaskell – paper conservation
Sally Price, Olga Damant and Sarah Dawson – rehousing of documents
David Adshead, Andrew Bush – advisory help

Christopher Calnan
Regional Conservator
The National Trust

This project was supported by The National Manuscripts Conservation Trust (NMCT) which awards grants for the preservation of manuscript material. Closing dates for applications each year are 1 April and 1 October. Application forms and free copies of the most recent annual report are available from the secretary at:

The Secretary
National Manuscripts Conservation Trust, C/o The National Archives,
Kew, Richmond, Surrey TW9 4DU
Tel: 020 8392 5218 Fax: 020 8487 9201
Email: nmct@nationalarchives.gov.uk
Website: www.nationalarchives.gov.uk/preservation/trust/

The Digital Archive Regional Pilot (DARP)

Following the Lord Chancellor's 2002 suggestion that regional solutions should be investigated for the urgent challenge of digital preservation, the East of England Regional Archive Council (EERAC) sought collaboration with Museums, Libraries and Archives East of England to look into the matter.

14

The 'Laura Ashley' carrier bag in which the obsolete media were transferred to UKDA for analysis. This is an illustration of how not to transport electronic records!

15

Maxel DAT Tape, containing Hertfordshire's first Oracle-based intranet and dating to 1996. Conversion and restoration of the data on this medium was entirely successful

16

Imation 3M cartridge. Restoration and migration successful

The presence in the region of one of the country's leading digital repositories, the UK Data Archive (UKDA) at the University of Essex in Colchester, which had already worked with EERAC to develop training workshops on this subject, made them the natural third project partner.

During 2004 a series of meetings and questionnaires resulted in the decision to work with two local authorities, both of which had already done a lot of thinking about their future digital preservation strategies, to investigate the possibility of the UKDA serving as a regional digital repository. The two local authorities were Hertfordshire County Council and Bedfordshire County Council. The Digital Archive Regional Pilot (DARP) project team with representatives from all the project partners started work in the summer of 2004, and the team's work has now appeared as the *Report of the East of England Digital Preservation Regional Pilot Project* (available as hard copy from Museums, Libraries and Archives (MLA) East of England or to download from www.data-archive.ac.uk/news/publications.asp)

The report's Executive Summary draws attention to the National Council on Archives' advocacy booklet *Your Data at Risk*, which

appeared in 2005 and which admirably makes the case for urgent solutions to the dilemma of what to do with the ever increasing quantity of born digital records. *Your Data at Risk* clearly spells out the need to decide if an organisation is going to set up its own digital repository, buy in a service from a third party, or join a consortium which creates a hybrid solution. The DARP report itself describes a process of enquiry into the feasibility of the second option in the particular case of two county councils, and in particular to develop an understanding of the different cost models which might emerge. In this respect the report should be of great interest to anyone considering these critical issues at the present time.

A key element of the East of England project was the attempt made to determine the costs of taking old and obsolete digital media, ranging from punch cards to floppy discs, selected from a local authority's records, and turning the data on them into formats which can be stored on current servers and managed for the foreseeable future. To this end a Laura Ashley bag – representing a realistic, but very far from ideal mode of transfer between repositories – was delivered by Hertfordshire County Council to

14



15



16



17

Epoch 480 nine track tape, with data probably created in 1988. Analysis was partially successful, but was abandoned as proving too time consuming, with no guarantee of success, as knowledge of hardware used at time of creation is no longer available

the UKDA, and this contained a range of media which were analysed and processed over the winter of 2004-5 (see photos of some of the media). The report details in an appendix the issues thrown up in dealing with these media, which in some cases resulted in extraordinary effort from UKDA, and demonstrated in a highly salutary way that there sometimes comes a point where it is simply not cost effective to try to recover data. The critical learning point here is, of course, that for digital records appropriate metadata are indispensable and without them the costs of archiving are probably prohibitive!

The report concludes that to set up a digital repository capable of managing the amounts of data supported by the UKDA would cost more than £500,000 over a five-year period. For a local authority buying into a service provided by an existing digital repository, on the basis of a contract for, say, three years, the cost would be in the region of £35,000, plus whatever would be the cost of data recovery and migration from older media which would probably average c. £200 per unit. Two basic cost models could be applied, one for analysis and conversion to preservation formats, the other covering preservation itself, retrieval and dissemination.

17



18

Dysan 5" floppy, containing Education Committee budget details for East Herts College for 1986-9. Restoration and migration from Lotus to Excel entirely successful

In retrospect, the project concerned itself with too much detailed work analysing the obsolete media, but this work was not really wasted, as it should discourage anyone else from trying to do the same sort of exercise. It also gave the project team time to get to grips with the central – and unanticipated – challenge behind the whole project, namely, the huge difficulty of reconciling the extremely well-matured processes associated with traditional archives, with the rapidly developing world of digital records management. It is no real exaggeration to say that two cultures now exist in this area and that they have been separated by a common language. The report goes to some pains to hammer out a new terminology which it is hoped will be acceptable to both sides and so cut through this difficulty.

There is now an inescapable requirement on any archiving organisation to work out its strategy for digital preservation which, one way or another, will involve investment. Local authorities will also need to justify to their electorates why they are investing in this new area, as invest they will certainly have to not only to manage their own born digital records, but also those on deposit. As Jonas Palm of the Swedish National Archives has so eloquently pointed out, there is going to be an ever increasing cost to digitisation, as the amounts of digital data grow faster and faster, and we spiral into the Black Hole of the costs of preservation!

18



19

Punch cards, which were analysed easily, but proved useless as they were job control cards and meant nothing without the associated data. Although a card reader was used, this was not necessary as the values were printed on the cards

The core of the report is a very clearly spelt out description of the processes through which digital records must pass to become stable and usable in an archival sense. These processes are, namely acquisition, reception, processing, preservation, storage, access (with various options for this) and user support. A case study illustrates these processes applied to a typical deposit to a county record office comprised of mixed paper and digital records. Each process is examined in detail, and particular strengths of the report are the glossary of terms used to describe these processes, and the sample deposit form evolved by Bedfordshire to capture all the essential metadata.

19



20

20

3M DC 600A cartridge, dating from 1989 or 1990. Extensive work on this medium proved unsuccessful and was eventually abandoned with the conclusion that the medium was faulty

**Gordon Chancellor
Regional Development Officer –
Archives
MLA East of England**



Paradigm: hands-on curation and preservation of born-digital personal archives

The papers of British politicians have been collected by the Bodleian Library, Oxford, and the John Rylands University Library, The University of Manchester for many years. These, largely paper, records survived the care (or neglect) of their creators intact and once they reached the repository could be left practically untouched for decades without compromising their persistence or integrity. They will probably outlast us all. If only we were so confident about the longevity of born-digital personal archives created by present-day politicians.

The frequency and proportion of digital components received in personal archives is growing and will continue to grow. Digital sections of current accessions still cover only a relatively small portion of a person's life, but there may come a time when a person's digital archive spans a lifetime and exemplifies several decades of technology. To continue collecting the personal archives which illuminate our contemporary history, we must get to grips with digital curation and preservation.

The Bodleian and the Rylands are addressing these issues in the Paradigm project. Paradigm's approach is to unite archival and technical expertise, work with record creators, and combine learning from others with learning by doing. This pragmatism involves a great deal of learning on the job, but the progress we have achieved to date has been satisfying. In this article I will elaborate on some of the reasons underpinning our

approach and detail a little of our progress.

Personal recordkeeping is dictated by short-term needs which compromises the ability of archivists to preserve personal digital archives for the long-term

I'm sure you have read countless articles in the specialist and popular media on the fragility of all things digital in recent years. Please indulge me, as I intend to re-iterate some of what you've read, with a personal 'spin'. You have quite probably lost data

yourself. Perhaps you have data locked up in old Amstrad disks, or a series of software upgrades have left documents you wrote ten years ago nigh-impenetrable. Maybe your loss is down to an ill-fated key stroke, or a hard disk failure. Maybe it's virtual: your 'stuff' exists, but you can't find it (or the right version of it) amongst an evolving and unnavigable series of local and remote digital stores. All individuals suffer these problems, not least individuals whose archives heritage institutions would like to accession in the fullness of time.

PARADIGM

The Paradigm (Personal ARchives Accessible in DIGital Media) project is funded to February 2007 under JISC's 'Supporting Digital Preservation and Asset Management in Institutions' programme. Oxford University Library Services leads this project which is exploring the practicalities of preserving digital private papers by testing standards, tools and workflows on exemplar collections supplied by British politicians. Visit www.paradigm.ac.uk to find out more.

Most of us understand little of the technology that enables our digital lives and have no interest in delving into the complexities that lie beneath our digital interactions. We want to create, share and save content for personal short-term needs, not enable continuing access for a wider audience. When it comes to material important enough to hand down through the generations, such as family photographs, or paid for entertainment, we are just starting to realise that simply stowing items away neatly will not guarantee usability in the medium- to long-term. Personal digital materials are at even greater risk than organisational records because their management is not supported by information professionals and system administrators.

21
Many Amstrad disks are appearing in archival collections



Digital archivists or digital archaeologists?

Even if individuals do, against the odds, manage to keep hold of their bits and bytes how will archivists deal with a lifetime documented digitally? Personal digital archives may arrive in boxes along with analogue records, but there are key differences in the way we process them.

22
Early 1990s
Personal
Computer,
probably
running
Windows 3.1
operating
system



Preserving bits and bytes: bit level preservation

Bit level preservation aims to preserve the file in the format it was submitted. This means that the bit stream will have appropriate backup, that the archive will verify its integrity at regular intervals by undertaking a fixity check, and that the media on which the bitstream is stored will be refreshed periodically. Bit level preservation does not preserve access.

The first problem is determining whether old digital media contains material of historical value, and if the best guess is yes, deducing what environment is required. A complex chain of hardware and software dependencies must be negotiated to create environments in which digital archives may be read, or extracted to be read elsewhere. The rapid rate of technological development is no friend here, giving rise to a multiplicity of environments over a relatively short space of time and breaking the links in the chain of dependencies which can render archives depleted or inaccessible.

It is possible that one individual's archive could require the recreation of several environments. This will become increasingly challenging as relevant operational hardware diminishes through age and failure. We also lack documentation for antiquated hardware and software, which becomes problematic as tacit knowledge of older environments fades. Frustratingly, the archivist may re-create the environment only to discover the media contains nothing of historical value, or that the data has lost integrity.

Finally, the intellectual property rights to much of the software used by individuals belongs to

corporations, and archivists may not inherit the rights to use the software supplied with their archive, let alone permission to re-engineer or emulate the software for modern environments. Proposed amendments to the *Computer Misuse Act (1990)* in the *Police and Justice Bill* (introduced in the House of Commons on 25 January 2006) could also make creating, supplying or obtaining tools to gain access to data by circumventing security and licensing protections illegal.

Some of the surveying, assessment and extraction problems associated with digital archaeology can be alleviated by the use of forensic computing techniques, so long as archives have survived at the bit-level, but archivists must still develop the means to preserve the bits of these collections for the long-term, and create strategies to ensure continued access through a succession of future environments.

From digital archaeology to pseudo-records management: a fresh approach to personal archives

Processing an individual's digital legacy when it arrives in boxes several years after creation can be difficult and expensive. We must also remember that individuals increasingly entrust the physical storage of their data to web services; these personal archives can't be boxed so easily and will be lost to posterity unless archivists intervene earlier. These are some of the reasons why Paradigm is trialling an alternative approach to collection development. Rather than wait for archives to be offered to us, we decided to try working with individuals creating their archives now to raise awareness of digital preservation issues and take regular snapshot accessions of donors' archival materials. We accept the inevitability of digital

archaeology, but wanted to try combining this with other approaches.

To capitalise on strengths inherent in our collections, we are working with politicians in our exemplar. In addition to investigating an early-intervention approach to collection development, Paradigm explores technical and cultural aspects relating to the long-term preservation of digital personal papers, and maps traditional archival procedures, which evolved to deal with the cultural and technical aspects pertinent to paper archives, against standards and procedures adopted by digital curators. The interim result is a prototype archiving system and a basic lifecycle and workflow for processing personal digital archives as illustrated in the diagram below. As a JISC-funded project we are also charged with feeding back lessons learned to the community at large. In this respect, one of our most important results is Paradigm's *Workbook on Digital Private Papers*.

The Paradigm lifecycle

The Paradigm lifecycle moves through seven key stages from

The Workbook on Digital Private Papers

The *Workbook* is an evolving resource written by the archival and technical professionals in the team. We attempt to distill some of our experiences and provide guidance for policy makers, archivists and IT professionals involved in the curation and preservation of digital private papers. Aimed at practitioners, the *Workbook* is not intended to be a scholarly work and it certainly doesn't provide all the answers. We hope that it is developing into a resource which individuals can dip into and get a feel for what being a digital archivist really means. The *Workbook* points to some of the issues that we have encountered, best practice we have identified and resources that we have found useful. We also provide templates for relevant documentation, and how-tos for procedures that we have found helpful.

interactions with the creator to a time when archives are accessed via online digital repositories. It is informed by traditional archival practice and the Reference Model for an Open Archival Information System (OAIS) which is widely adopted in the digital preservation community.

1 The Creator

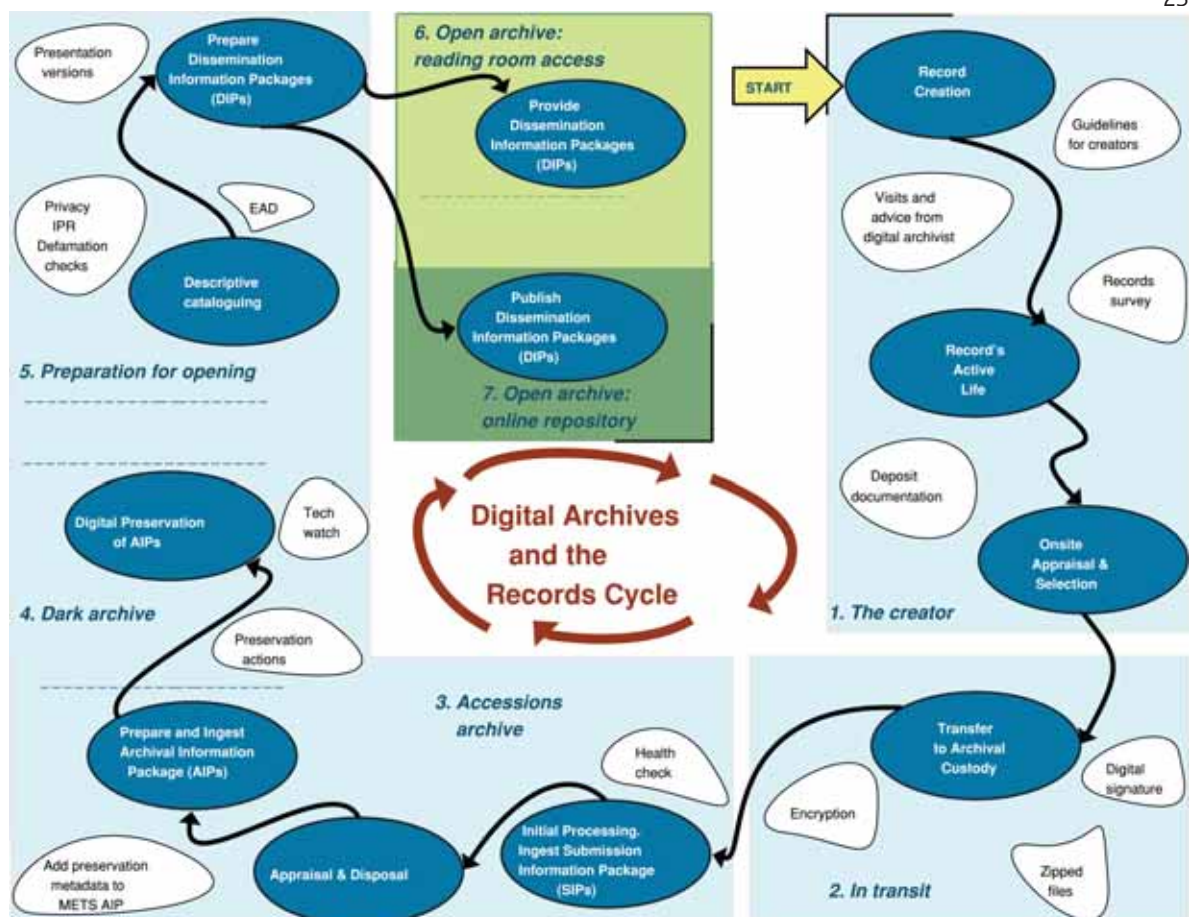
We have nurtured relationships with creators and provided advice on the creation and management of their archives. Such advice has to be accessible and realistic, balancing archival needs with the

need for guidance which assists rather than hampers day-to-day work.

We hope this will increase the chances of personal digital records surviving so that we can accession them for long-term preservation, especially records which individuals are not yet ready to relinquish. Paradigm will publish basic advice for creators, though our experience suggests that context is vital, and advice that is tailored to the creator's particular context is most useful.

We developed a process to survey functions and activities undertaken

23
Draft lifecycle combining traditional archival workflows with the functions and activities of the Reference Model for an Open Archival Information System (OAIS - ISO14721:2003)



23

Biometric external hard disk with USB connection – where possible, used in the Paradigm transfer protocol

by our creators to locate material worthy of long-term preservation and identify privacy, copyright and defamation issues associated with that material. We also talked with creators about their manner of working and recorded this valuable contextual information. For digital records it is important to record the nature of the technical environment which produced the materials. This assists preservation and is necessary for the actual transfer.

The techniques developed as part of this work are documented in the *Workbook*, you will also find thoughts on a variety of approaches to developing collections of digital personal archives, ideas about appraisal and the legal context, as well as sample deposit documentation which aims to secure some of the rights needed to undertake digital preservation.

2 In transit

The archivist must be familiar with the hardware, operating system and applications in use to transfer records. This information is obtained as part of the records survey and gives the archivist opportunity to prepare for the transfer. We have added how-to instructions for accessioning some kinds of digital records to the *Paradigm Workbook*, and hope to develop this section with other useful information. Our first attempt at accessioning material was similar to a paper accession. We put the records in a container for transit (a USB key rather than a box!) and took them back to secure storage in the archive; the key difference was that we took copies of records rather than removing the creator's copy. The concept of original is difficult in the digital world, although copying technologies for analogue media mean that this problem is not unique to the digital era.

A few months into our work in digital preservation, and a little wiser, we saw the shortcomings of our first transfer. We developed a secure and documented procedure which validates the authenticity of the digital archives by creating and recording a digital signature for



each accession. You can find details of the transfer protocol and supporting documentation in the *Workbook*. This transfer procedure may not be perfect, but in devising it we had to balance archival needs with those of record creators. It needed to be as quick and simple as possible.

3 Accessions Archive

Authenticity and security factors led us to conclude that digital

archives ought to be processed in a secure, purpose-built, 'clean' environment where we can keep track of copies, minimise risk of contamination, and ensure legal obligations for the proper management of personal data are met. For this purpose we created the 'Accessions Archive' – an airlock between the outside world and the 'Dark Archive' (the main digital archive store). On return to the library we transfer digital archives to this stand-alone system for initial processing: a 'health check' and a validity check. We also perform an authenticity check by repeating the algorithm which produced our digital signature at the transfer stage. At accession, we produce persistent identifiers and digital signatures at a more granular level. This is necessary to maintain an audit trail which records all events in the lives of our digital objects from here on in. We also take care that accessions are properly backed up: the Accessions Archive is backed up to encrypted tape and stored in a fireproof data safe. All digital objects have an offsite backup.

There are various tools developed by the digital preservation

The hardware for storing the digital repository and digital archives in the 'accessions' and 'dark archive' stages are secure and stand-alone



community which assist in the accessions process. Some of our experiments with these are documented in the *Paradigm Workbook*.

4 Dark Archive

To prepare our digital archive for ingest into the Dark Archive we create 'Archival Information Packages' (AIPs) using the METS (Metadata Encoding and Transmission Standard) metadata standard which associates digital objects with XML metadata. We will add preservation, rights, relationship and basic descriptive metadata to our AIPs. Ideally, preservation metadata ought to conform to the *PREMIS Data Dictionary for Preservation Metadata*, but we are not yet in a position to achieve this because we lack the tools to scale-up the production of PREMIS-compliant metadata.

Completed AIPs are submitted to the Fedora digital repository in our Dark Archive for long-term preservation. Like the Accessions Archive, the Dark Archive is a stand-alone system and is backed-up to encrypted tape. We will monitor the technical profile of our digital archives using the technical metadata in the AIPs. Combining an awareness of the technical profile of our collections with a 'Technology Watch' function we can develop policies and strategies to tackle software and hardware obsolescence in a timely manner. Active curation is required if digital archives are to survive for future generations and this approach will allow us to use resources effectively by prioritising preservation actions according to internal and external factors. We aim to preserve not only the bits and bytes of our archives, but also our ability to access them.

5 Preparation for opening

Many archives are closed for a period of time to satisfy agreements with donors. When we open collections, protections under data protection, defamation and copyright legislation may still exist and we will survey material to

Fedora

Fedora (Flexible Extensible Digital Object and Repository Architecture) is a repository software for managing and delivering digital objects. It is widely acknowledged as a leading digital repository software and has a growing user community in many domains, including archives and libraries. Find out more at www.fedora.info

Some of our experiences with Fedora are documented in the *Paradigm Workbook*.

assess these and manage access appropriately. This surveying will take place alongside cataloguing; we expect that the analogue and digital components of an archive will be described together, with a single catalogue being presented to the researcher.

In addition to cataloguing the archive, we will also prepare it for reader access. For analogue materials, this sometimes requires conservation. For digital material it entails making digital surrogates, or facsimiles, suitable for contemporary technical environments. We must also consider whether we will offer readers access to archives in their original formats, and if so, how.

6 Open archive: reading room access

Initially, we expect to provide access to digital archives in a reading room under provisions in place for readers of modern material, which ensure that readers understand their responsibilities under data protection and copyright legislation. Read and write access will be controlled, and if a range of older and newer formats are to be provided we will need to decide what level of support we will offer readers in their use. We will also need to provide means of allowing researchers to access and manipulate digital archives in ways that realise their search and discovery potential. It is possible that readers will want proof that digital surrogates we present are authentic. We will need to demonstrate that we can be trusted to preserve the integrity of digital archives, just as we can be trusted with their analogue equivalents.

7 Preparation for publishing to an online digital repository

Copyright poses an enduring challenge to preservation and access. Protection under data protection and defamation legislation lasts a lifetime, but many contemporary archives are protected for 70 years after the death of their creator(s). Without the permission of rightsholders (and there are many represented in a personal archive, some unidentified) we cannot make material available in an open online repository immediately after other legal protections cease unless each rightsholder gives us licence to do so. When copyright does expire, we can begin to think about online access to digital archives alongside access to digital catalogues.

Conclusions

The Paradigm team do not expect to resolve the problems of preserving digital archives over night. Archival theory and practice for older media has evolved gradually alongside a much slower pace of technology in archival materials. The current pace of technology requires us to respond and change more quickly and more often, but we must not lose sight of our archival heritage and principals. Our capacity to respond to these challenges is growing, and our response will become more mature and sophisticated as we continue to gain experience in this area.

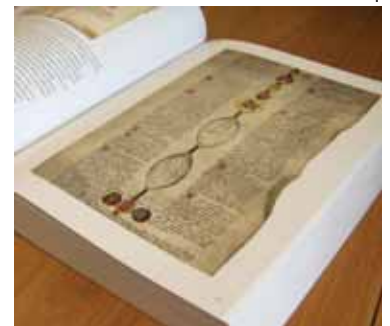
Susan Thomas
Project Manager
Paradigm
Oxford University Library Services

Standards and guidance

Purchasing archives and manuscripts: a checklist

1
An auction
catalogue

At The National Archives, staff of the Sales Monitoring Service are asked for guidance from archivists who may be infrequently faced with questions of purchase and are consequently sometimes unsure of how to proceed.



It can be daunting, particularly as sales are often time-restricted, which is an additional pressure. Help is at hand: the following checklist should be applicable for purchases large and small and familiarise you with the issues involved.

If you are contemplating making a purchase of archival or manuscript material, you will need to consider the following:

Does it fall within your collecting policy?

Furthermore, is another archive likely to be interested? If so, contact them to check that you will not be in conflict with another institution's collecting policy. Disputes over purchase are not common, but should be avoided.

Is the acquisition a high priority?

Acquisition, and particularly fund-raising, are time-consuming processes. Consider whether the significance of the material concerned warrants the necessary

expenditure of staff time and effort that an attempt to purchase would involve.

What arrangements will be made to catalogue and conserve the material?

Acquisition is not the end of the story, of course. Purchases will require as much attention as any other new accession, and if purchased with public money or as a result of an appeal, there will be an expectation or even a requirement for the material to be made available as soon as is reasonably possible. Both

cataloguing and conservation will need to be fitted into your planning for staff and financial resources from the outset.

Is there good provenance for the material?

Most funding bodies will require some evidence of provenance for the material, to be assured it has not been sold improperly and that legal title can be transferred. This can present problems when items are sold at auction or online and full provenance is not available. Due diligence should be shown in resolving such issues if there is any doubt about the title of the vendor.

Is the purchase of this material restricted in some way?

Restrictions on the sale of archives

within the UK are few, but if you should come across material covered by the *Tithe Document Rules*, *Parochial Records and Registers Measure* or the *Public Records Act 1958*, the vendor should be made aware that they are offering material which is *extra commercium* and for which title cannot legally be transferred by sale. TNA's Sales Monitoring Service is happy to advise if you have questions about such material. All records of a public or official character relating to Scotland are deemed to be public records and are subject to similar controls. If you have questions about Scottish public records, the National Archives of Scotland should be consulted.



2
A selection
of catalogues
from auction
houses

Is the material, or part of it, affected by export regulations?

All archival material over 50 years old, except for the personal papers of living individuals, is subject to export licensing regulations. Outstanding collections, which satisfy one or more of the Waverley criteria, may be export-stopped and UK institutions given additional time to fund major purchases. The *Manorial Documents Rules* also prohibit export of manorial documents without the consent of the Master of the Rolls, which in practice is never given. When material cannot be exported, this usually has implications for its price and saleability as it effectively places restrictions on the market.

Is it worth the asking price?

Whether you are looking at a purchase by auction, a dealer's listing or a private offer of a collection to your archive, you will of course need to consider whether the estimated or asking price is reasonable. Grant awarding bodies will also need to be assured that they are spending their money wisely and are not helping to inflate the market.

If you are seeking grant aid for a major purchase, you will almost certainly be required to provide a full independent valuation of the material. Valuations are usually carried out by members of the book and manuscript trade, either at the main auction houses or

leading dealers. For small collections it may be more convenient and economical to approach more local dealers in books and documents. We have some such contact details if you are having trouble locating an appropriate person.

For smaller purchases where you are unsure of the value of the item(s), we can help by searching for comparable sales in our database of sales since 1994. While this does not have the authority of a valuation, it can help you in estimating the amount you might bid at auction, or act as a spur to negotiate a more favourable asking price.

While it is important that public money should not be wasted on inflated prices, archivists also need to act fairly and ethically towards a vendor. Under no circumstances should you offer a price to a vendor. Not only does this make any later negotiations difficult, but it is in effect a valuation of the item, which is unethical. Making such an offer can leave you outside the remit of external funding bodies.

Can you reduce the asking price?

At auction, prices rise as high or low as the market determines, but in private sales, there is often room for flexibility. If a collection appears overvalued or to have no other obvious purchaser, try negotiating. This can be particularly effective in cases where a collection is offered to you without a full valuation, but simply an asking price. Some dealers will also offer a discount to public institutions (often known as a museums discount, but usually available to archives).

Sale by private treaty can also result in a lower price than on the open market.

"Private treaty sales offer appreciable advantages to both parties. For an agreed valuation, a private treaty sale will normally be financially more advantageous to the owner of manuscripts than an open market sale on which tax is paid" (*Works of Art, Manuscripts and Archives: basic information about exemption from capital taxation*, HMSO 1990).

Further information is available from the Cultural Property Unit at Museums Libraries and Archives Council (MLA).

There is a steady stream of cases when a deposited collection is withdrawn from a record office for the purpose of sale. This is often followed by giving the record office a chance to buy back the collection before it is put up for auction or sold elsewhere. This type of sale is particularly pressured, as the significance of the material to the record office is all too well known and its loss is particularly keenly felt. However, it does present an opportunity for negotiation, particularly if an effective deposit agreement is in place. If a record office has been caring for the collection for many years, expending staff time, storage and conservation resources on it, some reduction in price is regularly sought to reflect this. Many grant awarding bodies expect you to seek this kind of discount.

Where is the money to come from?

Unless your institution has a reasonable purchase budget, finding money for acquisitions is likely to involve applications to a number of different funding bodies.

You may have a Friends organisation which is able to help, or contingency funds which can be released on application. You may also know of local supporters who are able to make direct donations to secure archive material. Public appeals can be very successful in mobilising funds and raising the profile of your archive, but they are also time consuming to set up and run. We can put you in touch with archivists who have experience of such campaigns and who may be able to help. Note, however, that such campaigns are unsuitable for purchases at auction.

However, for large purchases, you are also likely to need to consider external grant aid. Guidance on funding bodies is available from our advice and guidance page (www.nationalarchives.gov.uk/archives/advice/). External support can be vital, but will require time and effort to secure. Most funders work hard to fit in with tight sale deadlines, but there are inevitably processes to be followed at their end, and we would strongly advise you to get in touch with potential funders as soon as possible so that they are aware of your situation and can advise on their timetable needs. You should be aware that most funders require a level of match-funding raised locally.

If the collection is a pre-eminent one, and is being disposed of to satisfy inheritance duty, it may be possible for the material to be Accepted in Lieu of Inheritance Tax and allocated to an appropriate record holding institution. This has been a very effective means of keeping important collections intact and in the hands of the most appropriate archive, and in recent years the quantity of archival material so accepted has risen sharply. Advice on AIL requirements and procedures is available from the MLA Cultural Property Unit. In all such cases, early contact with the Unit is strongly advised.

How will this acquisition, if a substantial one, support your organisation's wider goals and strategies?

This is a question likely to be asked by funding bodies, particularly the Heritage Lottery Fund, with its emphasis on access, learning and social inclusion. You will need to consider the impact of the acquisition on education, publicity and exhibition programmes, and on future collecting. This draws together many of the issues we have highlighted here: why do you want to buy this material? Are you the right organisation to hold it? How will you use it to draw in audiences new and established? How will this acquisition impact on your current holdings? These are not simple questions, but should help to focus your thoughts when deciding whether this is the right step for you to take.

If you need further advice on purchase, please contact us: sales@nationalarchives.gov.uk
020 8392 5330 x2612

2



Digital Images Archiving Study

The digitisation of collections in physical formats such as paper and parchment has created a huge change in how libraries and cultural organisations can deliver their collections, allowing online access to multiple users from around the world. A vast number of images are now created every year. The academic community has a vested interest in continuing access to this material.

The Joint Information Systems Committee (JISC) has joined forces with the Arts and Humanities Data Service (AHDS) to draft the Digital Images Archiving Study to scope the preservation requirements of digital images and to determine archiving methodologies and future research directions.

The study is of particular interest to archivists and records managers looking to ensure continued access and management of digitised collections. Proper care of digitised materials offers long-term benefits in minimising the costs of repeat scanning and also minimal handling of original documents. While many images are 'born-digital', a vast majority of digital images have been created by digitisation. Over the last ten years, digitisation projects have been

carried out in many organisations. While this process provides access to a digital surrogate, it does not necessarily mean that the digital image file will be preserved over time. For the investment in digitisation to provide lasting benefits, long-term access to digital image files needs to be addressed. Digital obsolescence will have a negative impact on digitised collections, just as physical collections are subject to risk over time. Decisions made at the point of digitisation or capture is likely to affect future accessibility of the digital files.

The study contains detailed analysis of user requirements, properties and preservation methods, metadata requirements, and provides recommendations for preserving long-term access to digital image collections.

The Digital Images Archiving study is available as a final draft report in PDF from the JISC website: www.jisc.ac.uk/uploaded_documents/FinaldraftImagesArchivingStudy.pdf

Fleur Soper
Digital Preservation
The National Archives

Recently released useful publications

Publications from The National Archives

Implementation guides

The National Archives is developing a series of practical and easy to use toolkits to help staff in public authorities who are charged with records management, and in particular with compliance with the *Records Management Code*. The guides cover the following topics:

- What is Records Management?
 - Records Management Policy
 - Active Records Management Creation
 - Disposal arrangements
- www.nationalarchives.gov.uk/recordmanagement/code/implementation.htm

Custodial Policy for Digital Records

The main thrust of the Policy is to confirm the roles and responsibilities of The National Archives and Government Departments to take care of the records in changing technological circumstances. This duty derives from the *Public Records Act 1958*. www.nationalarchives.gov.uk/recordmanagement/custody/

Publications from other organisations

Acceptance in Lieu Report 2005/06

This report details the works of art and heritage items, including manuscripts, offered to the Acceptance in Lieu Scheme in the year ending 31 March 2006. A total of 38 items – valued at £25.2 million – were accepted under the scheme and are now available for public benefit. www.mla.gov.uk

Funding Agreement 2006-08 Between the Department for Culture, Media and Sport (DCMS) and the Museums, Libraries and Archives Council (MLA)

DCMS has published their *Funding Agreement 2006-08 Between the Department for Culture, Media and Sport (DCMS) and the Museums, Libraries and Archives Council (MLA)* www.culture.gov.uk/global/publications

Values and Vision

The Museums, Libraries and Archives Partnership joined with others in the cultural sector to launch *Values and Vision: The Contribution of Culture*. The document highlights the achievements of the sector over the past ten years and its contribution to the national economy and argues how yet more could be done with continued investment. www.mla.gov.uk

MLA Partnership Guide

The Museums, Libraries and Archives Council (MLA) and nine regional agencies have joined forces as partners to lead England's museums, libraries and archives and promote their unique contribution for the future. The MLA Partnership will have greater presence and effectiveness where it counts, speaking with one voice to government and others who fund the sector. www.mla.gov.uk

Developing Performance Indicators for Local Authority Museums, Libraries and Archives

MLA is working with DCMS, the Audit Commission, the IDeA and sector stakeholders to develop the place of museums, libraries and archives within local government performance frameworks, including CPA. This document sets out the indicators that are being developed. www.mla.gov.uk

Records Management Tool Kit for Schools

Date added: 6 January 2006
The first review of the *Records Management Toolkit for Schools* has now been completed and the revised version is available for download free of charge www.rms-gb.org.uk/resources

Archiving Websites: A practical guide for information management professionals

by Adrian Brown, published by Facet Publishing. Drawing on the author's experience of managing The National Archives' web archiving programme, together with lessons learned from other international initiatives, this book provides a comprehensive overview of current best practice. *Archiving Websites* is available from the National Archives' bookshop www.nationalarchives.gov.uk/bookshop/, or from other retailers.

Contacts

Contacts and staff news

Staff changes

National Advisory Services:

Robert Brown has joined as Business Records Development Officer. **Katie Woolf** is leaving to work in the Information Strategy Department.

Records Management and Cataloguing Department:

Rose Ashley has become Section 46 Programme Manager, **Lale Ozdemir** has become Lead FOI Assessor and **Derek Clear** has become a Records Management Executive. **Linda Kumwenda** is leaving to move to Norway. **Joanne Kirkham** has left to work nearer home.

We wish them well in their new jobs.

Contacts

Tel: 020 8876 3444
Fax: 020 8392 5286

All staff email addresses are of the format **firstname.lastname@nationalarchives.gov.uk**

National Advisory Services

General enquiries to nas@nationalarchives.gov.uk

Advice on places of deposit and public records

Including disposal, legislation, standards for storage and access:
Andrew Rowley, Head of Archive Inspection Services x 5318

Advice on non-public records

Including standards for storage of and access to private archives, advice to grant awarding bodies, sales monitoring and liaison with regional archive councils and regional agencies:
Norman James, Director of Archives Advisory services x 2615

Regional archival liaison

Scotland	–	Alex Ritchie
Wales	–	Michelle Kingston
Eastern Region	–	Anthony Smith
South East Region	–	Melinda Haunton
Yorkshire and the Humber Region	–	Amy Warner
North West and Northern Ireland	–	Catherine Guggiari/Kevin Mulley
East Midlands and West Midlands	–	Liz Hart/Tom Vincent
North East Region	–	Catherine Guggiari/Kevin Mulley
South West Region	–	James Travers
London	–	Norman James

Robert Brown, Business Records Development Officer x 2616

Electronic Records Management

General enquiries to e-records@nationalarchives.gov.uk

Ian Macfarlane, Head of Electronic Records Management Development Unit x 5366

Records Management outside central government

Enquiries to rmadvisory@nationalarchives.gov.uk

Advice on developing effective information and records management systems for paper and electronic records:

Richard Blake, Head of Records Management Advisory Service x 5208

Records Management and Cataloguing Department

Enquiries to records.management@nationalarchives.gov.uk

Meg Sweet, Head of Records Management and Cataloguing Department x 5315

Kelvin Smith, Head of Cataloguing and Accessions Unit x 2303

Howard Davies, Head of Inspection and Client Management Unit x 5340

Rose Ashley, S46 Programme Manager x 2254

Stuart Abraham, Access Manager x 5346

Louise Craven, Archival Catalogue Programme Manager x 5232

Key contacts in other National Archives departments

Information legislation

- Advice on Freedom of Information and its impact on records management and archives
 - Information on proposed records and archives legislation
 - Guidance on data protection and its impact on records management and archives
- Susan Healy, Head of Information Policy and Legislation x 2305

Digital Preservation issues

Enquiries to digital-archive@nationalarchives.gov.uk

Adrian Brown, Head of Digital Preservation x 5257

Conservation and preservation of traditional materials

Enquiries to conservation-preservation@nationalarchives.gov.uk

Copyright and intellectual property issues

Tim Padfield, Copyright & Policy Manager x 5381

Advisory Council on national records and archives

Tim Padfield, Secretary x 5381

Archives awareness initiatives

Ruth Savage, Policy Development Officer x 5376

Education, learning and access, schools and universities

Tom O'Leary, Head of Online Services and Education x 5298

Academic publications and development of material for the higher education and lifelong learning sectors

Vanessa Carr, Head of Research, Knowledge & Academic Services x 5224

£2.00

Tel: 020 8876 3444
Fax: 020 8392 5286
Email: recordkeeping@nationalarchives.gov.uk
The National Archives Kew Surrey TW9 4DU
www.nationalarchives.gov.uk/services/recordkeeping.htm


the national archives