

## Thinking about...

# Archives, people and communities

February 2009

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## **Thinking about... Archives, people and communities**

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### 1 Introduction

The Heritage Lottery Fund (HLF) was set up in 1994 to distribute money raised by the National Lottery to heritage projects throughout the UK. In our first 12 years we awarded over £4 billion in grants to over 26,000 projects, from multi-million-pound investments in well-known sites and buildings to small grants making a big difference to community groups. We have a range of grant programmes for projects of different types and sizes – see Appendix C for more information.

We have designed this guidance to help you think about a possible application to us that involves archives and people.

This note does not contain guidance on the development of capital works for archives. If you are considering an application for capital works you should refer to our application pack for the Heritage Grants programme available at [www.hlf.org.uk](http://www.hlf.org.uk)

We can offer advice **before you apply**, but first please use our website [www.hlf.org.uk](http://www.hlf.org.uk) to:

- read the guidance in the application materials for the grant programme you are interested in;
- decide broadly what you want to do and roughly how much money you are likely to ask us for;
- fill in a pre-application enquiry form online or in hard copy; and
- send it through our website or send it to your country or regional HLF team who will then contact you to offer advice on your project.

### 2 Who is this guidance for?

This note should be useful for two main types of applicant:

- archive organisations; and
- community groups.

By ‘archive organisations’ we mean organisations whose day-to-day activities include collecting archives, caring for them and making them available to the public. Many, but not all, will employ professional staff to manage their archives.

By ‘community groups’ we mean a wide range of organisations, such as voluntary groups, societies and associations whose focus is on improving the quality of life for a community. The community could be people living in a certain geographical area or sharing a common interest. For most of these organisations collecting archives and making them available will not be the sole aim of their organisation.

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### 3 Our aims

We give grants to support a wide range of projects involving the local, regional and national heritage of the United Kingdom.

We have three main aims which relate to learning, conservation and participation.

To receive a grant your project must:

- help people to learn about their own and other people's heritage

Your project must also do either or both of the following:

- conserve the UK's diverse heritage for present and future generations to experience and enjoy;
- help more people, and a wider range of people, to take an active part in and make decisions about heritage.

### 4 What are projects involving archives, people and communities?

What do we mean by a project?

We define a project as:

- having a clear set of aims delivered through a number of planned practical activities and tasks;
- providing products or services which can show they are designed to meet the need and demand of one or more target audiences;
- time-limited for no more than five years with a clear start and end date;
- contributing to your organisation's overall purpose; and
- able to stand alone and not something which is the day-to-day business of your organisation.

What do we mean by archives?

We use the term to mean heritage material that is created in the normal course of the life of an individual, group or organisation. The term covers a range of different formats – paper, photographs, video, film, sound or records that may only exist in digital form such as Web pages.

In this guidance, we use the word 'archive(s)' to describe the heritage material itself.

What do we mean by community archives?

We use this term to cover collections of archives that are created and sometimes owned by community groups. The collections are often personal photographs,

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letters, documents, oral history recordings and printed material such as pamphlets, programmes, leaflets and reports.

### Why do archives matter?

Archives are the raw materials of history. They are evidence of what people did and what they thought. They show us how the lives of today's individuals and communities have been shaped by what happened in the past and help us make sense of the present.

Archives prove who we are; they allow us to trace the history of our families, homes and the places in which we live, develop a collective memory, and find out about past decisions made on our behalf.

### What are projects involving archives, people and communities about?

Many organisations applying to HLF are aiming to promote community identity, pride and a sense of ownership. In addition, we recognise that archive organisations and community groups may have different motivations for developing an archive project.

Archive organisations may be aiming to:

- attract new users by providing access to archives that are currently not conserved or catalogued;
- attract new and different users by providing new ways of accessing and learning about archives;
- develop relationships with community groups to demonstrate that their collections and services are relevant to them;
- involve more people in actively contributing to their archive through volunteering opportunities; and
- enrich their collections through contemporary collecting and new deposits.

Community groups may be aiming to:

- enhance self confidence and self esteem by sharing their personal histories;
- learn something new such as how to use an archive;
- develop skills such as in ICT; and
- gain the advice and support of professional organisations in managing community archives.

The focus of many projects we fund is archive organisations and community groups working together for the benefit of their archives, their organisations and the public.

You can read about successful archive projects on our website.

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### 5 Thinking about your project

You must show us that your project is carefully thought out to meet its aims and deliver the best possible results. This section provides some general questions to help you in planning your project. At the end of this section there are some further issues for consideration by community groups and others for archive organisations.

#### What are your project aims?

Do you really know what you are trying to achieve? Your project aims should flow from the needs of your target audience and the archive material your project is based on. They should be clearly understood by all those involved in your project and lead to a set of practical activities.

You should be able to explain how your project aims will contribute to your organisation's purposes. Remember we cannot fund activities that are achieving the core business of your organisation.

Once you have identified your project aims, you will then need to consider how your project aims will meet our priorities. Your project aims should be first and foremost rooted in what your organisation wants to achieve rather than what you think HLF will fund.

#### Have you got the right focus for your project?

You should explain to us the heritage importance of the archives that you are planning to work with. Tell us about: their history and significance; how you know they are important; the types and amounts of material involved; and whether your organisation owns them.

You may want to focus on material relevant to a particular group, community, place, event or activity, or tackle a specific issue. Make sure you research your theme thoroughly to avoid repeating work already carried out or in progress by other organisations. Explain to us how your project will cover a new theme or fill a gap

#### Is there a need or demand for your project?

You must show that there is a need or demand for your project and for the activities you are planning to carry out to support your aims.

Find out about support for your project by talking to the people or groups you wish to involve. If you are involving people in carrying out your project, you need to assure us that you have a sufficient number of willing volunteers who are aware of the commitments involved in the project so that you can meet the aims of your project. Where possible, you should also involve your audience: that is the people who will want to access and learn from your archives and what your project creates.

You should think about other sorts of evidence that show support for your project such as user surveys, results of consultation and existing website statistics.

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Don't forget to tell us if your project will conserve the archive material for the future. You may, for example, carry out repackaging as part of your project. This involves physically changing the way in which the archives are packed, often using special materials, to make sure they survive for as long as possible. You should explain to us why the current state of the material is preventing people from using it and how your project will help change that.

Will your project involve cataloguing, digitisation or retroconversion?

We see cataloguing, digitisation and retroconversion as important activities, which may need to be undertaken before people can access and learn from archives, but not as ends in themselves. We can support cataloguing, digitisation and retroconversion activities where they form part of a wider project that will provide additional activities to help more people access and learn from the material.

We will not support projects whose sole aim is to carry out cataloguing, digitisation or retroconversion. We are unlikely to fund projects that are aiming to catalogue the entire archive of an applicant organisation.

If you are considering cataloguing, digitisation or retroconversion as part of your project you may find it helpful to read Appendix A.

How will your project help more people to learn about their heritage?

We will be looking to see how your project will make the most of any work done to conserve, catalogue and/or digitise material by providing a range of activities that will help people to engage with it and learn from it. We do not expect your project to reach everyone. You may find it helpful to refer to our guidance *Thinking about audience development* and *Thinking about learning* as a starting point.

We will look at how clearly you have identified the people who are the target audience for your project, how much you know about them and how you know that the activities you are proposing will suit them. You should explain how the archives you are working with in the project are relevant to the needs and interests expressed by your audience.

You need to consider giving people access to your archives through a range of activities. For example, by producing an exhibition of material after it has been conserved and catalogued or by working with local artists to create artworks based on, and inspired by, your material.

If you are aiming to work with schools or further and higher education students, you need to show us how your material and the activities you are proposing will help pupils and students meet the needs of national curricula or other courses. You should show us that you have consulted with teachers and course leaders and that what they are looking for will be reflected in your project activities.

You should explain how the activities you are proposing will help overcome any barriers that your target audience might face. These barriers could be physical, intellectual, cultural or financial. For example, you may know that some people find visiting an archive intimidating and expensive but want to trace their

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ancestors, so organising sessions on how to start family history in community venues, local libraries and shopping centres will help them. Some people have difficulties reading and deciphering old handwriting because of poor eyesight so offering tutored training with large print can overcome this.

The extent and type of public engagement we expect from your project will be in proportion to the size of the grant and not all projects will do everything.

How will your project help more people take an active role in their heritage?

We see two main ways in which people participate in archive projects. The first is as users. They might: visit an archive; research family, house or local history using the Internet; attend a talk or take part in a family event. We welcome projects that offer opportunities for this kind of participation where they aim to make the experience more worthwhile for current users and/or are aimed at groups who are not currently using archives because they experience barriers or because they feel that archives 'are not for them'.

The second way is as volunteers. Volunteering is a more active way in which people can be involved by giving their time and effort freely to the community. There are many ways in which volunteers can contribute to archive projects. Volunteers can undertake practical work to help carry out a project such as repackaging, listing, cataloguing or scanning. They can also take a much more prominent role in developing and managing projects. For example, volunteers can act as a trusted link between community groups and archive organisations. This link role can be very important in making sure that decisions taken about the aims and activities of a project are likely to benefit both the group and the archive. Volunteers can help other members of their community to take part in a project by passing on skills they have gained and by acting as a champion for it.

Have you considered the need for training?

Projects involving archives offer staff, volunteers and users lots of scope for personal development and training.

You can include in your budget the costs of project staff and volunteers taking part in formal training courses, a mentoring scheme, a short secondment to another organisation, or attending conferences provided they will be developing skills to use in the project.

You should consider whether your project can offer formal training opportunities such as student placements and traineeships. These could be to gain experience in traditional archival skills such as conservation and cataloguing or could be allied to a specific aspect of your project such as the digitisation process or developing educational resources.

You may consider offering structured training sessions for your target audiences to help them access and learn from your archive. You may wish to think about this sort of training in terms improving people's basic skills in literacy, numeracy,

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problem solving and using ICT so that they can understand and research archives successfully.

You should also think about how you can involve volunteers in training others. We can support programmes which offer volunteers training in caring for, managing and making archives accessible so that they can spread their knowledge by training, community groups or new users.

If you do need to train project staff or volunteers, plan and budget for this. Specialised training may be required if your project involves children, minority ethnic groups and communities, or people with disabilities.

### Are your staff resources and timescales realistic?

Archive projects tend to involve a lot of people and a lot of time. Produce a breakdown of staff and volunteer time and allow a contingency (normally 5%) for when things do not run according to plan. For example, training your volunteers to carry out cataloguing may take much longer than you have anticipated, or one of your key staff might unexpectedly leave the project. Analyse all the risks facing your project to work out a realistic plan.

Make sure that you do not underestimate the amount of staff, resources and time that will be needed to promote your archives and your activities successfully to your target audience. Promotion is extremely important activity to help encourage and communicate with as many people as possible whether they are users, potential users or other people you might want to reach. It is often easy to miss out or down-play this activity. Do not lose sight of this when you are concentrating on the conservation, cataloguing and digitisation parts of your project.

Another way to fill gaps in skills that you need to carry out the project is to involve partner organisations from related fields and talk to groups in your area who have experience of carrying out similar projects.

Remember to allow for time for open recruitment to any new staff posts and for tendering for any consultancy, equipment and materials you need, including computer hardware and software.

### Is your budget realistic?

You need to consider whether the different elements of your project costs make sense when compared with your project aims. Can you show that all the aims of your project are clearly reflected in properly costed activities?

If your project involves staff do not forget to include the total cost of employing staff in your overall budget (recruitment, salary, employers' National Insurance and pension contributions) and any office accommodation costs and overheads. Besides staff, your project may well require specialist equipment and consumables. You will also need to budget for training, travelling expenses, the production of publicity material and any activities that you are planning such as workshops, school visits, performance, publications and outreach programmes.

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Remember that the value of the time that volunteers spend on your project can be counted as part of your non-cash contribution to the total costs of your project.

Of course every project is different but you may find the example costs in Appendix B useful in working out the costs of your project.

### How will you preserve digital material?

You should consider how you can help to ensure that any digital material you produce is maintained over the long term so it is still accessible. This is a complex area but you need to be aware that digital material can have a short shelf-life and can become inaccessible in a relatively short space of time. Digital material can corrupt but it is even more likely that newer technologies will replace both equipment and software. As a minimum you need to create a high quality 'master' from which other versions of your digital material (for example images you might make available over the Internet) can be made. This digital master should be stored independently and you should seek specialist advice about how to make sure it remains accessible. Organisations that can help with this are listed in Section 7.

### Have you a plan in place to monitor and evaluate your project?

There are two main things to think about here. The first is about making sure that your project is well managed so that it is carried out on time and within budget. How will you know that you are achieving the targets you have set for the project and what will you do if they are not met? You will need a clear plan that covers the length of your project.

If you haven't done so already, you may want to think about setting up a steering group to help ensure your project stays on track. You may also need to allow for some top-up training of staff and volunteers if problems are encountered.

The second thing to think about is how you will know that your project was successful in meeting its aims. You may meet all of your project's targets for completion on time and within budget but you will need to think about how you will measure the difference that your project has made to people's lives. How will you know that the material you produce is being used? And by whom? How will you know what people think of it? You should think about ways of gathering figures and feedback from people involved in the project and from users. If you are making your material available over the Internet, you need to think about what website statistics to collect that will demonstrate how the results of your project are being used. More than simply counting hits, you should know how long people are staying on your site, whether they come back to it, and what they are downloading from it.

Remember not to leave evaluation until the end: include it from the beginning and tell us about your plans in your application.

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### 5.1 For archive organisations

Are you working with community groups?

We recognise that working with community groups and community archives may be new for some archive organisations and knowing where to start can be difficult.

If your project involves working with communities, we recommend that you follow the Community Access to Archive Project's Best Practice Model. It provides a clear framework to help archive organisations plan, deliver and sustain projects in partnership with community groups. It contains useful links to other sources of information, advice and training. See Section 7 for details.

We also recommend that you make the most of the skills and experience that other parts of your own organisation or local authorities and agencies may have in working with community groups. They may be able to act as intermediaries in making first contact between your organisation and the groups you want to work with.

What standards and best practice will you be working towards?

We expect professional organisations to demonstrate how they will meet national standards and best practice in delivering projects.

If you are carrying out cataloguing, we expect it to conform to the General International Standard for Archival Description (ISAD(G)). If you are not intending to use this standard you will need to justify your chosen cataloguing standard.

You may be intending to carry out a project to make an archive more useful for the study of Black and Asian history. To do this you will need to consider making improvements to your catalogue by highlighting certain subjects and terms. We recommend that you should use the Caribbean Studies and Black and Asian History's (CASBAH) best practice methodology for conducting archive surveys and subject indexing relevant collections.

If you plan to make catalogues accessible online via your own website, we recommend that you also make them available through one or more of the central archive sites such as the Archives 4 All website, the Archives Hub service, or the Archives Network Wales. These websites are gateways to searching across a wide range of digital catalogues from many organisations and are popular with archive users.

If you plan to digitise material, we recommend that you follow the Good Practice Guide for Developers of Cultural Heritage Web Services, which incorporates and updates the digitisation standards required by the former New Opportunities Fund Digitise programme. We also expect you to have a policy for preserving and managing your digital material.

If you are making catalogues and/or digitised material available via the Internet, you should show how this will be targeted at your audience in terms of both

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content and promotion. You need to explain how the material will be interpreted and contextualised on your website and how you will develop this in consultation with your audience, for example, by use of a teachers' panel. You should detail how you will promote the web content through links to other sites such as Grids for Learning, e-newsletters, local advertising, articles in magazines, radio programmes, structured outreach events and workshops. If you are making material available via the Internet, consider carrying out an online user survey or virtual focus group to find out whether the content you are offering over the Internet is reaching the people it was intended for and is useful to them.

To develop, plan and evaluate the access and learning aspects of your project, we recommend that you use the Museums, Libraries and Archives Council 'Inspiring Learning for All' Framework. This framework will particularly help you focus on how your project will make a difference to people's lives and how to measure this.

We expect archive organisations that apply to us for funding to subscribe to The National Archives' Standard for Record Repositories.

You will find references to these standards and best practice and organisations that can advise you in Section 7.

### 5.2 For community groups

Have you talked to the experts?

If your group does not have a track record in managing the kind of project you want to do, you will need to show us that you have sought the necessary advice from outside your organisation. To plan your project, cost it accurately and deliver the best results, you will need the input of experts. You may need help with:

- what standards and good practice to use;
- how to preserve, catalogue and digitise archives;
- making your archives accessible to people beyond your group e.g. advice on websites or working with schools; and
- copyright and ownership issues.

Taking expert advice on standards and good practice is especially important if you are intending to catalogue and digitise archives and make them available over the Internet because there are no universally accepted standards for the creation of online community archives. If you do not take advice on the best way to catalogue and digitise your material there is a danger that it will not be as easy for people to find and use as you wish.

You can contact your local archive, museum or library as a starting point for advice. If they cannot help you directly they may be able to point you towards another organisation that can.

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It is a good idea to demonstrate to us that you have taken sound advice by including letters of support from professional organisations that you have consulted and/or those that will be providing you with practical support in carrying out your project.

You can find organisations that will provide you with advice on different aspects of your project in Section 7.

How will your archives be accessible in the long term?

We will want to know how you plan to make your archives accessible to the public in the long term. If you are considering making an application to us under our Your Heritage programme, you need to be aware that the terms of our contract apply for 10 years. Under the terms of any contract your group is obliged to maintain the project, not dispose of or sell archives we have funded and allow access for the public.

We appreciate that community ownership is important. We do, however, recommend that you consider depositing your community archive material in an archive, library or museum. Depositing means that your group retains ownership of the material but another party cares it for under a loan agreement. Make sure you talk to an appropriate local organisation in the early stages of planning your project to find out if it would be prepared to take your material and on what terms.

If you are not depositing your community archive material in an archive, library or museum have you considered giving them a copy so they can make it available to the public?

If you choose to keep your community archive material within your community group, you will need to tell us how you plan to do this. You will need to think not just about the material but how you will maintain your archives (e.g. the costs of updating and hosting any website). It's still a good idea to contact your local archive, library or museum as they can give you tips on looking after and managing what you own.

Will your project carry out works that will benefit the public?

We will not support projects that are designed solely for the benefit of your group members.

We welcome community archive projects that involve individuals offering to make their archives available to the public (e.g. through an exhibition or by digitisation). However, if private owners are involved you will need to show us that the public benefit is greater than any private gain. As an example, this means we cannot fund conservation materials and equipment that will be used to repair and repack archives stored in people's homes.

Have you costed the input of your group members?

If your group is made up of people volunteering to give their time freely to the community, you can cost the time that they give to planning, managing and

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carrying out the project. This places a notional monetary value on their efforts and can be counted towards the partnership funding for your project. We ask you to cost this time at a rate of £50 per day for unskilled labour, £150 for skilled labour and £500 for professional services. Unskilled labour might include repackaging archives, distributing promotional material or inputting data. Skilled labour might include project management, indexing, transcribing, or training other people in skills such as scanning, searching archives using the Internet, or conserving archives.

### 6 What we will fund

You can apply for a grant for buying, cataloguing and digitising heritage items or collections and for other relevant work such as conservation, outreach, training, education and community programmes that will help to make the material accessible to the public.

You should be aware that we will not fund:

- core activities (what your organisation does on a daily basis);
- conservation, cataloguing activities, retroconversion or digitisation if these are the sole activities of a project;
- websites where these are the only or the main activity of a project;
- the production of learning materials (for example, learning packs, quizzes, CD-ROMs) where these are the only or the main activity of a project.

If you are not sure whether your project is something that we can fund please contact us before you apply so we can advise you.

Most archive projects are submitted to us under our Your Heritage programme or the Heritage Grants programme. You may want to look on our website for examples of previous projects we have funded [www.hlf.org.uk](http://www.hlf.org.uk).

### 7 Sources of advice and information

#### 7.1 Publications and websites

##### For all applicants

We publish a range of guidance, for example on learning, participation, oral history and buying heritage items; these can be downloaded from our website at [www.hlf.org.uk](http://www.hlf.org.uk).

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Data protection, Information Commissioner

[www.ico.gov.uk/Home/for\\_organisations/data\\_protection\\_guide.aspx](http://www.ico.gov.uk/Home/for_organisations/data_protection_guide.aspx)

You should familiarise yourself with the Data Protection Act, which applies to cataloguing and digitisation projects.

A guide to the Data Protection Act for records managers and archivists

*The National Archives, 2000*

[www.nationalarchives.gov.uk/policy/dp](http://www.nationalarchives.gov.uk/policy/dp)

The guide sets out the implications of the Act for those managing records and archives.

Copyright for archivists and users of archives

*Tim Padfield, London, Facet (fourth edition), 2010*

### For archive organisations

Access to archives – standards and guidelines

[www.nationalarchives.gov.uk/partnerprojects/a2a/standards.htm](http://www.nationalarchives.gov.uk/partnerprojects/a2a/standards.htm)

A series of standards and guidelines that set out how organisations should catalogue archives so that they can be made available on the Access to Archives website – the English strand of the UK national archives online network. It includes an introduction to the basic principles of cataloguing archives for beginners. During 2006, the Access to Archives site will be expanded through a new programme, Archives 4 All. Information on Archives Network Wales project standards can also be found at [www.archivesnetworkwales.info/anw001.shtml#rules](http://www.archivesnetworkwales.info/anw001.shtml#rules)

CASBAH – Caribbean Studies and Black and Asian History

*CASBAH, 2002*

[www.casbah.ac.uk/reports.stm](http://www.casbah.ac.uk/reports.stm)

A best practice methodology for conducting archive surveys and subject indexing collections relevant to the history of Black and Asian people in the UK.

Collections Link

*Museums Documentation Association*

[www.collectionslink.org.uk](http://www.collectionslink.org.uk)

A website which brings together helpful information on managing all kinds of collections with sections on archives, books and manuscripts as well as a basic guide to preparing for a digitisation project.

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### Community Access to Archives Project (CAAP)

*The Community Access to Archives Steering Group, 2004*

**[www.nationalarchives.gov.uk/partnerprojects/caap/documents.htm](http://www.nationalarchives.gov.uk/partnerprojects/caap/documents.htm)**

A set of reports to help community groups and archive organisations work together to produce online archive projects. There is a best practice method for planning and delivering this kind of project as well as handy case studies, examples of surveys of community groups and an evaluation checklist.

### Evaluating community projects

*Jane Field, National Institute for Adult Continuing Education, 2003*

**[www.niace.org.uk/Publications/E/Evaluating.htm](http://www.niace.org.uk/Publications/E/Evaluating.htm)**

The guide offer practical approaches to evaluating your project. It concentrates on ways in which you can demonstrate the value of your project to local communities.

### General International Standard for Archival Description (ISAD(G))

*International Council on Archives, 1999*

**[www.ica.org/biblio/cds/isad\\_g\\_2e.pdf](http://www.ica.org/biblio/cds/isad_g_2e.pdf)**

This definitive standard provides guidance for preparing descriptions of archives. Its general rules apply to all kinds of archives regardless of their format.

### Good practice guide for developers of cultural heritage web services

*United Kingdom Office for Library Networking, 2004*

**[www.ukoln.ac.uk/interop-focus/gpg](http://www.ukoln.ac.uk/interop-focus/gpg)**

The guide provides advice on standards and best practice in developing and managing projects involving digital materials. It looks at the digitisation process and the creation and sustainability of website content. The guide incorporates the digitisation standards required by the former New Opportunities Fund Digitise programme.

### Guidance notes on digital preservation

*The National Archives, 2007*

**[www.nationalarchives.gov.uk/preservation/advice/digital.htm](http://www.nationalarchives.gov.uk/preservation/advice/digital.htm)**

A series of guides for professionals covering file formats, care, handling, storage and image compression.

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Inspiring Learning for All: A vision for accessible learning in museums, archives and libraries

*Museums, Libraries and Archives Council, 2007*

**<http://inspiringlearningforall.gov.uk/default.aspx?flash=true>**

A framework designed for museums, libraries and archives but applicable to others interested in planning delivering and monitoring the outcomes of learning activities with advice sections.

Managing the digitisation of library, archive and museum materials

*National Preservation Office, 2000*

**[www.bl.uk/services/npo/publicationsleaf.html](http://www.bl.uk/services/npo/publicationsleaf.html)**

A clear guide to the process of digitisation which explains what digitisation is, how to decide what to digitise, how to define your project, how to plan and manage it and how to preserve your digital images.

Moving image collections – guidance notes

*Film Archive Forum, 2005*

**[www.bufvc.ac.uk/faf/guidance.htm](http://www.bufvc.ac.uk/faf/guidance.htm)**

The guidance notes provide an introduction to the issues involved in caring for and making accessible film and video.

Preservation management of digital materials – a handbook

*Neil Beagrie and Maggie Jones, Digital Preservation Coalition, 2000*

(continually updated)

**[www.dpconline.org/graphics/handbook/index.html](http://www.dpconline.org/graphics/handbook/index.html)**

A practical guide to managing digital material over time and providing long term access to it.

Standard for record repositories

*The National Archives, 2004*

**[www.nationalarchives.gov.uk/archives/standards-framework.htm](http://www.nationalarchives.gov.uk/archives/standards-framework.htm)**

An outline of the standards which organisations holding archives should aim to meet. It covers constitution and finance, staffing, acquisitions, access and preservation.

## Thinking about... Archives, people and communities

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### W3C accessibility guidelines

*World Wide Web Consortium, 1999*

**[www.w3.org/tr/wcag](http://www.w3.org/tr/wcag)**

These guidelines explain how to make web content accessible for people with disabilities. The author's stress that following the guidelines will make web content easier to access for all users.

### For community groups

#### Community Archives

**<http://communityarchives.org.uk>**

A national directory of community archives in the UK. A collaborative website where community archives can submit information about their activities, make contact with each other and find out about services that could help them. It offers links to sound help on jargon busters, collection care, cataloguing, setting up a website, digitisation, funding and promotion.

#### Archival research techniques and skills

**<http://arts-scheme.co.uk/studenthome.htm>**

An introduction to using archives and record offices that may help community groups looking to work with official documents.

#### Caring for your photographs

*The National Archives, 2004*

**[www.nationalarchives.gov.uk/preservation/advice/conservation.htm](http://www.nationalarchives.gov.uk/preservation/advice/conservation.htm)**

As good practice guide for individuals and groups in looking after photographs, avoiding damage and storing them properly.

#### Storing archives

*The National Archives, 2004*

**[www.nationalarchives.gov.uk/caringrecords](http://www.nationalarchives.gov.uk/caringrecords)**

A set of basic tips on caring for your archives.

## Thinking about... Archives, people and communities

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### 7.2 Organisations

#### For all applicants

Funding and Development Advice Manager, The National Archives

Provides advice about applying to the Heritage Lottery Fund for archive projects, runs workshops for potential applicants and offers a review process for draft applications.

The National Archives  
Ruskin Avenue  
Kew  
Richmond  
Surrey TW9 4DU  
Tel: 020 8392 5347  
Email: [louise.ray@nationalarchives.gsi.gov.uk](mailto:louise.ray@nationalarchives.gsi.gov.uk)

#### For archive organisations

##### Nationally

Archives and Records Association (UK & Ireland)

The Archive and Records Association is the recognised professional body for archivists, archive conservators and records managers in the United Kingdom and Ireland.

Prioryfield House  
20 Canon Street  
Taunton  
Somerset  
TA1 1SW  
Tel: 01823 327077

##### England

The Museums, Libraries and Archives Council

The development agency working for and on behalf of museums, libraries and archives in England.

Grosvenor House  
14 Bennets Hill  
Birmingham  
B2 5RS  
Tel: 0121 345 7300  
Email: [info@mla.gov.uk](mailto:info@mla.gov.uk)  
[www.mla.gov.uk](http://www.mla.gov.uk)

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### Access to Archives (A2A)

For advice and guidance for community groups and archive organisations on how your project could be made available through the Access to Archives website and the Archives for All programme.

Tel: 020 8392 5328  
Email: [a2a@nationalarchives.gov.uk](mailto:a2a@nationalarchives.gov.uk)  
**[www.a2a.org.uk](http://www.a2a.org.uk)**

### The National Archives

The National Archives for England and Wales provides advice on the management, storage of, and access to all kinds of archives and records. Its advice covers standards, legislation, conservation, digital preservation, copyright and learning.

Ruskin Avenue  
Kew  
Richmond  
Surrey TW9 4DU  
Tel: 020 8876 3444 extension 2380  
Fax: 020 8392 5286  
Email: [asd@nationalarchives.gsi.gov.uk](mailto:asd@nationalarchives.gsi.gov.uk)  
**[www.nationalarchives.gov.uk](http://www.nationalarchives.gov.uk)**  
**[www.nationalarchives.gov.uk/archon](http://www.nationalarchives.gov.uk/archon)**

### Northern Ireland

#### Public Record Office of Northern Ireland

May be able to help you with advice and contacts to organisations involved in projects in Northern Ireland.

66 Balmoral Avenue  
Belfast BT9 6NY  
Tel: 028 9025 5891  
Fax: 028 9025 5999  
Email: [proni@dcalni.gov.uk](mailto:proni@dcalni.gov.uk)  
**[www.proni.gov.uk](http://www.proni.gov.uk)**

### Scotland

#### The National Archives of Scotland

May be able to help you with advice and contacts to organisations involved in projects in Scotland.

HM General Register House  
2 Princes Street  
Edinburgh EH1 3YY

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Tel: 0131 535 1314  
Email: [enquiries@nas.gov.uk](mailto:enquiries@nas.gov.uk)  
[www.nas.gov.uk](http://www.nas.gov.uk)

### Royal Commission on the Ancient and Historic Monuments of Scotland

RCAHMS  
John Sinclair House  
16 Bernard Terrace  
Edinburgh EH8 9NX  
Tel: (0)131 662 1456  
Email: [nmrs@rcahms.gov.uk](mailto:nmrs@rcahms.gov.uk)  
[www.rcahms.gov.uk](http://www.rcahms.gov.uk)

### Scottish Council on Archives

The Council may be able to offer advice and contacts for organisations wanting to do projects in Scotland.

[www.scoarch.org.uk](http://www.scoarch.org.uk)

## Wales

### CyMAL : Museums, Archives and Libraries Wales

CyMAL may be able to offer advice, support, contacts and small grants to organisations wanting to do projects in Wales.

Welsh Assembly Government  
Rhodfa Padarn  
Llanbadarn Fawr  
Aberystwyth  
Ceredigion  
SY23 3UR  
Tel: 0300 062 2100  
Email: [cymal@wales.gsi.gov.uk](mailto:cymal@wales.gsi.gov.uk)  
[www.cymal.wales.gov.uk](http://www.cymal.wales.gov.uk)

## UK-wide

### The Archives hub

The hub offers access to descriptions of archives held in over 160 UK repositories, primarily at collection-level, although complete catalogue descriptions are provided where they are available. The Hub also provides training and advice on issues relating to electronic cataloguing of archives.

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Tel: 0161 275 6789  
Email: [archiveshub@mimas.ac.uk](mailto:archiveshub@mimas.ac.uk)  
[www.archiveshub.ac.uk/arch/index.html](http://www.archiveshub.ac.uk/arch/index.html)

### British Universities Film and Video Council

The Council offers advice on audio-visual material and runs regular training courses.

[www.bufvc.ac.uk](http://www.bufvc.ac.uk)

### Higher Education Data Service

The service provides advice on digitisation projects. Its advice is not limited to higher education organisations.

Tel: 01707 286078  
Email: [heds@herts.ac.uk](mailto:heds@herts.ac.uk)  
<http://heds.herts.ac.uk>

### Technical Advisory Service for Images

The service provides advice, guidance and training on creating digital images, making them accessible to users and managing digitisation projects.

Tel: 0117 928 7091  
Email: [info@tasi.ac.uk](mailto:info@tasi.ac.uk)  
[www.tasi.ac.uk](http://www.tasi.ac.uk)

## For community groups

Your local record office, archive, museum or library

These organisations are likely to be already involved in projects and be able to offer support and advice. Useful websites include:

[www.nationalarchives.gov.uk/archon](http://www.nationalarchives.gov.uk/archon) to find local record offices;  
[www.mda.org.uk/vlmp](http://www.mda.org.uk/vlmp) to find local museums;  
[www.peoplesnetwork.gov.uk/discover/findLibrary.do](http://www.peoplesnetwork.gov.uk/discover/findLibrary.do) to find a local public library.

Your local community groups

If you are looking for local groups to be involved in projects, you may find it useful to look at:

[www.upyourstreet.com](http://www.upyourstreet.com) for local community information;  
[www.local-history.co.uk](http://www.local-history.co.uk) to find local historical organisations.

## Appendix A

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### Notes on cataloguing, digitisation and retroconversion

What is cataloguing?

Cataloguing is the process of organising a collection and describing its contents. This information about the archives is kept in a file of records that might be on computer or hand written on cards or loose sheets or typed. Catalogues are an essential tool in providing access to archives because they allow for information about those archives to be found more easily.

Have you thought through the cataloguing process?

You will need to have a good idea of the type and amount of material that you are intending to catalogue and how this will support your project's aims. If the material is not well organised you may need to do some preparatory work to find out what you have got and how much there is so you can work out how long it will take to catalogue.

The timetable will be affected not just by the amount and condition of material you are working with but will also depend on the amount of detail you will provide in the descriptions of the material. For example, will you provide one description for a box of letters or will you provide a description for each letter contained in the box? The steps you take in the cataloguing process will make a difference. For example, will you produce handwritten descriptions or catalogue directly into a computer? The existing knowledge of those who are cataloguing the material will make a difference to your timetable too.

You should not forget to build into your project plan some management time for conducting quality checks to make sure that the information contained in the catalogue is accurate when compared to the original material. Consider how you will allow for people to correct any unforeseen mistakes or add additional information in the future.

What is digitisation?

Digitisation is a process that makes a digital version – a computer file – of objects and documents such as photographs, letters and printed text. We digitise material so that people can access it without having to see the original object or document from which it was created. For example, you can digitally photograph or scan old photographs or create a digital version of a tape or film and view or listen to these via a CD-Rom or via the Internet.

Have you thought through the way in which you will digitise?

First of all you need to consider what material is available to you and decide which items you are going to select for digitising from it. You will need to think about what kind of digitised archive material will most help you to meet the aims of your project. You should consider themes, subjects and formats that will suit your target audiences.

## Appendix A

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Once you have selected your items for digitisation, you need to establish what their physical format is as this will dictate how you go about digitising. It will determine the image type, resolution and file type you should use to make it easy to see on a screen and what kind of equipment you will need and the rate at which you can scan items. For example, to digitise objects you would need a digital camera, whereas for some paper items a flatbed scanner will do. The kind of material you are digitising will also affect the rate at which you can produce the digital images and so affect your timetable. For example, loose A4 sheets of paper can be scanned much quicker than larger bound volumes.

Factors such as the kind of material you are working with, the amounts of it, digitisation within your own organisation or to contract another organisation to do it for you. If you are intending to digitise material owned by members of the local community, these factors should help you to advise local people on what kinds of material you are looking for them to offer. For example, it will be much easier for you to digitise black and white photographs than a large double-sided colour map.

The organisations listed in Section 7 will be able to provide you with advice on the digitisation process, technical options and the right equipment to use.

What is retroconversion?

Retroconversion is a specific term that refers to the process of converting existing paper or card catalogues into digital form.

Have you thought through the process of retroconversion?

If you are planning to carry out retroconversion of existing paper catalogues, you need to think about how you will 'mark up' the text so that whoever is typing it into a computer knows what information to type and where based on the standards that you are using. This is usually done by annotating the existing catalogue by hand and making use of coloured highlighters so that each of the elements of data and levels of description are clear and can be understood.

The time it will take to mark up a catalogue will depend on its length and the amount of information contained in each entry in that catalogue. Experience from such projects shows that rates can vary from 60–120 pages per day. Timing how long it takes to mark up a number or random catalogue entries should help you work out the amount of time needed for the catalogue as a whole.

You also need to think about how you will manage the process of keying in the information either by training people within your own organisation and volunteers or by using an outside contractor.

## Appendix B

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### Example costs for projects involving archives

Of course, your project budget will vary according to your aims, the scale of your project and the different kinds of activities that you intend to undertake. Some of the factors which will affect your project costs are:

- The number of new paid and/or volunteer staff required;
- The kind of skills and experience you are looking for in new staff and volunteers;
- The timescale for your project which in turn will affect the amount of inflation and contingency you need to allow for;
- Whether you are carrying out any conservation of the heritage material you are working with;
- Whether you are cataloguing material to a professional standard and what level of depth within the standard;
- Whether you are digitising any material and/or making it available on the web;
- The amount of expert specialist advice and services that you need;
- The amount of training that you are intending to offer to staff and volunteers;
- The range, amount and quality of the outputs (e.g. exhibitions, events, web content) that you are planning;
- How you intend to evaluate the project.

You may not need to budget for everything in this list. For example, you may already have some equipment or you may be able to share or borrow it from a partner in your project. Use this list to help you think about your project budget.

The following costs (**excluding VAT**) were estimates at **January 2008**, based on projects recently funded by HLF. We have provided only some of the estimated costs in this list. You should make allowances for increases in future years.

## Appendix B

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### Costs

#### Equipment

Computer/laptop with software and standard colour printer	c. £1000
Digital scanner	Up to £2000 depending on resolution and size requirements
Stills digital camera	c. £150–300 depending on resolution and memory
Digital projector	Up to £2000
Portable projection screen	Up to £300
Display cases for professional use	Up to £3100 per case with fibre optic lighting
CDs/DVDs, covers and inserts	c. £65 per 100
Materials for archive packaging	c. £6.50 per archive box

#### Staff (not already on the payroll)

Professional Project Manager	£24k–£32k per annum plus on-costs
Qualified Archivist/Cataloguer/Conservator	£20,895 minimum per annum as recommended by the Society of Archivists for newly qualified professional staff plus on-costs
Administrative/Clerical Support	£17.5k–£22k per annum plus on-costs
Professional Technical Support	£17.5k–£28k per annum plus on-costs
Qualified Education/ Learning/ Outreach/Community Development officers	£22–28K per annum plus on-costs
Value of volunteer labour (one of your non-cash contributions to the project)	£150 per day for skilled labour £50 per day for unskilled labour

#### Recruitment costs

Local, regional, national advertising	Bear in mind the costs of recruitment may be higher if you are looking for specialised skills that may be difficult to find. National advertisement will cost c. £1800.
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#### Interview expenses

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## Appendix B

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### Fees for freelance workers, consultancy and expert advice

Writers, researchers, designers, interpreters, actors, artists	£150–400 per day
Professional archival expert advice	Up to £350 per day
Web designers/authors	Up to £500 per day
Learning advisers for educational materials	Up to £500 per day
Translators	c. £50 per hour
Conservation fees	Up to £350 per day
Commercial image scanning	c. £1 per image

### Outputs

Website design, authoring and hosting and content management system

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Exhibition design, layout, construction

---

CD, DVD and/or print publication

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Production of educational materials, learning resource packs

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Events, workshops and launch including cost of venue hire and catering

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Marketing and publicity for website, exhibition, events, workshops, learning resources and publications

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### Training of staff and volunteers

Professional training courses Up to c. £700

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Professional training for volunteers in archival practice (not provided from within your organisation) Up to c. £350 per day plus room hire and catering

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IT training and support

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Specialist training as required

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Student placements, internships, traineeships

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### Travel for staff and volunteers

Travel for staff and volunteers to attend project management meetings, training, events, workshops, community group meetings, including transport hire

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## Appendix B

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### Overheads

Office space, rent, heating/lighting,  
security specifically for your project

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Venue hire

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Stationery

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### Measuring the project's success

Professional fee for external evaluation Up to £500 per day

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Venue hire and catering for evaluation  
meetings, focus groups

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Production and distribution of  
evaluation materials

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Production of evaluation findings  
and distribution

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### Miscellaneous costs

Data Protection notification £35

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### Contingency

Add 5% of the total project costs

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### Inflation

Add to total project costs on a  
compound year on year basis

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As a guide, government departments  
use 3.5% for pay inflation  
and 2.5% for general inflation

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## Appendix C

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### Our grant programmes

#### General programmes

##### **Heritage Grants** (above £50,000)

This is our main programme for grants over £50,000 for all kinds of heritage, and is open to all not-for-profit organisations. All applications go through two rounds (unless you are unsuccessful at the first round) and you can apply for development funding to help develop your project to the second round. Assessment takes three months at each round and the outcome of your application will then be decided at the next available decision meeting.

##### **Your Heritage** (£3000–£50,000)

This is our general small-grants programme for all types of heritage project. It is a flexible programme, open to all not-for-profit organisations, but is particularly designed for voluntary and community groups and first-time applicants, with a much simpler application process and a shorter assessment timetable (10 weeks).

#### Targeted programmes

##### **Young Roots** (£3000–£25,000)

Young Roots is a targeted programme for 13–25-year-olds who want to explore their heritage and develop skills. Young Roots projects stem directly from young people's interests and ideas, harnessing their creativity and energy, building their confidence and helping them work with others.

##### **Parks for People** (£250,000–£5 million)

Parks for People supports the regeneration of existing public parks, garden squares, walks and promenades across the UK.

##### **Townscape Heritage Initiative** (£500,000–£2 million)

Through our Townscape Heritage Initiative we make grants to help communities regenerate the historic parts of their towns and cities. The programme is designed for areas of particular social and economic need throughout the UK. Partnerships are funded to carry out repairs and other works to a number of historic properties within a defined area, some of which may be in private ownership, and improve the quality of life for all those who live, work or visit there.

## Appendix C

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### **Landscape Partnerships (£250,000–£2 million)**

Landscape Partnerships is our primary vehicle for promoting heritage conservation as an integral part of rural regeneration, delivered by partnerships representing a range of heritage and community interests to tackle the needs of landscape areas that may be in different ownerships. Each scheme is based round a portfolio of smaller projects, which together provide a varied package of benefits to an area, its communities and visitors.

### **Repair Grants for Places of Worship (£10,000 upwards)**

Through this programme we help conserve and sustain heritage at risk through urgent repairs to places of worship. The UK-wide scheme is delivered through four programmes in England, Northern Ireland, Scotland and Wales. Repair Grants for Places of Worship in England and Scotland are awarded up to £250,000 and in Northern Ireland and Wales up to £100,000.

You can get more information by:

- downloading application materials from **[www.hlf.org.uk](http://www.hlf.org.uk)**;
- emailing **[enquire@hlf.org.uk](mailto:enquire@hlf.org.uk)**;
- phoning our helpline on **020 7591 6042**;
- contacting us by textphone on **020 7591 6255**; or
- using Text Direct **18001 020 7591 6042**.

## Our offices

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### East of England

Terrington House  
13–15 Hills Road  
Cambridge CB2 1NL  
Phone: 01223 224870  
Fax: 01223 224871

### East Midlands

Chiltern House  
St Nicholas Court  
25–27 Castle Gate  
Nottingham NG1 7AR  
Phone: 0115 934 9050  
Fax: 0115 934 9051

### London

7 Holbein Place  
London SW1W 8NR  
Phone: 020 7591 6000  
Fax: 020 7591 6001

### North East

St Nicholas Building  
St Nicholas Street  
Newcastle upon Tyne  
NE1 1RF  
Phone: 0191 255 7570  
Fax: 0191 255 7571

### North West

9th Floor  
82 King Street  
Manchester M2 2WQ  
Phone: 0161 831 0850  
Fax: 0161 831 0851

### Northern Ireland

51–53 Adelaide Street  
Belfast BT2 8FE  
Phone: 028 9031 0120  
Fax: 028 9031 0121

### Scotland

38 Thistle Street  
Edinburgh EH2 1EN  
Phone: 0131 225 9450  
Fax: 0131 225 9454

### South East England

7 Holbein Place  
London SW1W 8NR  
Phone: 020 7591 6000  
Fax: 020 7591 6001

### South West

Trinity Court  
Southernhay East  
Exeter EX1 1PG  
Phone: 01392 223950  
Fax: 01392 223951

### Wales

Hodge House  
Guildhall Place  
Cardiff CF10 1DY  
Phone: 029 2034 3413  
Fax: 029 2034 3427

### West Midlands

Bank House  
8 Cherry Street  
Birmingham B2 5AL  
Phone: 0121 616 6870  
Fax: 0121 616 6871

### Yorkshire and the Humber

4th floor  
Carlton Tower  
34 St Paul's Street  
Leeds LS1 2QB  
Phone: 0113 388 8030  
Fax: 0113 388 8031

### Head office

7 Holbein Place  
London SW1W 8NR  
Phone: 0207 591 6000  
Fax: 0207 591 6001

**Textphone:**  
**020 7591 6255**

**[www.hlf.org.uk](http://www.hlf.org.uk)**



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