There will be a meeting of the Committee on Wednesday 10 October 2012, 2pm, Room 235 (Conference Room), Joseph Black Chemistry Building, King’s Buildings (map attached). Following the meeting, there will be an opportunity for Committee members to undertake a tour of the new Kenneth and Noreen Murray Library. Papers not included will be sent out by electronic mail and tabled.

John Scally
Director of Library and Collections

AGENDA

1 Welcome and apologies for absence
2 Convenor and Director of Library and Collections business

For Discussion
3 Library Committee – Future Business and Frequency of Meetings Verbal
4 Library Committee Business 2012-13 Paper A
5 Collections Review Implementation Paper B
6 Development of the Library Annexe Service Paper C
7 Edinburgh College of Art – Heritage Collections Review Report Paper D

Reports
8 ODL (Online Distance Learning) Paper E
9 Update on Library Surveys and Library Service Targets Paper F
10 Students’ Views on Summer Opening Hours Paper to follow

Minutes and matters arising
11 Minutes of the meeting held on 6th June 2012 Paper G
12 Matters arising
13 Any other business
14 Date of next meeting – 5 December 2012, 2pm, Room 1.09 Main Library, George Square
The King's Buildings Campus

1. Joseph Black Building
2. KB House: EUSA
3. Grant Institute
4. Ashworth Building
5. March Building
6. John Murray Building
7. Ann Walker Building
8. KB Centre;
9. KB Library Study Centre
10. The Noreen and Kenneth Murray Library
11. John Muir Building
12. Sanderson Building
13. William Rankine Building
14. Fleming Jenkin Building
15. Anick Building
16. Faraday Building
17. Hudson Bear Building
18. Hudson Bear Lecture Theatre
19. Daniel Rutherford Building
20. CH Waddington Building
21. Darwin Library
22. Swann Building
23. James Clerk Maxwell Building;
24. Learning and Teaching Cluster
25. Erskine Williamson Building
26. Peter Wilson Building (SAC)
27. Roger Land Building
28. Scottish Microelectronics Centre
29. Crew Building
30. Weir Building
31. Prayer House
32. British Geological Survey
33. Student accommodation
P. Permit parking
C. Cafe
S. Shop
B. Bike racks
Shuttle bus to Central Campus

The timetable for the shuttle bus between the Central Campus and the King's Buildings can be viewed at www.ed.ac.uk/schools-departments/transport/public-transport/buses/shuttle-bus.

Western General Hospital

1. Biomedical Research Facility
2. CJD Surveillance Unit
3. Wellcome Trust Clinical Research Facility
4. Outpatients Department; Medical Education Centre
5. EGM Complex
6. Breakthrough Research Unit
7. Clock Tower Building
8. Library
9. Old Metabolic Clinic/Diabetic Clinic
10. Bramwell Dott Building
11. Department of Clinical Neurosciences: wards
12. Department of Clinical Neurosciences: research; MRT Unit
13. Department of Clinical Neurosciences
The University of Edinburgh  
Library Committee  
10 October 2012  
Agendum 4  

Library Committee Business 2012-13

Brief description of the paper
Proposed list of key business to be covered by the Committee in the current academic session.

Action requested
Agreement of Library Committee business 2012-13

Resource implications
None

Risk Assessment
N/A

Equality and Diversity
Does the paper have equality and diversity implications? No

Freedom of Information
Can this paper be included in open business? Yes

Originator of the paper
John Scally  
Director of Library and Collections  
October 2012
Library Committee Business Schedule: Session 2012-13

Main Agenda items / Reports / Updates

MAIN BUSINESS

Library Committee – Frequency of meetings and future business.
Discussion of the key business to be covered by Library Committee and the number
of meetings required in each academic session.

Collections Review Implementation
Update on progress with the implementation of the Collections Review
recommendations. (first Library Committee of session and last)

Review of Materials Budget Allocation Formula
Following from the Collections Review, update on the work of a committee tasked
with examining the IEAM (Income and Expenditure Allocation Model) and whether
there is a fairer alternative which can be agreed between the Colleges and IS.

Library Annexe Future
Discussion of the options to secure the long-term future of off-site physical storage
and services for Library, Museum and Art collections.

Library Collections Policy
Full draft of Collections Policy key policy statements for discussion and approval.

School of Scottish Studies Review and Options
Outcome of external Review conducted in Summer 2012 and options appraisal.

Implementation of Finch Review at UoE
Progress with the transitional arrangements to prepare the University for OA
compliance.

REPORTS & UPDATES

Library Materials Budget Updates
When required during the session.

Library Building Projects
Update on the main capital projects on Library estate, namely KB Library (first 6
months), Darwin Study Cluster development, LLC-William Roberston, Law-Old
College plans.
Report on Library-related surveys

NSS, Library Exit Survey Spring 2012, PGT (Postgraduate Taught), PGR (Postgraduate Research).

ODL (Online Distance Learning)

Update on the Library services provision, including 12 month pilots, for ODL courses, following on from paper to Library Committee at the end of the last session.

Publisher negotiations and procurement

An report on the various publisher negotiations during the year, including SCOPNET, SHEDL, 2012-13, aimed at driving down costs and achieving vfm.

Acquisition Highlights

Report on key Acquisitions during the year across the materials budget (including Special Collections)

Research Data Management

Progress report on the implementation of the service outlined in Library Committee paper 11 April 2012 (Agendum 6), including the draft UoE RDM roadmap.

Edinburgh College of Art

Update on implementation of the ECA Heritage Collections Review plus new acquisitions, usage patterns and projects

Projects Summary

Update on the projects being carried out by the Library with a focus on externally funded work.

John Scally, Director of Library & Collections
21/09/12
The University of Edinburgh
Library Committee
10 October 2012
Agendum 5
Collections Review Implementation

Brief description of the paper
Update on the implementation of the Collections Review recommendations in regard to piloting new methods of acquisition

Action requested
For discussion

Resource implications
As indicated in the paper

Risk Assessment
N/A

Equality and Diversity
Does the paper have equality and diversity implications? No

Freedom of Information
Can this paper be included in open business? Yes

Originator of the paper
Elize Rowan – Acquisitions & Metadata Services Manager
Liz Stevenson – E-Resources Manager
4 October 2012
Collections Review Implementation – Update on pilots in new methods of acquisition

One of the main recommendations of the Collections Review Report (2012) discussed by Library Committee in June 2012 was the piloting of innovative user-centred methods of acquisition. It was agreed that £500k funding, recurrent over 3 years, would be allocated to IS to implement these new methods of materials acquisition, a number of which are already well established in other University libraries. Close monitoring is being undertaken across these new pilot areas of activity, and regular reporting to Library Committee will include a focus on the impact of these new methods of acquisition on Library user satisfaction. At each financial year end, a breakdown of expenditure across Colleges will be provided. It is anticipated that these pilots will help the Library to develop and deliver robust, user-driven collection development in response to identified needs.

The four main strands of activity are:

<table>
<thead>
<tr>
<th></th>
<th>Reducing the cost to the user of ILL.</th>
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<tbody>
<tr>
<td>1</td>
<td>This pilot service was implemented on 1st August 2012, and details are available at: <a href="http://www.ed.ac.uk/schools-departments/information-services/services/library-museum-gallery/using-library/borrowing-a-book/ill/ill-pay">http://www.ed.ac.uk/schools-departments/information-services/services/library-museum-gallery/using-library/borrowing-a-book/ill/ill-pay</a></td>
</tr>
</tbody>
</table>

2. Patron driven acquisition – e-books

This will support acquisition of e-books in response to user-demand. Bibliographic details and live links to several thousand carefully selected e-books will shortly be added to the Library catalogue, making full-text content available for users to discover and access, with an agreed number of user accesses triggering purchase. The £170K will not be sub-allocated by College, but every effort will be made to ensure that a good spread of subjects is achieved. A Steering Group comprising Library & Collections staff and Liaison Librarians is undertaking pre-implementation planning, and the pilot will be fully in place before the end of Semester 1.

3. Direct student requests for textbooks

The existing Student Book Suggestion service will be fully reconfigured to allow for a more responsive service which will meet user-identified gaps in Library collections. Whilst an e-book preference will be encouraged, textbook content in particular may not be available in this format, and safeguards have been built in to establish the maximum number of print textbooks which will be acquired, linked to the Library Collections Policy. Since 1 August 2012, student requests submitted via the online Student Book Suggestion Form are being considered for purchase via this route. Details of the new service and a revised online recommendation form will be fully launched during Semester 1.

4. Pilot methods using journals and interdisciplinary resources

We are reviewing a number of options to trial, including the funding of Open Access (OA) subscriptions, and the possibility of funding the purchase of articles on demand from a range of publishers, particularly those where we do not have bundle contracts, and comparing those costs with those of traditional document delivery.

The remaining £60K of funding is being allocated to ensure that sufficient staff resources are available to progress the implementation, monitoring, review and reporting on these new approaches to acquisition.

Elize Rowan – Acquisitions & Metadata Services Manager & Liz Stevenson – E-Resources Manager
4 October 2012
The University of Edinburgh

Library Committee

10 October 2012

Agendum 6

Future Development of the Library Annexe Service

Brief description of the paper
This paper seeks support from Library Committee for the continuation of the Library Annexe (LA) service after the end of the MLRP in July 2013

Action requested
For discussion

Resource implications
Yes

Risk Assessment
N/A

Equality and Diversity
Does the paper have equality and diversity implications? No

Freedom of Information
Can this paper be included in open business? Yes

Originator of the paper
Laura Macpherson, Library General Collections and Services Manager
Arnott Wilson, Head of Special Collections and CRC
John Scally, Director of Library & Collections
The future development of the Library Annexe Service

This paper seeks support from Library Committee for the continuation of the Library Annexe (LA) service after the end of the MLRP in July 2013.

Background
The Library Annexe was established in 2006 to support the Main Library Redevelopment Project (MLRP), and it has now become an indispensable part of the services offered by Information Services. It has allowed the rapid increase in the provision of study spaces in the redeveloped Main Library and has enabled the development of Library and Collections spaces across the campus. The LA service is popular and includes scan-on-demand service within four hours; and twice daily delivery of physical items across the Library Sites (Monday – Friday). Emerging services include a scan-on-demand thesis service; and a researchers’ access service for ECA Artworks (now based at the LA).

The Library Annexe has absorbed important collections to be accommodated as a result of mergers, such as Roslin and ECA. All research intensive universities in the UK and abroad have incorporated a remote store in order to accommodate increased demand for study spaces and the growth of physical collections.

The Library Annexe (LA) has capacity for 33,000 linear metres of material, combining two adjacent warehouse buildings (the second of which was occupied in 2010). Services, utilities and rent are being paid for by the MLRP. Payment has been agreed until the end of July 2013, when the project completes. The source of future funding is currently being explored, though it is anticipated that Information Services will submit a case for the service costs (staffing and courier); and Estates and Buildings will do similarly for the rental and utilities costs. There is a strong case for the creation of a bespoke, multi-collection store owned by the University and held on its land, in order to ensure an adequate and cost effective store for Library, Archive and Museum collections for the next 20 years.

Collections, Services and Usage
There are a number of reasons for the continuation of the Library Annexe as a core service:

1. A 24% increase in the number of study spaces in the Main Library, responding to user demand; and a 26% decrease in book space, in order to meet this demand.
2. Shelving configuration in the redeveloped Main Library had to be widened on the floor plate to accommodate new requirements, including disabled access, decreasing the shelving capacity.
3. 50% of the Special Collections and Archive collections have been moved to the Library Annexe, in order to accommodate modern shelving, generous reading and student areas, seminar rooms and building infrastructure in the Centre of Research Collections (CRC).
4. The collections have grown by over 5,000 linear metres since 2006. This is due to routine acquisitions, as well as other campus-wide capital projects (e.g. new Vet Library) and mergers (e.g. ECA, Roslin).

5. The Library Annexe now accommodates over 1,200 artworks which came to the University as part of the ECA merger.

6. Main Library shelving space has been optimised to accommodate the most heavily used collections and is close to capacity, as planned.

Moreover, and based on recent calculations, we expect the collections (particularly Archives/Manuscripts, Rare Books, and Art Works) to grow by a further 25,000 linear metres in the next 20 years. This includes a growth rate of over 8,000 linear metres of material due to planned capital projects and anticipated transfers within the next three years. Based on these calculations and current free space, therefore, growth could outstrip capacity between the ML and LA by as early as 2016.

**Future options and recommendation**

There are three options for the collections and services at the Library Annexe.

**Option 1 – Close Library Annexes at lease break points**

Pros: No ongoing costs for rental, utilities, courier and staff (services).

Cons: No alternative location for vast collections on campus that could offer necessary services.

No space for future collection growth.

Failure to support teaching and research

Staff redundancy.

Feasibility: None. Statement of need from Colleges.

**Option 2 – Continue Services in rented accommodation**

Pros: Services well established – demand high.

Space for future collection growth (up to 4 years).

Retention of well qualified and well trained staff.

Cons: Ongoing costs for rental, utilities, courier and staff (services).

Building not purpose designed for requirements; maintenance requirements extensive. Utilities costs high and not ‘green’.

Feasibility: Likely; unsuitable for long-term need.

Funding post-MLRP to be determined.

**Option 3 – Continue Services in new, purpose-built accommodation**

Pros: Services well established – demand high.

Space for future collection growth (up to twenty years).

Purpose designed for security and facility requirements of mixed collections.

Reduced costs (ownership, rather than rental).

Improved carbon efficiency by design.

Alignment with plans of similar Russell Group universities

Retention of well qualified and well trained staff.
Cons: Cost of construction, services and staff. Cost and planning for collection moves.

Feasibility: Unknown; necessary for long-term need and the optimal solution.

Recommendation
Option 2 is recommended for the interim period, until an appropriate break point in the lease for the two LA buildings can be established. Thereafter, Option 3 is the most viable route to ensure the long-term storage, development and servicing of collections at the University of Edinburgh.

Laura Macpherson, Library General Collections and Services Manager
Arnott Wilson, Head of Special Collections and CRC
John Scally, Director of Library & Collections
Brief description of the paper
To update the Committee on progress with the ECA Heritage Collections Review and present the Draft ECA Heritage Collections Review Report.

The Draft ECA Heritage Collections Review Report gives an assessment of the purposes, significance, collections, services, working practices and potential of Edinburgh College of Art Heritage Collections. It is provides an inventory of collections and records achievements effected during the Review, from access arrangements for the Archive to larger scale collections rescues and transfers, to the creation of essential new posts to facilitate the creation, maintenance and development of an ECA Collections service.

A number of changes and improvements are recommended for the individual Heritage Collection areas (Archives, Rare Books and Art Collections) and overarching recommendations pertinent to all areas. These have been summarized into 30 recommendations. Some are minor and will have little cost; others require more fundamental changes and have more significant resource implications. Priorities have been suggested for future planning purposes, though resource allocation and decisions on implementing the priorities will require to be worked through appropriate University committees and planning rounds.

Action requested
For comment, discussion and approval

Resource implications
Yes, see sections 4.2.4 and 4.2.5

Risk Assessment
N/A

Equality and Diversity
Does the paper have equality and diversity implications? No

Freedom of Information
Can this paper be included in open business? Yes

Originator of the paper
Jacky Macbeath, Museums Development Manager
September
Edinburgh College of Art – Heritage Collections Review Report

1.0 Purpose

To briefly update Library Committee on recent progress with the ECA Heritage Collections Review over the summer 2012, and outline activity from September to December 2012 and present the draft of the Heritage Collections Review Report.

2.0 ECA Collections Project – June to September 2012

The ECA Collections Transition Group, delivering the ECA Collections Project – which combines the Heritage Review and Collections Recataloguing and Reclassification (general book collections) - has met once in the period.

2.11 Heritage Review: update

The main priority has been on drafting the Review Report to the timetable previously reported to Committee. Further work has been ongoing across the Archives Collection, Rare Books Collection and the Art Collections on creating inventories, collating information from internal and external reviewers and both detailing and prioritizing the recommendations. A draft Report was commented on by members of the ECA Collections Transition Group (CTG), Principal of ECA and Head of CHSS. The final draft, endorsed by ECA CTG, will be presented to UCAC on 3rd October as previously noted.

Significant progress has been made with the Drawing and Painting Collection due to the late involvement of the Public Catalogue Foundation.

2.12 Timetable / Progress

Committee are asked to note the following progress / timetable:

<table>
<thead>
<tr>
<th>Date</th>
<th>Action</th>
<th>Who</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>8th May 2012</td>
<td>Outline report structure to be drafted</td>
<td>JMacB, DF, AW, IMacK</td>
<td>Complete</td>
</tr>
<tr>
<td>End of June</td>
<td>Draft report to JS</td>
<td>JMacB, DF, AW, IMacK</td>
<td>Complete</td>
</tr>
<tr>
<td>Mid-July</td>
<td>Draft report to ECA Transition Steering Group</td>
<td>JMacB, DF, AW, IMacK</td>
<td>Complete</td>
</tr>
<tr>
<td>Start of August</td>
<td>Draft document to be circulated to Chris Breward and ECA Management Group, ECA School Library Committee, ECA Honorary Curators Group</td>
<td>JS, JMacB</td>
<td>Partially complete, not all honorary curators contacted yet</td>
</tr>
<tr>
<td>5th September 2012</td>
<td>Second draft to be circulated to ECA Transition Group</td>
<td>JMacB, David Feeny and Arnott Wilson</td>
<td>Complete</td>
</tr>
<tr>
<td>3rd October 2012</td>
<td>Report to University Collections Advisory Committee (UCAC)</td>
<td>John Scally and Jacky MacBeath</td>
<td>Complete</td>
</tr>
<tr>
<td>10 October</td>
<td>Report to Library Committee</td>
<td>John Scally</td>
<td></td>
</tr>
<tr>
<td>End of October/</td>
<td>Report to appropriate committee pre-Court</td>
<td>Jeff Haywood</td>
<td></td>
</tr>
<tr>
<td>start of November</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>December 2012</td>
<td>Report to Court</td>
<td>Jeff Haywood</td>
<td></td>
</tr>
<tr>
<td>Early 2013</td>
<td>Report to be disseminated fully</td>
<td>John Scally, Jacky MacBeath, Arnott Wilson</td>
<td></td>
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</tbody>
</table>
2.13 Library Collections Recataloguing & Reclassification: update

The merger of the Edinburgh College of Art Library collection requires a strand of work to address catalogue and classification issues resulting from the integration of over 80,000 bibliographic records and holdings data into the EUL database.

An in-house project to upgrade catalogue records for audio-visual materials and unique collections such as student works held at Evolution House is progressing well, with work on the 3,000 item A-V collection nearing completion. Progress has also been made on developing an out-sourced solution to upgrade and reclassify the majority of the 80,000 records relating to the book collections. A Working Group is progressing this, with a view to having the data services tender live by the end of October.

3.0 Workforce Planning

In terms of the ECA Collections Project, the Project Archivist left slightly before the end of her contract on 31st August, and the Art Review Project Manager is due to complete his contract on 7th November. The Rare Books Cataloguer’s contract has been extended to March 2013 due to the saving on the Project Archivist’s salary.

As to the open-ended posts created to develop the new collections service for ECA and other merged collections, a Collections Assistant (ECA) started work on 1st August. Interviews for the Art Collections Curator (ECA) and Archivist (ECA) have just taken place and appointments have been made.

4.0 Next Steps

The final Heritage Review Report will be submitted for endorsement by University Court in December 2012, for dissemination and action early 2013. A detailed Action Plan will be developed and work will move from project-mode to service, facilitated by the extensive information collated during the Heritage Collections Review, implementation of the proposed restructure, the prioritized recommendations, and the appointment of the curatorial and archive posts mentioned above. The ECA Library Collections Recataloguing & Reclassification Project will continue according to the Project Plan and the remit and membership of the ECA Collections Transition Group will be revised accordingly.

Jacky MacBeath, Museums Development Manager
September 2012
ECA Heritage Collections Review Project
Final Report October 2012
DRAFT
Contents

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7. Acknowledgments .................................................................................................................... 29
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Part II Art Collections Survey

9. Art Collections: Summary and Review Methodology ........................................................... 31-55

Appendices

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Executive Summary

This report gives an assessment of the purposes, significance, collections, services and working practices of Edinburgh College of Art Heritage Collections. A number of changes and improvements are recommended for the individual Heritage Collection areas (Archives, Rare Books and Art Collections), and there are overarching recommendations pertinent to all areas. Some are minor recommendations that will have little or no cost, others will require more fundamental changes and have more significant resource implications. Priorities have been suggested for future planning purposes, though resource allocation and decisions on implementing the priorities will be worked through appropriate University committees.

The Review has been undertaken as result of the merger of the University of Edinburgh and Edinburgh College of Art on 1st August 2011. Excepting the Cast Collection and the Library, the collections at ECA have never had a long-term specialist salaried curator, nor has there ever been any substantial funding apportioned for curation, collections’ management, or conservation. At the outset of the Review period, access to many of the collections held at ECA was limited to staff only. Nevertheless, the collections have always been respected and held in high esteem for most of their long history.

The Review has not only involved conducting an inventory and assessment of all ECA collections and the undertaking of a curatorial and significance review; in some cases proper collections management systems have already been established and access arrangements implemented. Large scale collections rescues, transfers and moves have also been effected, as well as loans management and an enquiry service. Existing working relationships have been strengthened and new ones developed. New posts to facilitate the creation, maintenance and development of an ECA Collections Service are in recruitment. Working with staff in ECA and University Collections, these posts will be instrumental in facilitating the next phase in the development of ECA Collections.

The Archive, Object, Art and Rare Books Collections offer huge scope for exploitation in terms of both research and teaching provided they become steadily more accessible over time and, crucially, maintain their intrinsic relationships and interdependencies.

Summary of Overarching Recommendations
(P =Priority level for future planning with P.1 being highest priority)

1. Update University Collections policies to incorporate ECA Collections within the 2012/2013 academic year, and seek formal Court approval through the appropriate committees (2.2.3, 4.4.2 and 4.2.3). (P.1)

2. Extend University Collections Disaster Response & Recovery Plan to ECA Collections by May 2013 (6.1). (P.1)

3. Develop documentation plans across all ECA Heritage Collections (6.1). (P.1)

4. Develop a training programme for staff, students and interns in relation to collections moving and handling, salvage operations and preventative conservation measures (6.2). (P.1)

5. Include ECA Collections in current scoping work for resource discovery for all University Collections, including continuation of digitization programmes and input to the Collections Directory (5.5). (P.1, ongoing)
6. Carry out valuation exercise for all ECA Collections for insurance purposes and compliance (6.2). (P.2)

7. Develop public and cultural engagement programmes working through the relevant School, College and University Collections groups and committees. (5.1, 5.3, 9.2.7) (P.2)

8. Target potential areas of collaborative collection development interest with relevant academic departments in conjunction with liaison staff (2.3.2) and honorary curators (Part II). (P.2)

Summary of Area-specific Main Recommendations by Collection

Archive Collection

9. Conduct further archive survey work especially in the College’s academic departments, since the Review period has concentrated mainly on the support areas of ECA. (2.2.1) (P.1)

10. Review existing corporate records appraisal tools and guidance to take account of any specific ECA requirements and request that Records Management (RM) section considers providing specific records management training for key ECA staff (2.4.3). (P.1)

11. Identify archival status electronic records held on former ECA shared drive and arrange for preservation measures as appropriate. (2.4.4). (P.1)

12. Follow established University cataloguing procedures and practice, and determine cataloguing priorities in conjunction with main stakeholders and as resources allow. Provide collection level updates to remote union catalogue hosts such as the HE Archives Hub. (2.4.7). (Ongoing and P.1 for updates to union catalogue remote hosts.)

13. Utilise existing public service arrangements operated by the Centre for Research Collections (CRC) but establish an administrative procedure to refer all access requests to the ECA Archivist in the first instance (2.4.9). (P.1)

14. Carry out an audit of the ECA Archive to identify material containing information that will need to be held on restricted access in terms of relevant legislation, and integrate resulting data within the appropriate collections management systems databases (3.4.10). (P.1)

15. Assess external donations of archival material using existing assessment criteria and procedures (2.4.3). (ongoing)

16. Carry out a bespoke preservation assessment survey (2.2.3 and 2.4.8). (P.2)

17. Integrate ECA accessions recording requirements with new collections management systems currently being assessed by Special Collections and alter records transfer control and Deed of Gift documentation as required (2.4.6). (P.2)

18. Liaise with ECA administrators to identify the core post 1950 student record series for eventual transfer and accessioning as part of the ECA Archive collection (2.4.5). (P.3)

19. Take account of any ECA requirements when CRC guidance on governing legislation is next reviewed (2.4.9). (P.3)

Rare Books Collection
20. Conduct further cataloguing work, particularly the 1,000+ postgraduate student theses and dissertations. (P.2)

21. Carry out a scoping project to digitize the collection, particularly the unique manuscript volumes. (P.2)

**Art and Object Collections**

22. Adopt UoE collections management structure, effective from 1st January 2013 (4.2.2) (P.1).

The following collections amalgamated to comprise the ECA Art Collection, within the Information Services Library & Collections structure:

- Drawing and Painting Collection
- Prints Collection
- Drawings and paintings from the College Collection
- Ceramics Collection & Glass Collection
- Cast Collection
- Artists Books Collection (ECA Library)
- Textiles Collection
- Sculpture Collection
- Animation Collection
- Film & TV Collection
- Silversmithing & Jewellery Collection

Management of the following collections continues within the College, with existing honorary curators to report to Heads of School or Library Structure as at present:

- Artists Books Collection (ECA Library)
- Textiles Collection
- Sculpture Collection
- Animation Collection
- Film & TV Collection
- Silversmithing & Jewellery Collection

23. Integrate ECA Art Collections into UoE collections management practice and procedures under the remit of the Art Collections Curator ((ACC) (ECA)) (4.2.3). (P.1)

24. ECA and/or CHSS to identify modest recurrent resource for basic collections management requirements of on-campus college-managed collections, revisiting the remit of and internal ECA reporting structure for the ECA Collections honorary curators group and other collections-related committees (Part II). (P.1)

25. Develop a plan for further completion of collections documentation work (P1), involving volunteers, interns, students and both internal and external curators/researchers (9.1.7); following established University cataloguing procedures, practice; and using collections and image management systems (Vernon CMS and LUNA) and other repositories (DSpace); and determine cataloguing priorities in conjunction with main stakeholders and as resources allow. Provide collection level updates to external hosts (such as www.umis.ac.uk/revealing and http://www.thepcf.org.uk/ in the first instance) (4.2.3). (P.2)

26. Develop a costed action plan to implement the recommendations for the preservation and conservation of the ECA Art Collection as determined by the curatorial reports from The Scottish Conservation Studio (supporting documents x-y). (P.1)

27. Identify and maintain a secure on-site repository for all on-campus collections of drawings and paintings to facilitate collections management, access, location tracking and maximise potential for teaching and research. (9.1.9, 9.2.8). (P.1)

28. Implement an ECA-campus on-site site key management system, to ensure security, facilitate collections management and access and comply with the Museum Accreditation standard. (6.3). (P.1)
29. Identify an honorary curator for the Cast Collection to work with the ACC to deliver ongoing Heritage Lottery Fund (HLF) commitments (9.8.4). (P.2)

30. Utilise existing public service arrangements operated by the Centre for Research Collections and the Library Annexe, developing access arrangements at the LA specific to the Art Collection and establish an administrative procedure to refer all access requests to the Art Collections Curator (ECA) or honorary curator in the first instance (9.1.7). (P.2)

Key to images on front cover, left to right: Bellany, J, Self Portrait (1965) (PTG 0766), Redpath, A., Life painting (1918) (PCF 0084), Gillies, W, ‘Still Life (unknown date) (PCF 0072)
1. Introduction

ECA Archives, Rare Books and Art Collections are reviewed separately in this Report, according to the standards relevant to each discipline. An Art Review Manager and a Project Archivist were appointed in November 2011 to undertake respective appraisals of the Fine Art Collections and Archives. Simultaneously, a Review of ECA Rare Books was undertaken by the Rare Books Librarian at UoE’s Centre for Research Collections. Supported by individual honorary curators, external reviewers, and staff at the Centre for Research Collections in UoE, the Art Review Manager was allocated overall responsibility for the delivery of the ECA Collections Review Report. In addition to the collections assessment activity, approaches to Art Collections and Archives involved interviews with staff and stakeholders. The undertaking of the Review and the corresponding development of this Report were overseen by the ECA Heritage Collections Review Steering Group, chaired by Dr John Scally, Director of Library & Collections.

The ECA Heritage Collection covers ECA Archives, Rare Books and Art Collections.

The Art Collections include:

- Prints
- Drawings & Paintings
- Ceramics
- Artists' Books
- Textiles
- Sculpture
- Silversmithing & Jewellery
- Animation
- Film & TV
- Casts
- College Collection

1.1 Aims of the Review

- To develop an objective methodology for collections-level inventory and assessment (a matrix) as part of a monitoring system which is easy to establish and maintain.
- To make recommendations on rationalisation (retention, relegation, disposal) of the collections, recommending disposal of those collections the new ECA/UoE no longer requires, openly and responsibly, in a manner which clearly serves the strategic aims and overall mission of UoE, the new ECA and University Collections.
- To make recommendations about the retained collections, leading to a programme of cataloguing (including classification), digitization and condition assessment, following rationalisation.
- To examine the current infrastructure (staffing, project and recurrent funding etc.) and make recommendations on this.
- To consider the potential for the future development of ECA Collections (in terms of income generation, collections development, teaching programmes, research-based projects, and applications to Museums Accreditation Scheme etc.) and make recommendations on this.
- To develop a phased action for implementation of recommendations.
The outcome is one single Review document to facilitate comprehensive situation analysis, accompanied by a summary of conclusions and recommendations to be developed into an action plan; and a systematic collections-level inventory, and more detailed inventory where it already exists, or where it has been possible within the Review timeframe.

The findings have informed the development of a corresponding Action Plan to address recommendations for:

- Improved collections care and management (including policy development).
- Improved access to collections (physical and online).
- Improved use of collections (e.g. cultural programming, temporary exhibition spaces, active education programme, increased outreach and informal learning workshops).
- Legislative compliance.
- Application of national standards and local procedures.
- Rationalisation of collections.

1.2 Timescale and Cost

The Review period culminating in this Report spanned the 12 months from November 2011 to November 2012. An interim draft report was circulated among members of the Steering Group in August 2012, and revisions implemented over September 2012 for final presentation to and approval from University Court in December 2012. Circulation and implementation will take place from January 2013.

The Review process was funded by the Scottish Funding Council.

2. Archive Collection

2.1 Historical Background and Summary

Prior to the commencement of the Heritage Review, Edinburgh College of Art had limited exposure to proactive management of its rich archival holdings. As part of SHEFC (Scottish Higher Education Funding Council, now Scottish Funding Council) project funding obtained by Heriot-Watt University Archives and Museum service (HWUA), some progress was made between 1995 and 2002, mainly in terms of re-housing some archival status records and broad collection level descriptions of the holdings which were made available on line via the Higher Education Archives Hub, then funded by JISC (Joint Information Systems Committee). Beyond this HWUA provided low level servicing of the Archives based on seconding 10% of archivist time which concentrated on responding to enquiries from internal and external users. This arrangement had begun at the point when specific SHEFC and JISC funding for finding aid development had expired but it also terminated officially on 31st July 2003.

In 2004 an approach was made to Edinburgh University Library (EUL) requesting consideration as to whether EUL’s Collections Division might take on delegated responsibility for the ECA Archives. The University Archivist compiled a report covering storage conditions, preservation and conservation, collection management tools, finding aids, user access and records management (non-archival status records) arrangements. The report concluded that although there would be certain benefits accruing from such an arrangement, the extent of work required coupled with the then impending changes in the legislative environment such as Freedom of information Laws would impact too
greatly on EUL’s limited core resource for its own Archives and recommended that EUL should not take on delegated responsibility for the ECA Archives.

From June 2004 until April 2007 ECA employed a part-time professional archivist (approximately 20% FTE) who created more detailed listings of some of the records held in ECA’s main archives store in the main ECA building. The exact remit for this post remains unclear but the listings contained various recommendations regarding disposal of various non-archival status records.

After the departure of the archivist in 2007, it seems that no further work by a qualified professional took place on the Archives. Some enquiry and research access was facilitated by the ECA Cast Collection Curator but this was an unofficial ‘ad hoc’ arrangement.

In the period leading up to and immediately following the merger between the UoE and ECA, further visits to the known locations for ECA Archives were made by the Head of Special Collections and University Archivist. It was immediately apparent that the many shortcomings noted in the 2004 report in relation to poor storage conditions and security, lack of proper collections management procedures, over-retention of non-archival status records and unregulated user access were still present. At the same time however recommendations for a funded ECA Heritage collections review which would also include the ECA Archives and Rare Books holdings were being made, and this allowed a review Project Archivist to be appointed from December 2011.

The remainder of this section of the review report will focus on what has been achieved by the ECA Archives Review, highlight the wide ranging usage potential, indicate the necessary policies and procedures needed to manage and develop the ECA Archives effectively and provide a summary of main recommendations

2.2 Achievements

2.2.1 ‘Rescues’ and Transfers

Approximately 255 linear metres of Archives were transferred from the College to the CRC in January 2012. The transfer of material at this early stage of the Review was necessitated by building works taking place above the College’s main archive store and the former Secretary’s Office, which made them vulnerable to physical damage and posed a significant security risk.

This transfer comprised approximately 55 linear metres of catalogued material, which forms the core of the College’s institutional Archive and approximately 200 linear metres of un-catalogued material which was rapidly surveyed and appraised by the ECA Heritage Review Archivist prior to transfer.

A considerable volume of modern non-archival records was identified in both locations, and survey lists and appraisal recommendations were passed to the College’s Deputy Head of Administration for further action. These records were subsequently transferred to the appropriate University modern records stores or confidentially disposed of, as appropriate, ensuring the University’s compliance with legislative requirements and creating much-needed capacity for future records storage on the College campus.

Between February and May 2012, a further thirteen records surveys were undertaken across the College campus, focussing on departments, services and stores which had been subjected to greatest change by the merger process (specifically, departments which had ceased to exist, or where staff restructuring had taken place). This covered the following departments and resulted in the identification and transfer of a further 42 linear metres of Archives to CRC:
Without the direct intervention of the Review Archivist, these Archives would all have been vulnerable to disposal owing to their orphaned status, a severe pressure on storage space, and a lengthy program of planned future building works across the College campus.

The Animation Department was the only academic department to be surveyed during the Review period (except for CCE which ceased to exist post-merger) and this was undertaken at request of the Head of Animation. It is recommended that future survey work is undertaken to review records held by all of the College’s academic departments.

**2.2.2 Survey Methodology**

Each survey began with an informal meeting with an appropriate member of staff to obtain an overview of the structure, functions, outputs and records keeping systems of their department. Most staff were able to identify the location of historical records of archival interest and many had set them aside for safekeeping. Most were also able to provide information or explanations about apparent gaps or quirks in their records, which has assisted in the survey process. This information was captured in a brief report which will provide useful context for future cataloguing of the collection.

Survey lists were created in Microsoft Excel, recording the location, description, dates and format of records, along with recommendations regarding their status (Archive, semi-current, or expired). (For a typical example of a survey listing see supporting document S.D.1.a. This produced searchable, structured spread sheets, which can be enhanced to create basic interim handlists prior to full cataloguing. The level of description varied according to time constraints and the format and content of the records. For example, shelves of semi-current financial records such as payroll printouts and invoices were block-listed with covering dates, but ephemeral historical records collected by the Library, such as photograph albums, exhibition programs, College publications, talks and obituaries were described individually.

Appraisal was conducted in line with existing University of Edinburgh retention schedules, legacy records guidance and the University Archives’ Archival Selection Criteria.
2.2.3 Basic Preservation Measures

The most important preservation measure undertaken on the collection was its transfer from insecure, cramped and often extremely unsuitable physical storage environments to the CRC’s secure, environmentally controlled archival stores. (See supporting document S.D. 2 for illustrations of ECA basement store contrasted with CRC strongroom.) The CRC was launched in 2008 as part of the redevelopment of the University’s Main Library. It provides ‘state of the art’ accommodation for the University’s archives manuscripts and rare books in accordance with relevant international standards, notably PD 5454:2012 Recommendations for the storage and exhibition of archival documents.

Around 20 linear metres of records have been re-housed in 126 archival boxes and c100 archive quality folders, and further re-housing work is on-going.

Considering previous storage conditions the majority of the Archive is in good condition and its transfer to much better environmental conditions will effectively prevent much further deterioration, but some records series (press cuttings, photographs, student record books and ledgers) require bespoke storage solutions and will require interventive conservation treatment. A detailed conservation survey of these series and a general survey of the rest of the collection is planned as part of the forward planning for the Archive. Executing the survey recommendations is likely to have cost implications.

A condition survey of the audio-visual Animation Collection was made by Kay Foubister, Scottish Screen Archive, June 2012. The collection was judged to be in good condition.

2.2.4 Disposal of Non-archival Status Records

As part of the initial rescue and records survey process it was clear that there were accumulations of non-archival status records which had been stored alongside archival material. Working closely with relevant ECA administrative staff the Review Archivist contributed to the confidential disposal processes in line with the relevant UoE retention schedule guidance. Most disposals related to Finance and Student registry functions and accounted for between 80 and 100 linear metres of records, thus allowing more effective use of cleared areas and shelves.

There will be further disposal recommendations to be made by the end of the review following more detailed archival appraisal of both transferred records and as additional material emerges in ECA departments. It is expected that greater collaboration with the University’s Records Management section will aid this process.

2.2.5 Enquiries and Usage

Since the ECA Heritage Review began, nine internal and twenty-one external Archive enquiries have been received. These enquiries have been followed up by eleven visits to the supervised CRC reading room, two from an internal researcher and nine from external researchers (seven of which are repeat visits by three individuals). Over 100 items have been produced for these visits (c20 for the internal researcher and 88 for external researchers).

Of the internal enquiries, two were generated by Freedom of Information (Scotland) Act, 2002 (FOISA) enquiries, and four originated from the University’s Registry or Alumni departments, seeking to supplement gaps in their own record holdings. One related to academic research on the College Cast Collection and the remaining two were general requests supporting the work of Marketing and Humanities administration.
Of the external enquiries, almost all were generated by an interest in College alumni or former members of staff; the remaining enquiries sought information about the College collections (archives and art works), College buildings and a rare film of Hunterston Power Station produced by the Film and TV department in the 1960s. Five of the biographical enquiries related to family history research, three related to exhibitions, and three to the publication of biographies. The remaining enquiries were generated by a variety of personal or work research interests, including church architecture, industrial heritage, history of art education, applied design research and student course work.

Even within the short period of the review it is clear that the Archive and its improved accessibility has provided information for a wide range of interests and usage - administrative, academic, biographical and object/collection related. The importance of facilitating FOISA enquiries is especially noteworthy given the legal obligations of the University under this legislation. It is vital that such enquiries are dealt with effectively within the twenty working day time limit to avoid penalties from the office of the Scottish Information Commissioner. It should also be noted that although accessibility to the Archive has improved, the work of answering enquiries for legal or other purposes is very labour intensive and will remain so until such time as detailed catalogues to the holdings can be created.

2.3 Collection Potential

2.3.1 General potential
The Archive offers huge scope for exploitation in terms of both research and teaching provided it becomes steadily more accessible over time and, crucially, maintains its intrinsic relationships with the ECA object collections and Rare Books. The evidential nature of the Archives is also a great potential strength and the role of maintaining the authoritative written corporate memory and identity of the College could also be emphasised and promoted. More widely, there is the potential to open up the collection to the user community in general via good quality on-line catalogues and (eventual) selective digitisation of key documentation.

2.3.2 Research/Teaching Strengths

- Art design and architecture, the interplay between academic influences and broader artistic trends and developments; the local and international impact of individual artists and artistic movements; the inter-relationships between art and industry, curriculum development and the evolution of specialist art education to meet the needs of industry and government.
- Drawing inspiration from the Archive: a resource for contemporary art and design practice.
- Gender, race and cultural issues such as the status of women within art education and industry; fashion as evidence of social and economic emancipation, art and cultural identity; gender/ethnic profile of students over time; ECA’s international influences and impact.
- Social and economic studies; access and inclusion over time – from fine Artists to artisan attendance at evening classes; the role of ECA in training architects and planners shaping the built environment and communities; the impact of national and international events on teaching, industry and working life e.g. military conflict; marketing and advertising as social and economic indicators; architectural, biographical and local history and ECA’s role in the community.

The above represent only a small selection of some of the more obvious areas of research. Undoubtedly, more would emerge as the academic linkages with the immediate, national and
international academic communities develop. This should naturally lead on to forging solid partnerships with academics interested in exploiting the archival resources further, either via collaborative projects with curatorial staff or in their own research and teaching.

The Special Collections department within the CRC has enjoyed success over the past decade or more in building a number of highly successful partnerships with the academic community. For example, the Carmichael Watson project, focusing on the Gaelic and English papers of Alexander Carmichael, a pioneering nineteenth century folklorist who operated in the North West Highlands has from its inception employed academic staff working alongside archivists. It is now in its fourth phase of development and has won much praise worldwide. Similar models work equally well. Recently the CRC has been awarded major funding to surface the papers of Professor Sir Godfrey Thomson who led the world in the field of intelligence testing in the 1940’s and 50’s. Again this has resulted from much previous collaboration on predecessor projects with the Professor of Differential Psychology and will employ an academic research assistant as well as a project archivist. The common denominator in all such initiatives is the quality of the working relationship between academics and curators, thus ensuring that the potential research outputs are rooted firmly in sound professional archival practice and project management.

There is no reason why similar curatorial/academic partnerships could not be applied in the ECA context. The CRC already enjoys strong linkages with academics specialising in architectural and art history who have worked across the relevant ECA and UoE departments. Once the foundations for the Archive have been constructed, it would be beneficial to actively target potential areas of interest in conjunction with liaison staff in order to stimulate future collaboration based on the Archive and how it could contribute to taught course development and research.

2.3.3 Administrative Support
The importance of responding to FOISA enquiries has already been highlighted above especially given the legally enforceable penalties which could arise for non-compliance, but a well ordered archive can also be of direct economic benefit to the parent institution. For example, the availability of building plans of UoE properties has helped avoid the very high costs of surveying buildings due for refurbishment, as well as allowing engineers to calculate such vital tolerances as maximum floor loadings. Archival status financial records can help to prove liability for (e.g.) historical insurance claim liability, and information on course content and authenticated student records can prove vital in providing proof of qualifications and employability. Board minutes held by the Archive can help defend the position of the institution in areas of public controversy such as the repatriation of nineteenth century human remains. The fondness of HEI’s for proceeding by historical precedent can also prove invaluable for present day administrators. The recent installation of Princess Anne as the University’s new Chancellor allowed the UoE Archives to contribute vital information on protocol and organisation, and also provided an attractive selection of PR material to show the Chancellor during her pre-installation visit.

2.4 Policies and Procedures

2.4.1 Edinburgh University Library Collections Policy (2005, updated 2009)
This document (which can be viewed at http://www.lib.ed.ac.uk/about/policy/cpolicy.shtml) is currently under revision and will as required take account of the ECA UoE merger in terms of overall collections management. The overarching policy statement for Edinburgh University Archives is itself contained within the EUL collections policy document. It states that the main purpose of EUA is:
“To select, preserve and make available the archives of the University to the highest standards.

The three main objectives are:

- To acquire by transfer, deposit, gift or purchase archives as defined in the acquisitions policy.
- To comply with recognised national standards (BS 5454 - Storage of archival documents, and the Historical Manuscripts Commission’s - A Standard for Record Repositories) for the preservation of archives.
- To describe and publicise the University archives to professional standards.”

Whilst this statement still provides a sound basis for the main University Archives operations it dates from its approval by the University Court in 1996 and would benefit from an update to take account of the mergers which have taken place in the intervening period and current professional standards. The new wording could be incorporated in the revised EUL Collections Policy and approved which would then be approved formally by the Library Committee.

2.4.2 Acquisitions Policy for University Archives

The existing acquisitions policy runs as follows;

“To collect archives generated by or relating to the University of Edinburgh and its predecessor bodies by donation, deposit, internal transfer or purchase. The use of the word archives rather than the broader term records is deliberate, thus implying a selective process will be applied. The phrase generated by or relating to is taken to mean:

- Archives generated by administrative support groups, Schools Colleges and other academic units in the course of their ordinary business.
- Archives generated by University research projects.
- Archives generated by individual members of staff and students.
- Archives generated by other parts of the University community such as student associations, clubs and societies.”

Again, this statement is sound but would benefit from a minor adjustment to include both predecessor bodies and those with which the University has merged.

2.4.3 Appraisal Tools

Undoubtedly further archival appraisal of both the existing ECA Archives and future transfers and donations will be required. The university already has a number of appraisal tools which are utilised regularly in appraisal of records. From the Archival perspective there is a set of guidelines for archival selection criteria, which can be viewed at: http://www.ed.ac.uk/polopoly_fs/1.37798!/fileManager/criteria.pdf. This is a broadly drawn document which has already been used profitably by the review Project Archivist and ECA staff. There would however be merit in reviewing the list of main record types to take account of any particular ECA aArchives needs.

The University’s Records Management section provides a vast array of written guidance on its website (http://www.ed.ac.uk/schools-departments/records-management-section) and again these guidelines have already been and will continue to be applied in the ECA context. The guidance on “Developing a Retention Schedule” is especially useful and should be used by those charged with
departmental records responsibility in conjunction with archival selection criteria. “Dealing with legacy records” is another very useful set of guidelines in the ECA context. Much of this guidance is designed to be used in a ‘self-help’ context and this has proved successful across the University to date. However given the sheer scale of the merger with ECA it would be beneficial to have more direct involvement by the University’s Records Management unit when required. It is also recommended that the RM section considers specific RM training for key ECA staff at both management and support staff levels.

External donations of archives such as the personal papers of former members of staff also need to be assessed systematically against a set of selection criteria and it is recommended that the existing procedure used by EUL Special Collections for this process can be applied equally well in the ECA context. (See supporting document S.D. 11).

2.4.4 Electronic Records

As part of the merger with ECA, various sets of electronic records were identified and are currently being held on an old shared ECA drive pending further appraisal. Initial exploration of this material suggests there will be relatively small amount of archival status material that will need to be preserved permanently as digital archives, but further work will be needed before the old shared drive is de-commissioned. It is recommended that the new ECA archivist gives priority to this work and liaises with the relevant officers of the main functional areas to identify the archival status data. This will include a sweep of other electronic media locations for more recent potential photographic and degree show archives.

Thereafter there is a need to develop a trusted digital repository facility into which both ECA’s and the University’s digital archives can be ingested. This would be a common objective for both ECA and UoE since it has not yet been possible to establish a facility that satisfies both digital preservation and archival integrity standards. However, in common with many other HEI and other types of archive repository in the UK, the increasing prevalence of entirely born digital archival status records now demands that this complex problem is resolved. Within the CRC a working group has recently been established with the remit, “to establish a digital repository for university collections material which can be managed and controlled directly by University Collections and reflects the essential procedure and processes of professional codes of practice.” The group is currently building up its knowledge of the issues and consulting with colleagues elsewhere, but the eventual outcome will be a trusted digital repository within which ECA’s digital archives can be managed. Until this point is reached, any ECA staff member with responsibility for archival status digital material should be encouraged to follow the relevant preservation guidelines available from the RM section and the Digital Curation Centre in their local domains.

2.4.5 Student Records

Summary student records giving an overview of student careers and achievements are one of the most important sets of records for archival purposes and a set of ECA student records up to 1950 is already held as part of the ECA Archive. At the point of initial rescue of the ECA Archives it was not possible to identify a principal set of student records for preservation as archives beyond this time, without hampering administrative access. However, further work is being carried out by the ECA administrators to disentangle the overlapping strands and duplicated series that make up the post 1950 material, and in due course it should be possible to transfer another tranche of student records to the Archives.
2.4.6 Accessioning Procedures

The current collections management system used by EUL Special Collections has been developed in-house by the Deputy University Archivist, and allows various different types of material including rare books to be accessioned, recording basic details such as donor date of accession, access restrictions, physical condition and brief physical description. The accession register is also searchable on-line by staff. It would be possible to use the same system to record ECA accessions and an additional data field could be added to designate ECA accessions, thereby simplifying the task of extracting management information on e.g. the extent of new ECA accessions over time. Most recently an evaluation of the open source software “Archivist’s Toolkit” has been completed by the Deputy University Archivist, and it is likely that all collections management data will be handled by this well supported system in future. Any additional ECA recording requirements could be integrated into the system at that point.

At the same time it would be useful to make any necessary adjustments to corporate archives transfer control documentation and the standard Deed of Gift documentation used by Special Collections.

2.4.7 Cataloguing Policies and Procedures

Pre-cataloguing arrangement of ECA’s Corporate Archives should be determined by a hybrid of organisational structure and functional analysis, the latter being used where the former has been too fluid over time to be useful for this purpose. The pre-existing handlists, survey listings and other finding aids should inform but not dictate this process. In common with other HEI’s, cataloguing of Corporate Archives including those already held by the University of Edinburgh is difficult to resource adequately. Where resources can be applied, the University Archives has an established procedure for the cataloguing of corporate archives. This has enough in-built flexibility to allow catalogues for the ECA holdings to be readily identified as a distinct set of finding aids. It should also be possible to designate any strong ECA connections in the cataloguing of gifted/deposited archives and manuscripts from private individuals/organisations.

Also in line with established UoE practice it is recommended that catalogue descriptions conform to the International Standard on Archival Description [ISAD(G)2] and be encoded and otherwise compliant with the xml based mark-up standard Encoded Archival Description [EAD] for interoperability and on-line delivery.

Cataloguing priorities should be dictated by stakeholder needs and matched where possible to internal and external funding opportunities. Views of key stakeholders will be sought to inform the implementation of a ‘MPLP’ approach (‘more product less process’ as recommended by Research Libraries UK) to develop catalogues on an incremental basis.

An early priority at the conclusion of the review should be to update the existing on-line collection and major sub-collection descriptions on the HE Archives hub.

2.4.8 Preservation and Conservation

The rescue of the bulk of the ECA central Corporate Archives and its re-housing in the recently refurbished Centre for Research Collections has already greatly improved the preservation status of the collection. The CRC strong rooms comply with the international standard for the storage of archives PD5454. Given the speed with which the Archives transfer was completed it was not possible to
allocate continuous runs of racking for the ECA Archives so the collection is presently split physically over several strong rooms. Clearly it should be brought together as soon as CRC space management priorities allow, and this will in turn facilitate the completion of a preservation assessment survey based on the National Preservation Office’s guidelines. The resulting report will itself produce a set of preservation and conservation recommendations upon which a future conservation programme would be based.

The CRC does not yet have its own conservation function but does have an agreement with a commercial conservator who is based in the CRC and who would be able to do a limited amount of work on a project led basis. Such work would also be dependent on the availability of project funding. However as noted in section 2.2.3, the overall condition of the collection is good and it should be possible to deal with the most pressing conservation issues via annual operational budgets. Beyond this, the press cuttings series, complete from 1907-2011 may need special project funding, especially from 1960 onwards. In future it is planned that the CRC will have an identifiable conservation function that will work alongside the Lothian Health Services Archive Conservator and the commercial conservator. The ECA Archives and its conservation priorities will at that point be included in the overall and ongoing programme of conservation work. The prevalence of non-paper record formats, such as film, sound, audio and photographic materials is a particular feature of the ECA Archives and points to the need to develop service-wide policy guidance on storage, handling and access arrangements.

2.4.9 Public Service Arrangements

The CRC already operates a highly regarded set of public services which include supervised reading rooms, seminar rooms available for teaching using the collections, readers’ lounge, remote enquiry service (email/phone enquiries), a research support collection, and high quality reprographics services via the Centre’s Digital Imaging Unit.

Details of the CRC’s public service facilities and procedures are at http://www.ed.ac.uk/schools-departments/information-services/services/library-museum-gallery/crc/reading-rooms.

Several ECA users have already been able to access ECA material in the supervised CRC reading room and whilst this usage has required some preliminary mediation from the project Archivist it has generally worked well and is a great improvement on previous access arrangements. The permissions procedure covering reproduction fees and copyright clearance has also been used successfully in the ECA context.

Details of current procedures are at http://www.ed.ac.uk/schools-departments/information-services/services/library-museum-gallery/crc/copying-digitisation.

Provided basic training on structure and format of the ECA finding aids can be arranged, the preliminary handlists should provide enough information to allow curatorial assistant level staff to respond directly to the more routine ECA enquiries, either remotely or for consultation access in the CRC reading room. However, it is recommended that any ECA requests received either in person or by email are referred to the ECA Archivist in the first instance, at least until such time as physical procedures are put in place to prohibit the production of e.g. personal data relating to living individuals or otherwise restricted information.

Statistical information on usage is gathered from the CRC reading room day books and readers’ production slips for management purposes and it is recommended that ECA material is extracted regularly over the same time periods.
2.4.10 Compliance with Relevant Legislation

The University has developed a comprehensive suite of policy and procedural guidance on how to comply with the Freedom of Information (Scotland) Act 2002, (FOISA) and the Data Protection Act 1998, (DPA). This is available via the University’s RM section at http://www.ed.ac.uk/schools-departments/records-management-section.

There are also internal established written procedures and guidance at the local level in Special Collections for both pieces of legislation which deal specifically with the issues surrounding legacy information contained in Archives Collections. This guidance should be generally applicable to ECA archival material also and it is unlikely that any need for specific guidance on FOISA or the DPA in the ECA context would arise. However, a general audit of the ECA collections should be carried out to identify material in which either blanket restrictions should apply, e.g. runs of student records containing personal data on living individuals, or any collections likely to contain a mixture of both restricted and open data. In both cases, relevant records series should be added to the internal DPA database maintained by Special Collections and physically designated as restricted in accordance with established procedures. It is also recommended that the ECA dimension is considered when the guidance is next reviewed.

Similarly, it is unlikely that specific ECA guidance relating to publication and copyright permissions will be required beyond that which already exists at http://www.ed.ac.uk/schools-departments/information-services/services/library-museum-gallery/crc/copying-digitisation/permissions-images. Again, however, this should be verified when this guidance is reviewed.

3. Rare Books Collection

3.1 Background, significance and achievements

The ECA Rare Book Collection was reviewed in May 2010 and significant progress has been made in implementing the review’s recommendations. The collection was transferred to secure storage in the Main Library’s Centre for Research Collections in November 2011. A project rare books cataloguer was appointed in January 2012 for a 10-month period. The book collection has now been rearranged, listed and broken down into subsections based on size and format; a number of manuscript items have been listed separately. A number of early and important books that were located elsewhere in ECA have been added to the Rare Book Collection, including a copy of the works of Bernardine of Siena printed before 1489, which had been inappropriately placed with general reference stock due to its modern binding. The collection now amounts to some 1,400 items of which about 250 have been fully catalogued in MARC to standard DCRM(B).

The books include many fine, rare and valuable works on the history of architecture and design, some important examples of early printing and bookbinding, and some unique volumes with original drawings, paintings and textile samples. 37 items are pre-1801 English / British books which fall within the scope of the English Short-Title Catalogue (ESTC) database, to which they will be reported – at least one of those books appears to be unrecorded elsewhere.

3.2 Collections Use

The collection has started to attract some of the interest it merits; some of the Edinburgh shawl designs were displayed in the Masterpieces II exhibition (University of Edinburgh Main Library, March
– April 2012), and a selection of key books were filmed for the ECA Cast Collection project, July 2012. Important and rare publications on colour theory have been an integral part of a previous exhibition at Talbot Rice Gallery (2004). The arrival of this collection has already had an impact on Special Collections purchasing strategy, leading to more acquisitions of works relating to the history of art and design that complement the ECA holdings. However, more work is needed to ensure that the collection can be promoted further and fulfil its potential.

3.3 Specific Recommendations

Future cataloguing work is certainly required as the collection continues to grow as the Cataloguer uncovers other rare or important items, in liaison with the Archivist and Art Reviewer. In particular, 1,000+ student theses and dissertations need to be catalogued, many of which are highly important research documents with original photographs. Given the level of cataloguing required to describe complex visual materials to an appropriate level of detail, a minimum of 6 months further cataloguing work will be required.

The collection has significant conservation and preservation requirements. Some items are inherently fragile and most of the volumes were used as teaching aids; additionally, storage conditions were very poor. Consequently, a large number of books are in need of cleaning, binding, repair and protective enclosures / boxes. An informal conservation assessment has been conducted by Caroline Scharfenberg (private conservator) and an initial investment of about £1,000 would be needed to implement basic preservation measures. However, it would be appropriate to formally assess the conservation needs of both the Rare Book Collection and the ECA Archive, and a professional conservation survey should be commissioned.

There is also enormous potential for digitisation, particularly of the unique manuscript volumes. This has yet to be scoped.

4. Art and Object Collections

4.1 Introduction

ECA Art Collections comprise a diversity of subjects and genres. The largest of the collections is the Drawings & Paintings Collection which contains approximately 3,550 items (1,350 paintings and approx. 2,200 works on paper), primarily retained student work. The review of 11 separate dispersed collections has been lengthy and involved honorary curators, external reviewers, technical staff, several large-scale collections moves, and the collation of a considerable amount of information, which forms Part II of this report. The resulting inventories, historical information and reviews are contained in the supporting documentation.

4.2 Overarching Art Collections Recommendations

4.2.1 Structure of University Collections

(See Proposed Collections Structure, Appendix 1.)

This Review endorses the recommendation, as identified during due diligence, and supported by the University Collections Advisory Committee, that the UoE model for collections structure is applied to ECA art and object collections.
The University Collections are managed thus.

Centrally managed collections, under the Director of Library & Collections, Information Services structure:

- Edinburgh University Collection of Historic Musical Instruments (EUCHMI)
- Fine Art Collections
- Talbot Rice Gallery
- Distributed Heritage Collection

College collections, under individual School / College management, but with strategic and policy support from the office of the Director of Library & Collections and annual grants:

- Natural History Collections (CSE)
- Geology Collections (CSE)
- Chemistry Collections (CSE)
- Anatomy Collections (CMVM)
- School of Scottish Studies Archive (CHSS)
- Classics Collection (CHSS)
- Polish School of Medicine (CMVM)

University Collection Advisory Committee (UCAC), although it does not have executive powers, makes recommendations relating to the collections to the University Court. The UCAC reports to the Court via the Knowledge Strategy Committee. The Secretary, acting on behalf of the Court, has reserve powers to deal with issues relating to the collections. The Convener of the UCAC is the Vice-Principal for Knowledge Management, who attends Court meetings. An important function of central committees is to provide strategic policy guidance and an essential channel of communication for those involved in the collections area. The intention is that the Collections Committees will stimulate dynamic discussions whose objective is the overall enhancement of the collections.

The Director of Library & Collections convenes the UCAC sub-committee of Curators of the University Collections (CCUC). This committee provides a focal point for contact with a number of external agencies (such as Museums Galleries Scotland) and is responsible for the general profile of the collections within the University and the strategic guidance and promotion of these collections.

4.2.2 Proposed ECA Heritage Collections Structure

In accordance with this model, the following structure is recommended for ECA collections:

1. Centrally managed collections.

   The amalgamation (curatorially and administratively though not geographically) of the following collections/material into one ECA Art Collection:

   - Drawing and Painting Collection
   - Prints Collection
   - Drawings and paintings from the College Collection
   - Cast Collection

2. College Collections.
The following collections to continue to be managed within the College, and for existing honorary curators to report to Heads of School or Library structure as appropriate as at present:

- Artists’ Books Collection (ECA Library)
- Textiles Collection
- Animation Collection

- Film and TV Collection
- Sculpture Collection
- Silversmithing & Jewellery Collection

3. Orphan Collections.

Due to their relatively small scale the following collections, currently without curatorial oversight, to be brought under the management of the Art Collections Curator (ECA):

- Ceramics Collection
- Glass Collection

Please note that while the Glass Department does not have an active collecting policy, as an operational School throughout the duration of the review, its Collection has been appraised here. Ceramics has not been taught at ECA since 2005 and the remaining pieces are kept in a locked cupboard beside the office of the Head of Drawing and Painting. This Collection is not reviewed within this report. Decisions relating to the long-term storage and curation of the Ceramics Collection will be made post-Review.

It is recommended that the ECA Art Collection comes under the remit of the Art Collections Curator (IACC ECA), who will report to University Collections as part of the new Art Collections team. The postholder (in post from January 2013) will work closely with individual honorary curators, and in particular with the Head of Drawing and Painting. The Head of Drawing and Painting will continue in role as honorary curator for the D&P Collections, developing integration of collections into teaching, and potentially expanding remit into the other art collections and continue as liaison with honorary curators. It is a further recommendation that the Head of Painting joins the Committee of Curators of University Collections, representing all ECA art and object collections.

4.2.3 Policies and Procedures

University of Edinburgh Collections are governed by overarching documentation contained in the University of Edinburgh Museums and Galleries Policies Document 2010-2015, approved by University Court on 24th May 2010. This document is available here: [http://www.ed.ac.uk/schools-departments/information-services/services/library-museum-gallery/crc/collections/museum-support](http://www.ed.ac.uk/schools-departments/information-services/services/library-museum-gallery/crc/collections/museum-support).

Each of the ten collections operates within the overarching University of Edinburgh Policies on Collections:

- University Collections Strategic Development Plan 2010-2015
- General Acquisitions & Disposals Policy 2010-2015
- Access Policy 2010-2015
- Collections Management & Preservation Policy 2010-2015
Each curator is responsible for developing, and supplementing where necessary, these policies as appropriate and for providing strategic and forward plans for each individual museum, gallery or collection. These, and the overarching policies listed above, are appended.

In June 2012 University’s Accredited Collections (Edinburgh University Collection of Historic Musical Instruments, Fine Art Collection/Talbot Rice Gallery, Natural History Collection and Geology Collection) reapplied for this scheme. The submission adhered to the 2004 standard and an action plan is being developed to outline how work will progress to comply with the 2011 accreditation standard within 12-16 months. New documentation will be presented to the University Collections Advisory Committee before onward progression to Knowledge Strategic Committee and Court in time for the 2014 deadline.

New professional standards have been released for both museum and archive collections (PAS 197:2009) which will be implemented. The timing presents a serendipitous opportunity for appropriate ECA Art Collections to be included in the work to achieve the required accreditation standards and in the wider strategic plan. Accredited collections are eligible for funding on a competitive bids basis from Museums Galleries Scotland. Accreditation is a pre-requisite of Recognized status.

Information Services will rebuild its strategic plan to align with the University strategic plan, and work will be undertaken over the first semester 12/13 to align the University Collections strategic documents with the IS plan.

Museums and galleries will also specifically work to align with Going Further – the National Strategy for Scotland’s Museums and Galleries: [http://www.museumsgalleriesscotland.org.uk/publications/publication/460 going-further-the-national-strategy-for-scotlands-museums-and-galleries](http://www.museumsgalleriesscotland.org.uk/publications/publication/460 going-further-the-national-strategy-for-scotlands-museums-and-galleries). It is recommended that the centrally managed ECA Art Collections are included in this work.

In line with established UoE practice it is recommended that the ECA Art Collections catalogue descriptions conform to SPECTRUM, the UK standard for documentation and management of museum and gallery collections. This is essential for interoperability and on-line discovery. It is a further recommendation that the ECA Art Collection is managed through the UoE museum collections management system (VERNON CMS) and museums repository (DSpace).

Documentation of the collections is essential. Cataloguing priorities should be dictated by stakeholder needs and matched where possible to internal and external funding opportunities. It is a further recommendation that image management is facilitated through the LUNA system.

The poor physical condition of the art collections, and the conditions in which they are held, has been highlighted throughout the Review process. It is strongly recommended that the development of a costed action plan to implement the recommendations of the General Conservation Survey of the ECA Heritage Collections by Will Murray ACR, Artafacts and Preventive Conservator, contained in Appendix 1, is prioritized.

Murray remarks ‘the large number of departments holding collections, the widely varying nature of the collections, the pressure on space, and the general lack of well-organised facilities and modern systems dedicated to the management of the collections combine to create considerable challenges to any attempt to bring the situation of the ECA collections up to museum or other recognised collection management standards’ (6.1 General Collections Management – Strategic issues).
4.2.4 Sustainability

The merger doubles the University’s art holding, adds 500 linear metres of Archives and 1000 volumes of rare books and manuscript material to Special Collections. This has a concomitant knock-on impact on service delivery due to the scale, complexity and dynamism of this collection in terms of collections and repository management; such as, location control, storage space, physical tracking, re-housing; plus access and development issues such as, physical collection and front-line enquiry registration and support.

Aside from the HLF-funded Cast Collection, and the Artists’ Books (ECA Library) financial support for ECA Collections has been on an ad hoc basis. Over the period August 2012 to January 2013 the operational funding secured from SFC as part of the Review process was used to cover the collections assessment by external conservators, basic preventative conservation measures, cataloguing and digitization and a small exhibition to mark the end of the Review.

A modest annual recurrent budget for Information Services managed collections has been secured and will fund collections management and preventative conservation activity. It will not cover costs associated with digital infrastructure and staff development. In common with all University collections, costs associated with collections development, exhibition and outreach, publication, mass digitization, and so on, are considered on a project by project basis, according to collections management priorities and user needs, and as resources are made available or as external funding is secured.

4.2.5 Art Collections Service / Staffing

The need for a qualified curator and curatorial support was identified as part of the due diligence activity prior to the merger. Recurrent funding was secured for three posts to develop the wider ECA Collections Service: Two senior professional posts at grade UE07 Archivist (with special responsibility for ECA Archives and other merged collections); Art Collections Curator (with special responsibility for ECA Art Collections); supported by a Collections Assistant (with special responsibility for ECA Collections), grade UE04.

The Art Collections Curator responsibilities will involve post-Review liaison with ECA honorary curators, the ECA Collections Review reviewers and University Collections staff, and project management of the implementation of the agreed action plan resulting from the Collections Review. The Art Collections Curator (ECA) will report to University Collections via the Museums Development Manager. The Collections Assistant (ECA), reports to the Art Collections Curator but has a support role across ECA Archives and Rare Books as well as the Art Collections. The Collections Assistant is responsible for undertaking basic collections management, location control, registrarial duties, preventative conservation measures, basic data entry (Vernon) and basic digitization.

5. Future Collections, Future Collecting and Future Use

5.1 Collections Development and a Public Engagement Strategy for ECA Collections

Further discussion on the huge potential for public and academic engagement with the collections, for the development of the art collection in particular, in terms of the retention of student work, and for visual art cultural programming at UoE and ECA venues will be orchestrated through the relevant groups and formal committees.
5.2 Raising the Profile

Much has been done during the Review to raise the profile of the ECA Collections internally. This has included articles submitted to the ECA College Newsletter in February 2012 and BITS for its Summer 2012 edition.

Meetings have been held with over thirty members of staff across the College and University, including key members of management, administration, academic and support staff. This has forged excellent working relationships and has resulted in a strong network of contacts who can be called upon for their expertise in the College’s history, collections, organisation, administration, staff and buildings. All of these individuals now have a greater awareness of the value of the institutional archives and art collections and the importance of good records-keeping in preserving and promoting the corporate memory. They have become strong advocates for the archives and art collections and have shared their knowledge with colleagues, resulting in heightened awareness across the College and University.

Some of these meetings have resulted in actual or potential development of projects with other College and University departments which will make use of, and enhance, the ECA Collections. This includes the development of an ECA Alumni Database which will become a valuable resource for historical research enquiries (CRC), student transcript enquiries (ECA Administration) and facilitating alumni engagement (Alumni and Marketing). A more developed public profile for the ECA collections also offers an opportunity for many high profile artists to consider the donation of their papers and artworks, building on the strong familial ties evident in the wider ECA community, thus further enhancing the research and teaching potential of the Archive as a whole.

Externally, visits were made by the ECA Project Archivist and the ECA Art Review Manager, to the archives and collections of Glasgow School of Art and Duncan of Jordanstone College of Art, Dundee. The Archivist and Curator of the Glasgow and Dundee Schools of Art gave a tour of their collections and research facilities, providing an opportunity for very useful discussions on a variety of collection development issues, with much common ground. There is a strong desire to work collaboratively and a further joint meeting to discuss the shared research potential of the four Scottish College of Art Collections will be arranged once the Archivist with special responsibility for the ECA Archive and other ‘merged’ collections and the Art Collections Curator (with special responsibility for ECA) has been appointed.

A meeting was also held with the Scottish College of Textiles and Heriot Watt University Archivist. The archive, art and museum collections curated by Heriot Watt University are closely associated with ECA, sharing common roots in Edinburgh’s pre-1907 art education scene. Their research strengths are complimentary and there is a strong desire to collaborate in collections relating, for example, to the history of art and craft education, and the needlework development scheme.

Initial contact with the Royal Society of Art Archive and Collections has also been made. Strongly associated by provenance, the RSA also holds archives and paintings of many of the College’s alumni. Improved knowledge of their holdings will inform the development of our collections policy and is very likely to promote further ideas about joint research potential.

There is also potential collaboration in future with the Scottish Screen Archive who are interested in developing a possible Scottish Animation archives project, which was itself sparked by the Review Archivist seeking specialist advice following a survey of the ECA Animation Archive. (See section 5.5 outreach projects.)
5.3 Public Engagement, Cultural Programming, Exhibitions and Loans

As noted above, very often there is an historical dimension to current events. At present in the UoE, research is ongoing for a major exhibition on 300 years of Chemistry at the University and many of the social science departments including the Department of Politics which emerged in the post-Robbins era are celebrating their golden jubilee anniversaries. Photographs, fliers, student society material, exam papers and reading lists can all help illuminate past events and practice, as well as fostering a continuing sense of belonging and identity with a long standing and prestigious institution. This can also lead to direct financial benefit in donations from alumni. The University and the ECA can also benefit from good PR coverage relating to famous alumni. Recently material relating to Eric Liddell was filmed by two production companies commissioned to produce documentaries relating to the 2012 Olympics. Also, the ECA Archive has already been used by curators researching two significant exhibitions on Samuel Peploe at the Gallery of Modern Art and Jock MacDonald at the Art Gallery of Greater Victoria, Vancouver.

The University of Edinburgh has a funded public art gallery, Talbot Rice Gallery. The gallery has an active remit for the research and display of temporary exhibitions and has in the past used specific items from ECA collections, such as the 2010 ‘Drawing for Instruction’. The gallery is currently in discussion with the Director of Library and Collections and the Principal of ECA to host a series of exhibitions exploring specific aspects of ECA collections. The active education and events programme of the gallery will assist in realising public engagement and research legacy.

The CRC has a range of exhibition and display facilities ranging from a small ‘flat top’ display case in the CRC reading room, through a display wall of vertical exhibition cases at the entrance to the CRC, to a large exhibition space with bespoke built-in very high specification Goppion display cabinets. There is a University Collections Exhibitions Panel which plans major exhibition programming at least 18 months in advance but at an appropriate point it should be possible to curate an exhibition based on either the ECA Archives and Rare Books as an entities in their own right or as contributors to other exhibition themes. With a higher profile, ECA Collections are more than likely to receive requests for exhibition loans to other institutions. The remit of the burgeoning UoE Public Programmes Committee, with reference to the University Collections Exhibitions Panel, requires clarification and should be worked out through relevant strategic discussions.

5.4 Development of External Public Usage

The combined effect of higher quality more detailed descriptions of the ECA Archives available online together with a higher physical profile in the CRC will in themselves start to build an external user base, but beyond this it should be possible to stimulate further external interest in various ways. There are a number of flourishing family history societies in Scotland and CRC staff are already in touch with the membership of a number of these groups by speaking at their events. Family history is now a burgeoning industry and has been popularised especially over the last ten years via high profile television programmes. The available ECA student record and ancillary material such as student society records would undoubtedly be of interest to the family history market, and there is also potential in this area for modest revenue generation.

Similarly, it should also be possible to target individual external Art historians using internal ECA contacts, or to speak to relevant interest or research groups via Art Institutions. There is also great scope for collaboration with other Art Colleges in Scotland and elsewhere, such as the Glasgow School of Art which already has an established archive service and an external usage profile. Already the Archive has been used to contribute to scholarly books and articles. It was used by two biographers (researching Jack Firth and Ruthven Todd), contributed significantly to an article on the
life and work of Hew Lorimer in the ‘Sculpture Journal’, and will feature in the online Dictionary of Scottish Architects.

There will undoubtedly be further potential for promoting external and remote digital access to international users. Approaches have been made by both the art curators at University of Dundee / Duncan of Jordanstone College of Art, and the University of Stirling interested in pursuing joint initiatives post-Review. Throughout all such attempts to stimulate further external usage the symbiotic relationship between the Archives and the Art collections will offer some unique opportunities for innovative academic and public engagement.

In 2011 ECA was approached by The Public Catalogue Foundation. The PCF (http://www.thepcf.org.uk/) is revealing the entire national collection of oil paintings in public ownership in the United Kingdom, as a free service to the institutions included. After considerable consultation and discussion, it was decided that, despite their condition, as many works as possible from the Drawing and Painting Collection would be photographed and catalogued by the PCF. As this was not possible while the works were in store at Livingston, due to their cramped and two-tier accommodation, this work was being undertaken late in the Review process, at the Library Annexe. 1,075 paintings from the Collection were photographed by the PDF in August and have been subsequently catalogued.

In partnership with the BBC, the PCF has created the Your Paintings website (www.bbc.co.uk/yourpaintings) website. It launched this summer and will eventually show all 200,000 oil paintings in public ownership. 499 works from the University of Edinburgh’s original Fine Art Collection can be accessed online at: http://www.bbc.co.uk/arts/yourpaintings/paintings/search/collection_reference/university-of-edinburgh-5095.

This has been of tremendous benefit to the creation of metadata content and the exposure of the University’s collection, resulting in a surge of research interest in the works now accessible online for the first time. Over the academic year 2012/2013 a scoping project will be undertaken to address resource discovery of all University Collections and the ECA collections will be added to this initiative.

5.5 Outreach

Provided a firm foundation and sufficient core funding for the Archive is in place, a well-structured outreach programme could further complement and develop the potential of the Archive and its holdings. Already, during the period of the review, there has been much interest in developing an oral history project, building an alumni database and using ECA’s Animation Archive as a focal point for developing a Scottish Animation Archive.

In any corporate merger situation there is always a danger that the identity of the smaller institution will quickly become submerged within the larger corporate identity. An oral history project can, however, help to combat this and moreover add value to the cumulative knowledge base about the College by recording less official and often more personalised accounts of what it meant to be part of the ECA. There may be additional benefits, for example, in promoting research opportunities across the Heritage collections and integrating the project with the teaching curriculum by utilising students in the interview process. There are already a number of key ECA individuals who could be targeted for initial interviews and given that some of these people have had a long association with ECA it is recommended that any Oral history project is initiated as soon as possible following completion of the review. This would be an overarching project which would benefit many different areas of ECA activity, both historical and current. As such it need not be led by the ECA Archives function,
although the ensuing outputs should where appropriate be preserved as part of the ECA archival holdings. There is huge scope for a truly innovative project that harnesses the creative talents of the ECA staff and students and adds to the knowledge base of the College’s Art collections. For further information on the background and potential of an oral history project see supporting document S.D.10.

The creation of an ECA alumni database (deceased alumni only due to legal restrictions concerning the release of personal data), offers another outreach project opportunity and the Review Archivist has had various discussions with Development and Alumni staff regarding the essential information that would need to be gathered. Again, there are widespread benefits to be gained from such a venture by promoting the achievements of the College through its alumni online; by enabling academic research such as quantitative analysis of student background, facilitating ancestry research, and linking with other Colleges and Universities. The University Archives has recently carried out a scoping project to create an historical alumni research resource, HARR, based on its own alumni records and it would therefore be useful to investigate whether the ECA data could be incorporated in the next stage of this overall project. A number of potential funders have already been identified. There would also be an administrative ‘spin-off’ saving much time in responding to student enquiries by Special Collections, Registry and Development and Alumni staff.

As part of the Archives Review a survey was carried out of the ECA Animation Collection. ECA holds the biggest collection of this type in Scotland dating from the 1970’s. Further work requires to be done on this collection in terms of basic appraisal, survey listing, and basic preservation, by providing a more suitable storage environment, but it is also possible that the collection could act both as a centre piece and as a stimulus to develop a Scotland wide animation archive. The Scottish Screen Archive would be keen to explore this possibility further, and there are a number of funding opportunities and organisations which might provide the vehicle to work towards the extensive research exploitation potential inherent in such an archive. See supporting document S.D. 5 and Section 9.7 in part II of this report for details of the Animation Department survey carried out in February 2012.

University Collections staff are currently compiling a Collections Directory to include information and images on all of the University’s cultural holdings. This will involve both a book and online publication (which can be easily updated). ECA Heritage Collections are now included in this exciting initiative, due for publication with an exhibition in 2014.

5.6 Internships

Both UoE and ECA support formal and informal intern programmes for students and other learners, as separate institutions and in partnership. The annual ECA / History of Art student-led exhibitions at Talbot Rice Gallery are a particular example of successful pre-merger cross institutional collaboration. Student engagement with the historic collections is a burgeoning area of activity and one that is increasingly central to the work of University Collections. In 2011, one of the student projects used items from six university collections, including from ECA.

A Student Support Officer (University Collections) has been appointed to support driving the student engagement agenda forward and ensure a much improved student experience for interns and student users in Library & Collections. The SSO (UC) will co-ordinate the service to approximately 50-60 students more consistently and, more importantly, will develop and extend the range of internships and introductory training sessions for graduates and undergraduates. Providing high quality internships contributes to University and government employability agendas, and the combination of increased availability linked directly to our unrivalled holdings will continue to give the University a vital competitive edge in attracting new students. It is anticipated that all
staff will have a role in working in partnership to develop and extend internships across ECA Collections.

6. Overarching Recommendations

6.1 Documentation Plans

The ECA Collections are poorly documented. It is a general recommendation that documentation plans are developed for all collections. Inventory work enabled by the Heritage Review process should be continued, and good practice, such as the cataloguing of 250 items in the Rare Books Collection, should be continued. With regard to the art and object collections, the General Conservation Survey of ECA Heritage Collections strongly recommends that documentation activities be given priority over conservation at this stage (6.2, Appendix 2). Art Collection honorary curators, the Head of Painting and the Art Collections Curator (ECA) are to review and consider recommendations in section 6.2 of the General Conservation Survey of ECA Heritage Collections, regarding a two-level categorization of documentation; where Grade 1 might be the highest level retained for a smaller number of very significant, valuable or fragile items, and Grade 2 which might be for the more general level for the teaching collection where items are documented and cared for, but not to the point where access for teaching purposes is inhibited. Accession registers will also need to be compiled retrospectively for ECA collections.

6.2 Training Plan

One of the main issues identified by the General Conservation Survey is the balance to be struck between the accessibility of the collections for teaching purposes with the need for preventative conservation measures. It is strongly recommended that, to prevent further deterioration, relevant staff, students and interns undertake training in the handling and moving works of art, basic preventative conservation measures (packing, storage, use of correct materials etc.) and salvage (in the event of a collections-related disaster).

6.3 University Collections Disaster Response and Recovery Plan

The University Collections-wide Disaster Response & Recovery Plan is a written document which guides a response (or salvage operation) to any incident that affects, or has the potential to affect, the physical condition of rare/unique items held by the University. The Plan is reviewed annually in May, and includes procedures for all rare/unique material in University Collections (accredited, non-accredited and all media, all locations), risk assessments and procedures for workforce and visitor evacuation. The Plan is communicated in full, abridged and pocket-sized formats in various ways including Roadshows, induction for new staff, salvage training/refreshers for new staff/volunteers, wiki, paper copies to relevant staff. It is communicated to the Emergency Services through University Security. The Plan was developed by University Collections curatorial and conservation staff in close conjunction with the Head of University Security, colleagues from Estates & Buildings (including cleaning and maintenance staff) and Harwell Document Restoration Services (external company retained by the University). The Plan is read with University Business Continuity plans which cover staff activity and service provision.

It is recommended that all ECA collections are incorporated into the University of Edinburgh Disaster Response & Recovery Plan by the next Plan Review, May 2013, and that this work is led by the Art Collections Curator (ECA). Mini-disaster kits have already been assembled for major ECA collections areas on-campus.
6.4 University Collections Insurance

After an extensive valuations exercise in 2006, the majority of University Collections are insured by a central Fine Art Policy. Conservation costs in the event of an incident are covered (above a certain threshold) and collections are automatically insured while in transit across campus and to specified conservation and photography studios. This initiative is led by the Insurance Office, University Finance, and is renewed annually in May. At point of merger the University added ECA Collections to the existing Fine Art insurance policy, under a global figure, listing only the Cast Collection as a defined sub-collection.

In order to comply with Financial Reporting Standard (FRS 30 Heritage Assets), it is recommended that all ECA Collections are valued in-house or by external reviewers if necessary. It is likely that this will have considerable resource implications.

6.5 Security Recommendations

At point of merger, University Security conducted a review of ECA campus. The recommendations of that review, as they pertain to collections, are endorsed by this Report. At present though all on site collections are held securely, there is no systematic key control or location tracking. Access to keys and collections is ad hoc, the result of pragmatic solutions to on the ground access issues. A secure on-site store should be identified and maintained for all on-campus collections to facilitate collections management, access, location tracking, and maximising potential for teaching and research. A single repository for the multiple plan chests of drawings and paintings should be identified and maintained. An ECA-campus on-site key management system (such as the deister electronic keysafes in operation in the Centre for Research Collections and which are becoming standard practice in the University) should be put in place immediately, to ensure security, facilitate collections management and access and comply with the Museum Accreditation standard. A set of keys should be added to the University Collections master set held off-site to facilitate access in the event of a major collections-related disaster. See also General Conservation Survey of ECA Heritage Collections, 6.3, Appendix 2: ‘there are considerable issues with collection security at ECA. Not all collection items require equal security measures but the variable conditions found at the present time mean that collections are at risk from accidental damage, vandalism and theft’.6.2 Security

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8. Appendices and Supporting Documents

8.1 Appendices (not to be detached from Review doc)

Appendix 1: Organisational Charts

Appendix 2: General Conservation Survey of ECA Heritage Collections

8.2 Supporting Documents

S.D. 1 Inventories
S.D.1.a Librarian’s Office
S.D.1.b ECA Paintings included in PCF
S.D.1.c ECA Drawing & Painting Collection
S.D.1.d ECA Cast Collection
S.D.1.e ECA Silverware Collection
S.D.1.f ECA Textiles Collection
S.D.1.g ECA Glass Collection
S.D.1.h ECA Print Collection

S.D. 2 Selected Images of ECA, CRC and UoE Library Research Annexe Storage Facilities

S.D. 3 The Scottish Conservation Studio reports
S.D.3.a ECA Paper Conservation Survey Report
S.D.3.b ECA Paintings Survey Report
S.D.3.c ECA Textile Survey Report

S.D. 4 Historical overview of ECA and its Collections
S.D. 5 Statements of Significance and External Reviews
S.D. 7 ECA Heritage Review Action Plan
S.D. 8 Outline of History of ECA and its Collections
S.D. 9 Outline for Integration of ECA Drawing & Painting Collection into Teaching
S.D. 10 Oral History Summary
S.D. 11 External Collections Assessment Procedure Checklist

Part II. Art Collections Survey
9.0 Art Collections: summary and review methodology

ECA Art Collections comprise a diversity of subjects and genres:

- The largest of the collections is the Drawings & Paintings Collection which contains approximately 3,500 items, primarily retained student work.
- The Printmaking Collection contains 363 items and the Cast Collection 198 items.
- Although Ceramics is no longer taught at ECA, the College retains a legacy collection of approximately 200 items. The majority of the ceramics collection is centred round the School of Drawing and Painting’s collection, a substantial amount of which was used as still life objects for Painting classes, including hand-painted ceramics by Emma Gillies (sister of Sir William Gillies).
- The Textiles Collection contains approximately 64 items, including 16th to 20th century oriental textiles, Ayrshire lace and samplers.
- The institutional silverware collection is relatively small and in recent years has been added to by the development of an artist in residence jewellery collection.
- There are 7 items from the Glass Department.
- The Film & TV collection contains an impressive collection of work by a growing number of award-winning students, while the Sculpture Collection is relatively modest, numbering approximately 21 pieces.
- The ‘College Collection’ contains a relatively small number of paintings, drawings and pieces of furniture.

With the exception of the College Collection, material has been mostly acquired through retaining student work, representations of alumni work and donations. Being primarily a heritage/reference collection, their justification lies predominantly in their value and use as teaching/research resource.

- The Randolph Cliff Study Collection developed from the ECA’s participation in Randolph Cliff, an Edinburgh artists’ residency programme. At the closure of the residency the study collection was offered through the Talbot Rice Gallery to University Collections.

Prior to merger there was no professional curatorial staff in this area, which resulted in negligible use of the collections for teaching and research and major difficulties in handling art related research, teaching support and enquiries. Because the approach to Collections use differs significantly from Collection to Collection, this aspect of the Review resists concise general summation. Approaches to such aspects as budget, staffing levels, access arrangements and storage/display ratio are therefore detailed on a Collection by Collection basis in later sections of the Review.

It was decided at the outset of the Review that the existing categorisation of collections defined in the ECA Acquisitions & Disposal Policy (ADP) 2008 was to be maintained. It was also anticipated that while the smaller collections would afford item-level assessment within the scope of the review, the larger collections would be assessed at collections-level. The review of each of the individual fine and applied art collections has been structured around an assessment matrix which incorporates the following five evaluative criteria of curatorial review, stewardship (collections care and management), use, value and significance and organisational context.
9.1 Drawing and Painting

9.1.1 The Collection
Total Number of Items: 3,550 (1350 paintings and approximately 2,000 works on paper)

Notable items:

- ‘Female Nude with Pitcher’ by Samuel J. Peploe, awarded the Chalmers Prize in 1896.
- Drawings by a number of former students who went on to become celebrated artists including; Elizabeth Blackadder, Alan Davie, Eduardo Paolozzi, William Gillies, Joan Eardley, George Paul Chalmers, Vanessa Bell, William McTaggart and John Bellany.

9.1.2 Context: Drawing and Painting at ECA
The ECA Drawing and Painting Collection is primarily composed of retained student work. Although the objective of establishing such a collection was an affirmed institutional objective at the point of establishment in 1908, the range of challenges encountered in the early years of the College was such that mention of beginning in earnest to retain student works, including prize-winning paintings and the output of recipients of travel scholarships, does not occur in the Edinburgh College of Art Prospectus until the 1914-1915 session. Although work was retained from this date on, the majority of the items remaining in the Collection were produced in the second half of the 20th century.

A true assessment of the significance of the ECA Drawing and Painting Collection as a visual record of the teaching of art in Scotland must trace its development beyond the nascence of this burgeoning Collection back to a number of prize-winning paintings and drawings, executed by former pupils of the old Royal Scottish Academy Life Class. These had been transferred from the Mound to Lauriston Place during 1911-1912, subsequent to the relocation of the newly named RSA School of Painting. Thirty-six of these works, which include oil paintings, drawings and a watercolour, survive in the College today. Together they constitute the earliest works in the Collection. Dating from the mid-nineteenth century to 1909, these works are not officially products of the Edinburgh College of Art. Their significance instead lies in the fact that they represent a tradition which was transplanted into the newly instituted School of Drawing and Painting at Lauriston Place, serving as a document of the seeds from which the twentieth century Collection was to germinate.

See supporting document S.D. 4 for fuller historical background.

9.1.3 Curatorial Assessment


‘it is likely that considerable input from a paintings conservator will be required to allow the safe handling and loan out of many paintings’. Will Murray ACR, the Conservation Studio.

**Overall: poor**

9.1.4 Achievements

Some basic conservation measures were undertaken in the course of the review. 1,098 paintings were relocated from a storage facility in Livingston. The majority of these works were moved to the University of Edinburgh Library Annexe at the Gyle. Twelve of the largest of these works were moved
to studio space (E7) in the Main Building of ECA. A further 197 paintings were transferred to the
Library Annexe from a basement ECA store.

A collection of 36 works from the RSA Life Drawing Class remain in a storage cupboard beside the
College Wardrobe and a decision remains to be made in relation to their relocation. Three further
items from this Collection were removed during the Review period for conservation and featured in
the Cast Contemporary exhibition. An attic storage facility also contains approximately 130 paintings
and a number of works on paper.

9.1.5 Significance

Whilst student studies were retained from 1914/15, the Collection as it stands today cannot be said
to provide a comprehensive record of the work produced in the Drawing and Painting School during
the past 104 years. Few pieces survive from the first half of the century, leaving significant gaps in
the documentation of art teaching in Edinburgh over the past century. No works from the first ten
years of the College’s history appear to remain in the Collection, whilst only a handful have been
salvaged from the 1920s and 1930s, many of which bear the injuries of years of poor storage. The
bulk of the Collection only begins in earnest after the Second World War, coinciding with the
appointment in 1946 of William Gillies as Head of the School of Drawing and Painting. Student work
continued to be retained during the 1960s, 1970s and 1980s. In subsequent years, however, with an
inflated student population making increasing demands on space, and a tendency towards the
production of large-scale works, the quantity of works kept has necessarily been reduced.

Another factor informing contemporary disinclination to retain student work is that doing so
deprives students of an opportunity to earn considerable amounts of money through the sale of their
work. The significance of the Drawing and Painting collection as a living document of the evolution
undergone by approaches to art education in Scotland, however, is directly related to the regularity
with which student work is retained. The increased storage space affords an opportunity for the re-
development of a sustainable retention policy that will be designed to ensure the sustained
relevance of the Collection. It is recommended that a College-wide approach is taken.

See supporting documents S.D. 4 & S.D. 5 for fuller information.

9.1.6 Collections Use

To date issues relating to enquiries, loans management, internal exhibition and display have been
managed on an ad hoc basis. Although a rudimentary access and loans service continued until the
majority of the collection (1,098 items) moved in 2004 to an external store at Livingston, loans were
not consistently documented and were often the result of informal agreements. The move to
Livingston rendered the Collection to all intents and purposes inaccessible. There is an existing
database: http://dp.eca.ac.uk/.

The majority of the paintings have been in storage for many years and the lack of existing database
and digitized image banks means that only people with a working knowledge of the Collection are
familiar with its content. On occasions when a particular work is requested for an exhibition the ECA
Studio Assistant facilitates this and records the loan informally. An inventory of the Collection was
conducted in 1995 which exists in hard copy only. An inventory of the Collection was started as part
of the review. It is recommended that the incoming Art Collections Curator (ECA) completes this.
With the exception of a small number of paintings the paintings are the property of ECA. Until the College stopped retaining student work in the early 2000s, students were informed upon entering that a sample of student work would be retained each year. Recipients of prizes and travel scholarships were informed that consenting to such retention was a condition of their award. The Head of Drawing and Painting currently serves as honorary curator of the Collection and assumes responsibility for the development of an exhibitions programme which will include an end of review exhibition.

9.1.7 Collections Potential
Access to the Collection for assessment purposes has been made possible by the move of 1200 works from inadequate off-site and on-site stores to the Library Annexe. The majority of the works are not in suitable condition for research access or display [refer to Preventive Conservation Report on the Collection of Paintings, Edinburgh College of Art, Ines Santy, August/September 2012, supporting document S.D. 3.b]. Facilitation of research access at the Gyle, review of consultation spaces and procedures and will be undertaken after the Review process.

The current head of Painting has assessed the considerable potential for the integration of the Collection into teaching. Initial ideas are outlined in supporting document S.D. 9 and will be developed in due course.

9.1.8 Potential Research Areas

Some potential research projects include:

- Tension between the legacy of RSA and burgeoning European influence in the formative years of ECA.
- Influence of the World Wars on ECA Collections.
- Historical evolution of criteria applied to the bestowal of awards and prizes (e.g., RSA Prize-winning paintings and Catriona White Prizewinners).
- Impact of ECA on the experiences of female art students in Edinburgh.
- Historical review of optional drawing and painting courses offered to ECA students, including mural painting and life drawing of animals, incorporating a focus on the on campus animal enclosure and collaborations with Edinburgh Zoo.
- Work-structured collection of student perspectives on influence of ECA history on contemporary practice.

9.1.9 Specific Recommendations

Works remaining in storage on site should be co-located with the majority of the Drawing and Painting Collection at the Library Annexe. This will facilitate ongoing collections management and cataloguing needs, and, in the longer term, access for teaching, learning and access. Once the paintings in need of professional conservation have been identified, arrangements should be made for this to take place.

Additionally, since many of the artists featured in the Collection are still alive, many being practicing artists and, in some cases, former members of ECA staff, a number of them should be contacted and involved in the object biography component of the planned oral history project. Involving these artists in ‘object biography’ documentaries, ECA reminiscence projects and a number of creative engagement strategies with contemporary students would serve as a means of raising the profile of
the Collection and generating interest in the historical evolution of approaches to the teaching of art
in Edinburgh.

Transfer of all works on paper, currently stored in three separate locations, to a single storage facility
and subsequent consideration of a rationalisation of this Collection which comprises works of varying
quality and condition [refer to Preventive Conservation Report on the Collection of Works on Paper,
Edinburgh College of Art, Helen Creasy, August/September 2012, supporting document S.D. 3.a]

In long term, the management of the ECA Drawing & Painting Collection should be integrated with
UoE Fine Art Collections. The primary benefit of this undertaking will be the inclusion of the
Collection in a forthcoming application for Accredited Status with ACE (Arts Council England). This
will significantly enhance the Collection’s eligibility for funding from external sources such as
Museums Galleries Scotland, Heritage Lottery Fund, as well as the opportunity to apply for
Government Indemnity in the case of loans from other institutions. Direct management by University
Collections will also mean that the Collection and staff associated with it will benefit from access to
various experts, services and facilities converged in the Centre for Research Collections including
conservation advice, accreditation-compliant collection stores and support through groups such as
the CRC Projects Group, CRC Promotions Group and University of Edinburgh Exhibitions Panel.

9.2 Printmaking

9.2.1 The Collection

Total number of items: 363

<table>
<thead>
<tr>
<th>Sub-Collections</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>64 Screenprints</td>
<td>82 Etchings</td>
</tr>
<tr>
<td>92 Lithographs</td>
<td>37 Reliefs</td>
</tr>
<tr>
<td>1 Monoprint</td>
<td>3 Print Folios</td>
</tr>
<tr>
<td>25 Artists’ Books</td>
<td>46 Posters</td>
</tr>
<tr>
<td>13 Digital Prints</td>
<td></td>
</tr>
</tbody>
</table>

9.2.2 Context: Printmaking at ECA

Printmaking is currently one of a wide range of practices (also including artists’ books, installation,
digital media and photography) through which research and experimentation undertaken as part of a
Painting degree at ECA is realised. Studio-based learning is complemented by exhibitions and the
diverse array of events and undertakings associated with a vibrant art college. The College’s
printmaking workshops provide students with access to screen printing, lithography, etching and
woodcut facilities. Students also have access to digital suite with Photoshop, video editing, web
design and desktop publishing programmes, and digital still and video cameras. Many ECA Painting
graduates have subsequently established themselves as artists within their fields, often holding a
mixture of residencies, commissions and freelance work. A number have had the opportunity to
develop their careers through prestigious international awards, while others have established
careers in art and culture-related sectors.

As with the main Drawing & Painting Collection, the Printmaking Collection has come about through
the retention of work by former students. The majority of prints were retained when ECA ran a BA
hons Printmaking degree, amalgamated into Painting in 2005. The work of current and former
members of ECA staff is also represented, as well as work in exchange print portfolios, in collaboration with international print workshops and museums.

9.2.3 Curatorial Assessment


*Overall: good to poor*

9.2.4 Achievements

The vast majority of items from the Printmaking Collection are in good condition and stored in plan chests in the College’s Main Building. During the course of the review prints were re-arranged according to the sub-categories listed above and a basic inventory of the Collection was completed. A selection of 50 works, spanning most of these sub-categories, was selected for digitization.

9.5 Significance

The collection has high value and integrity as a collection but no individual item stands out to the two reviewers, Glen Onwin and John Mooney, as being remarkable. It would appear that many notable individual items that were once in the collection have been taken from it. In 1963, as a solution to the problems presented by lack of studio space, the Board of Governors determined to purchase a property at 37-39 Inverleith Place for the purpose of providing post-graduate studio space. With the help of Kim Kempsell, who, in 1966 was to contribute to the establishment of the Printmakers Workshop in Union Street, printmaking was shifted entirely to this venue and taught entirely in the small Cottage ‘shed’ which had served as stable offices in the original house. Both external reviewers were dismayed at the number of remaining prints and suspect that a combination of drastic rationalisation in advance of the move back from 37 Inverleith Place to ECA and historic purloining has resulted in a dwindling of the collection.

See supporting document S.D. 4 for historical context on the teaching of printmaking at ECA.

9.2.6 Collections Use

As with other paper-based collections, the Printmaking Collection represents one of the least problematic of the College’s Collections. In terms of rationalisation and storage, the external reviewers indicated that no weeding out is required as all prints were purposefully collected at some stage in the history of the ECA. To date enquiries, loans management, internal exhibition and display are arranged on an ad hoc basis. As there is no existing database corresponding to the Collection, students and researchers interested in the collection are not supported by finding aids or existing catalogues.

The separation of the Collection into distinct sub-categories in the course of the review was undertaken as a first step in this direction which will be supplemented by the long-term availability of an accessible digitized image database. Prior to the review, a detailed inventory of the Collection had not been completed. As the entire Collection is currently in storage, the improvement of the display/storage ratio is an issue that clearly needs to be addressed.
Responsibility for the management of the Collection is currently shared between the Head of Painting, and a lecturer in the School of Art (Jane Hyslop). They are supported in this capacity by the Studio Technician. Internal resources are managed on an ad hoc basis.

9.2.7 Collections Potential

There are a number of discrete collections within the drawing collection which could form the basis of individual projects – e.g. etchings, posters, etc. Although there is scope for greater application of the Printmaking Collection as a teaching aid, the external reviewers suggested that advances in teaching methods and printmaking technology are such that this aspect of the Collection’s potential is somewhat limited.

In cases where provenance, acquisition information and artist identity is unknown, the external reviewers of the Collection recommended that a public engagement exercise could be undertaken – such as a web-based appeal for relevant information after the entire Collection has been digitised. This would have the added advantage of engaging the wider public in the Collection. Articles in local press might supplement the effectiveness of such an undertaking. The profile of the Collection within the UoE could be further raised by exhibiting items in different locations – e.g. life drawings in the School of Anatomy. It was also recommended that the College should purchase or commission the manufacture of a number of large frames which would facilitate a rotating exhibition of selected works. The reviewers also noted that the review is being undertaken in conditions that are less than ideal in many respects, so the measures taken now will not represent the ultimate solution but can prepare the way for a more credible and professional range of curatorial measures. Ultimately, the Art Collections Curator (ECA) will be required to work with ECA colleagues to make the collection sustainably active.

9.2.8 Specific Recommendations

One large secure space should be identified as a repository for all paper-based collections (including paper-based works from Collections such as Jewellery & Silverware and Textiles). Paper based collections should be stored in plan chests or other means of secure storage. Such an undertaking would facilitate access and while improving current storage conditions. Plans are being considered to centralize the drawing collection between the current Wardrobe, and the space above the Golden Studio, Studio E14. This will provide less congested storage and the potential for study/cataloguing and viewing the works. It is hoped to develop this facility during the academic session 2012/2013.

Long-standing members of staff should be asked if they know of the location of any of the items that did not survive the relocation from 37 Inverleith Place.

9.3 Textiles

9.3.1 The Collection

Number of items: 64

9.3.2 Context: Textiles at ECA

The profile of textiles at ECA became well established during the relatively brief tenure of Wyndham Gooden as College Director which began in October 1944. In 1966 John Kingsley Cook, whose 12 year
tenure as Head of the School of Design and Crafts started in 1960, pushed for the establishment of a Tapestry Department. Weaving had been offered in the School from 1908, but there was now increased appetite for its application beyond textiles.

The establishment of the Scottish College of Textiles in the early 1960s prompted a shift within the College away from weaving as a purely textiles orientated discipline towards its establishment as an autonomous fine-art medium. Students of weaving, who up to this point had practiced within the Stained Glass department, were now encouraged to creatively filter the medium through contemporary interpretative approaches.

The ECA Textiles Collection comprises primarily of the embroidery samples inherited upon the disbanding of the Needlework Development Scheme in 1961. It also contains a considerable number of Paisley patterns which were transferred to BS5454: 2000 storage in the University of Edinburgh’s Centre for Research Collections at the beginning of the Review period.

9.3.3 Curatorial Assessment


Overall: poor to good

9.3.4 Achievements

Until the commencement of the preliminary survey undertaken in advance of this Review, there was a lack of awareness of the College’s holding of its share of the Needlework Development Scheme. This Collection was discovered in a ‘wine cellar’ adjacent to the old Board Room. Although many of the smaller pieces in the Collection had been adequately stored, many of them had been too densely packed and a small number of the larger items had been folded in a way that left marking and posed considerable threat to the long term condition of the pieces. In the course of the review, the Collection was re-packed in a more appropriate manner. An inventory of the Collection was completed to supplement an existing detailed description of the Collection. Each item in the Collection was also professionally photographed. These photographs will be placed on a searchable image database post-review.

The Head of Textiles now serves as the honorary curator for the Collection. The improvement in access and condition of the Collection has already allowed staff to use items from the Collection as teaching aids. It was agreed that the continued storage of the Collection on-site rather than externally optimizes the extent to which current textile students can engage with it.

9.3.5 Significance

On January 10th 2012 Naomi Tarrant, former curator of textiles at National Museums Scotland, viewed the Needlework Development Scheme Collection. As the Collection had recently been packed to conservation standard in conservation grade boxes, storage conditions were deemed to be acceptable in the short term. Naomi Tarrant recommended consulting precedents for suitable storage and display in Dundee, Glasgow and the Victoria & Albert Museum. While a small number of items in collection would be worth conserving on account of their particular intrinsic value, the integrity of the collection, particularly in its capacity as a substantial component of a nationally
dispersed scheme, justifies, in the reviewer’s opinion, the application for funding for a Collection-wide conservation project.

The ECA Textiles Collection derives much of its significance by virtue of its holding of a considerable portion of the Needlework Development Scheme. The collection of over 3000 textile items was broken up and disseminated around 14 universities, colleges and museums. In Scotland, NDS collections exist at The Royal Museum of Scotland, Paisley Museum, Dundee University, Edinburgh College of Art, Gray’s School of Art at Aberdeen, and the Glasgow School of Art. Several of the other institutions who inherited portions of this textiles collection have managed to secure funding for the development of their holdings. The development of the ECA Collection would therefore represent the completion of a nationwide project, thus contributing significantly to the development of a comprehensive insight into the teaching of textile-related arts in Scotland and further afield.

9.3.6 Collections Use
To date, responsibility for enquiries and issues relating to loans management, internal exhibition and display of items from the Collection have been has been allocated to the Head of Textiles (Award Leader/Programme Director: Textiles), the honorary curator of the Collection. Because of the relatively recent discovery of the Collection, however, practice in relation to these issues has yet to be formalised and internal resources continue to be managed on an ad hoc basis. Since the discovery of the Collection, students have been encouraged to engage with it and it has already featured in the research informing a number of projects by individual students. A number of students were also actively involved in the inventory and photographing of the Collection. Arrangements for a loan service have not yet been developed as it is felt that funding must be secured for the conservation of particular pieces, and the development of the wider Collection and its storage and display, before it can be made available to external researchers, institutions and the wider public.

9.3.7 Collections Potential
Possible projects include:

- Collaboration with the other institutions, who inherited a portion of the Needlework Development Scheme after it disbanded in 1961, could result in an interest in publishing a historical review of the Scheme and the dispersed collection.
- Following the precedents set by the other institutions who inherited a portion of the Needlework Development Scheme, ECA could develop a project to support the conservation, display, storage and general development of the Collection.
- Engagement of current Textile and Fashion students with the Collection could form the basis of a reciprocal mentorship scheme structured around the concept of knowledge and skills exchange. Members of the Embroiderer’s Guild, for example, could instruct contemporary students in the mastering of textile-related skills which are no longer taught, while current students could advise members of the Guild on new approaches, technologies and skill-sets which have displaced older ones over time. Such a project could be pitched as a means of enlivening and re-introducing endangered skills and crafts which are an integral part of Scotland’s heritage.
- Development of collection as a resource for the facilitation of reminiscence sessions with older members of the wider public and for the delivery of courses in embroidery, tapestry and needlework.
• Representation in the Scottish Textile Heritage Online Project:  
http://scottishtextileheritage.org.uk/

9.3.8 Specific Recommendations

Recommendations detailed in Textile conservation advisory report, Edinburgh College of Art Textile Collection, supporting document S.D. 3.c should be reviewed and prioritized. It is recommended that the Art Collections Curator (ECA) support the Textiles Collection honorary curator in developing and implementing a costed action plan.

9.4 Glass

9.4.1 The Collection

The Glass Collection consists of seven pieces:

I. A glass panel by Douglas Alexander Strachan in the Main Building foyer
II. A blue glass bust by Jovia Garcia in the old Boardroom
III. A glass cube containing three suspended glass pieces made by Sue Wilson
IV. Two glass globes made by Ingrid Phillips during her time as an MA student at ECA
V. One unsigned work by a former artist in residence
VI. One unfinished work by a former artist in residence

There is also some studio equipment, most notably a number of stained glass stencils and some 19th Century laithes. The glass studio also holds approximately 104 pieces left behind by students, which, while not retained as part of an active collecting policy, serve as a useful teaching aid. Miyo Bethe’s Five Glass Bottles 2010 (BA Design & Applied Arts 2010 Graduate) are also on display in the ECA Library but are not formally part of the Collection.

9.4.2 Context: Glass at ECA

Stained glass, alongside embroidery and plaster work, has the longest history of subjects taught in the School of Design, dating back to 1908, when Douglas Strachan, a celebrated glass artist, shared the role of Head of School of Design with William Small Black. The Glass Department today continues this tradition through an emphasis on innovative approaches to the conception and practice of glass-making, facilitated in a fully equipped hot glass studio, a sandblasting room, a cutting and polishing shop, a plaster mould room, an architectural glass studio and a drawing studio. Emphasis remains on the theory and practice of art, rather than the assembling of a collection of retained student work.

9.4.3 Curatorial Assessment

The glass panel by Douglas Alexander Strachan is on display in the Main Building foyer. While the piece is in good condition and its location does not present a security risk, its location in a relatively shaded area means that it is not displayed to maximum effect. The blue glass bust by Jovia Garcia was removed to secure storage from the old Boardroom in the course of the review period in order to facilitate renovation works. A decision regarding the relocation of this piece will be made post-review. The glass cube containing three suspended glass pieces made by Sue Wilson and the two glass globes made by Ingrid Phillips during her time as an MA student at ECA were both moved to secure storage during the review period to facilitate renovation and a decision relating to the ultimate location of these items will be taken post review. The two latter pieces, left behind by Ingrid Philips after her MA, rather than actively collected, contain some small imperfections. The two works
by former artists in residence were not actively collected and are stored together with a collection of retained student work, in the un-secured environment of the Glass studio.

**Overall: good**

### 9.4.4 Collections Use and Significance

On January 31st 2012, Rose Watban, Senior Curator Applied Art & Design, Department of Scotland & Europe, National Museums Scotland, reviewed the Glass Collection. The stained glass panel in the Main Building Foyer by Douglas Alexander was identified as the most significant of these works, both internally, on account of Alexander’s history of involvement in the College and, externally, on account of his status as an internationally celebrated glass artist. Although the piece is highly visible, Rose Watban suggested that its current location does not allow the piece to capture sunlight which would show it to best effect. The small number of pieces was not deemed to represent a significant collection.

It has not been School policy to assemble or support a collection. What pieces exist were purchased primarily because of the former College Secretary’s interest in the medium rather than as a result of an active approach to the development of a collection. Emphasis is placed on the symbiosis of material and idea and on the diversity of approaches afforded by the medium rather than the development of a collection of retained student work. The effectiveness of this approach and the quality of teaching at ECA can be more accurately gauged by the subsequent careers of graduates. The Glass Department at University of Sunderland, arguably the most prestigious and celebrated Glass Department in the UK, currently employs two recent ECA Glass graduates. Other graduates are currently employed in Departments as far afield as Germany and Korea. A 2012 graduate, Jonathan Bell, is currently the Scottish Glass Society’s ‘featured artist’.

Because of the small size of the collection, lack of facilities for display, and the historical prioritising of teaching over collecting with in the School, at present curatorial duties do not currently represent a significant aspect of the responsibilities of the Head of Glass or any other member of staff.

The Glass Department programme does facilitate an artist in residence scheme, but, for a number of reasons, the production and donation of artworks has not been a stipulated requirement for participation in the scheme. While the three most noteworthy items within the collection – the glass panel in the Main Building foyer, the bust on display in the Boardroom, and the piece by Sue Wilson on display in the former Principal’s suite - were all deemed by the reviewer to be in good condition, they are not considered to represent a substantial collection and could not be credibly considered for accreditation as a succinct collection.

### 9.4.5 Collections Potential

Information about other Scottish institutions and organisations with an involvement in the teaching, exhibition and collection of glass can provide useful context to inform decisions relating to the potential development of a more formal and active retention policy and the creation of substantial display space for work produced by ECA glass students and visiting artists, if deemed a School or University priority. This information also serves to outline potential for collaborative undertakings that may raise the profile of Glass at ECA. Relevant institutions and organisations include North Lands Creative Glass, National Museums of Scotland, Scottish Glass Society and Hamilton Taylor Studio.
Review of stained glass stencils: The collection of stained glass stencils currently stored within the art studio is likely to be of considerable historical value. The Head of Glass will undertake an evaluation of this collection after the Review.

9.4.6 Specific Recommendations

If considered a School or University priority, a designated space for the display of artwork would be a means of presenting student work to the wider ECA community, ideally supplemented by a research space. It is recommended that management of this collection comes under the remit of the Art Collections Curator (ECA), in tandem with the other orphan collection, of Ceramics.

9.5 Silversmithing and Jewellery

9.5.1 The Collection

The Collection comprises student work and the institutional silver collection.

Total number of items: 733

Student work:

- Sketchbooks: A4: 55 items; A3: 38 items; A5: 82 items
- RSA Design Award Boards: 138 items
- Design Boards: 124 items
- Portfolio Drawings/Research: 200 items
- Precious Metal Bursary Boards: 14 items
- Life Drawings: 76 items
- Jewellery Collection: 6 items

Institutional silver: 13 items

According to an inventory carried out in 1998, there are officially 20 items in the institutional silver collection. It emerged in the course of this review that 7 of the listed items are missing.

9.5.2 Context: Jewellery and Silversmithing at ECA

The teaching of silversmithing at ECA has a rich history which dates back to 1911. Today the philosophy of the Jewellery and Silversmithing Department is structured around a considered balancing of innovation and traditional and novel approaches to traditional craft techniques. The objective of the Department is to design and create personal and individual work that integrates ‘thought’ and ‘practice’ while remaining cognizant of the complex relationships between people and objects. The Jewellery & Silversmithing Department has a strong ethos of blending fine art drawing and critical thinking with specialist design and craft practice. The resulting work is an outcome of ‘expression and invention’ and all aspects of drawing development from pencil, ink, paint and pen to wire, sewing, printing and montage are regarded as essential aspects of the production and developmental processes. Students work with a wide range of materials, from precious or semi-precious metals and gemstones, to plastics, wood, paper, stone and textile. While student work is
not generally retained, a selection of the preliminary work-on-paper documenting the processes of design and production are.

9.5.3 Curatorial assessment

See The General Conservation Survey of ECA Heritage Collections, 7.1, Appendix 2.

Overall: good

The ECA institutional silverware collection is kept in a secure safe within the Department. Pieces are individually wrapped and regularly (once per year) polished. This storage, although secure, has the disadvantage of inhibiting regular and sustained student engagement. The collection of retained printed ephemera (sketchbooks, design boards, portfolio drawings, precious metal bursary boards, life drawing) is stored in plan chests in the School of Design.

9.5.4 Significance

Elizabeth Goring, an independent curator and consultant, formerly Curator of Modern Jewellery and Deputy Project Director: Museum of Scotland Project, conducted a review of this collection. Knowledge of provenance and information about the makers is known and documented for the Artist in Residence Jewellery Collection. This is not the case for the institutional silverware, as the only information is contained in the evaluation conducted by Sotheby's in 1998. This inventory contains some anomalies and subsequent fluctuations in the value of silver mean that the estimated monetary value contained within this document no longer pertains. Documentation research therefore needs to be carried out alongside research into the makers of individual pieces. While there is no documented evidence of transfers into or out of the collection, several pieces (7) listed in the Sotheby's evaluation are missing and unaccounted for.

The institutional silverware collection has certain value and integrity as a collection, although lack of documentation and information about the makers currently detracts from this value. Although the collection contains some beautiful pieces and all of the artists represented are competent practitioners, no individual item stands out as being remarkable. The disposal of any individual items from the silverware collection was not recommended as transferring or relegating a small portion of the already relatively modest collection would not result in any significant benefit.

In the opinion of Elizabeth Goring, the burgeoning collection of jewellery works by Artists in Residence is highly impressive and will acquire historical significance over time. The artists represented have strong reputations and the pieces are innovative and beautifully crafted. Continuing with this scheme is highly recommended. One artist in the collection is represented in the National Museums Scotland (NMS). This is the only known overlap between this collection and galleries elsewhere. The Collection contains a considerable number of visually impressive pieces.

The interdisciplinary nature of the education and experience received by Jewellery and Silverware students results in the retention of a diverse collection of student work. A selection of works, ranging from sketchbooks to design boards and portfolio drawing is retained each year. The majority of retained work is from the 1980s and 1990s; although a very small representation of student work dating back to the 1960s and 1970s also exists. The remainder of the retained student work is representative of student output over the past 5-6 years.

The jewellery collection comprises the artefacts produced over the course of an artist in residence scheme which has been running for the past three to four years and contains 6 items. It is anticipated
that it will continue to grow in future years. The collection has been inventoried by the Head of Jewellery and Silversmithing.

I. ‘Brooch’ by Stacey Bentley (2009/10)
II. ‘Brooch’ by Jen Brown (2009/10)
III. ‘Sconce Neckpiece Series’ by Joe Hill (2009/10)
IV. ‘Brooch’ by Emma McCallum (2010/11)
V. ‘Brooch’ by Kirsty Summerling ()

In the course of the Review a number of anomalies in the existing collection inventory of the silverware collection were discovered and rectified.

9.5.5 Collections Use

To date all collections related activity is undertaken on an ad hoc basis under the direction of the Head of Jewellery & Silversmithing, and departmental staff.

9.5.6 Collections Potential

The collection contains a number of items which have been awarded prizes. Research could possibly be conducted into these different award schemes, charting the evolution of works deemed prize-worthy and ECA’s longstanding history of success in such schemes. The collection contains a number of works by women silversmiths from the 1970s. This is a very noteworthy aspect of the collection as silversmithing is not recognised as being commonly practiced by female artists at that time. It may reward further research, for example tracing the subsequent careers of the represented artists and exploring their influence on later generations of silversmiths. Many pieces in the collection have stylistic elements in common – many of them have notably organic features, for example – it might be useful to research how this style corresponded with teaching practice at the time and how styles and teaching practices evolved over time. All items in the collection would be very usefully applied to the teaching of technique.

9.5.7 Specific Recommendations

- Maintain existing security to prevent further loss of items from the Institutional Silverware Collection
- Continue practice of retaining work from artists in residence in order to develop the Silverware Collection

9.6 Film and TV

9.6.1 The Collection

Total number of items: approximately 800
9.6.2 Context: Film and TV at ECA

The Film and TV Department holds Tape masters of all degree show compilations (i.e. every BA4 and Post Grad students final films) from 1991. Holdings for the first ten years (1991 – 2001) are in DVCPro format. Masters of subsequent degree show compilations are in VCAM format and DVD. For the past six years Film & TV have been keeping an archive of selected films on individual DVDs and an EPK (Electronic Press Kit disc, which contains a document with all the technical specifications of the films with, synopsis, director’s biography and contact details. This disc also contains a Quicktime version of the film, a 30 sec clip, promotional stills (which tell the story of the film) and behind the scenes stills. Each year, Film and TV collects:

- Approximately 12 experimental films produced by 3rd Year students
- Approximately 10 4th Year graduation films
- Approximately 12 MFA films
- Approximately 10 films developed as part of separate, externally funded projects

These films are securely stored in a locked cupboard in a technician’s office. The Film Archive is primarily used in two ways:

- They are copied and sent out to prospective students, festivals and screenings.
- They are used as a teaching aid.

Another component of the Film & TV Collection is the visual material relating to the AHRC-funded ‘Stone Project’, including the DVD of the projects: [http://www.stoneproject.org/](http://www.stoneproject.org/). This resource includes sculptures, films, photographs, essays, interviews, archive materials and even tools. The Film department holds the films made as part of the project in a variety of formats, mostly digital, including Digital Video Tape, DVDs and hard drives. Tapes of visual material are kept in a cupboard in a technician’s office and backed up on a hard-drive. Another copy of the hard-drive is kept in the ECA library and can be openly accessed. The Stone Project web-site also contains a lot of material, including thousands of photographs. There is no paper-based resource relating to the project apart from the Stone Project book. The project entailed the live sculpting of a number of pieces by 10-11 international sculptors. Any sculptures not already sold are kept in Goodman Park, London and have toured many different venues. The project is now finished and the Film & TV Department do not currently have the resources to maintain and manage its legacy. A decision should be made post-review relating to the long-term management of this resource and the legacy of the project.

The Film Department also houses the archive of the Scottish Documentary Institute (SDI), an organisation founded by Professor Noe Mendelle of ECA, but not part of ECA Film Department.

9.6.3 Curatorial Assessment

In August 2012, Kay Foubister of Scottish Screen Archive visited ECA to assist with the review of the Film & TV Collection. Although films are securely stored in a locked cupboard in a Departmental office, it was noted that the storage of film on hard-drive is not ideal. Although limitations of space prohibit the sustained storage of work on tape, it was suggested that the possibility of future storage of retained work on LT05 format should be seriously considered. The recent acquisition of a tapeless camera would accommodate this. The School does not currently have a machine to play the films collected between 1999 and 2001 in DVCPro format. For suggestions of how to resolve this issue see specific recommendations below.
9.6.4 Significance

The significance of ECA Film Collection stems from a number of factors:

Much of the retained work is of extremely high quality. This is reflected in impressive award history of ECA students of Film & TV. In 2012, for example, 8 out of the 11 nominees at the BAFTA Scotland awards were ECA students. ECA students have a long history of winning the Best Documentary category at the BAFTA Scotland Awards and also do very well in the Best Drama category. Beyond Scotland, student work is very well represented in international festivals.

Affiliation of the Department with SDI and Edinburgh Skillset Screen and Media Academy (ESSAMA) enhances both the prestige and quality of the Department and the work produced by its students, establishing the Collection as among the most noteworthy student film collection in the country. These affiliations and forms of support also place ECA graduates at an advantage when crossing the boundary between academic study and the practicalities of working competitively within an international marketplace. Many former students represented in the collection have subsequently become established film makers and technicians.

The rapid pace at which technology changes, and corresponding evolutions in teaching methodologies are such that within a relatively short period of time, the collection has become a comprehensive means of documenting transformations undergone by the practice and teaching of film-making over the past decade.

9.6.5 Collection Use

The Collection is currently primarily used as a teaching aid for students, illustrating particular techniques and serving as a source of inspiration for current students. As holdings from 1991 to 2000 are currently unplayable, this aspect of Collection usage is limited. The wider potential of the Collection as a means of attracting potential students and raising the profile of ECA Film & TV is not currently being fully exploited.

9.6.6 Collection Potential

Both Kay Foubister of Scottish Screen Archive and Will Murray of the Scottish Conservation Studio identified potential for the rendering of all retained films accessible on the Film & TV website. If identified as a priority by ECA, such a step would render films, trailers and related information readily accessible by a wider audience. Advantages of this approach would include:

- Attracting potential students to ECA.
- Raising the profile of ECA graduates amongst potential employers and exhibiting areas of specialism and directing them to collaborative projects in which students have participated.
- Facilitation of greater involvement in Festivals.
- Raising the profile of Film & TV at ECA.
- Potential to incorporate audio descriptions of excerpts and to involve students in engaging the wider public in their creative output.

It was also suggested that the development of an online resource could be undertaken in collaboration with Animation at ECA.
The Collection could also serve as a means of involving students in a widening participation initiative such as developing an audio description element to the website, thus gaining an additional media-appropriate skill while increasing exposure to their work. Again, this could be done in tandem with Animation and in collaboration with the Audio Description Association (Scotland).

9.6.7 Specific Recommendations

- The possibility of future storage of retained work on LT05 format should be investigated.
- A DVC Pro player is needed to migrate film collected between 1991 to 2000. Film & TV does not currently possess one. A company called RTI sell re-conditioned machines at reasonable prices and so the possibility of purchasing one from them could be investigated.
- Scottish Screen Archive practice is to save film on RAID and to keep a back-up on LT05. Although this is quite expensive, it represents a secure storage solution which could be considered.
- In order to analyse the formats of items in the Collection, DRUID software can be used.
- The issue of copyright of student films also needs to be investigated. Film & TV technician Fiona Reid suggests that copyright belongs to ECA, but this needs to be confirmed.
- Should ECA elect to develop an online video archive, at least two quotations should be sought for the development of an online video database. Companies which could be contacted include: Vast Blue- info@vastblue.com and Distrify -http://distrify.com/
- Since 2011, Film & TV have been compiling a database of former students and their work. This has proved problematic. Correspondence should be initiated with the Alumni Society to investigate whether they might be of help in this regard. Such a database would help to track the careers of graduates and the success of their work.
- Another possible step in this regard would be for Film & TV to set up a LinkedIn account and to ask current and former students to connect to it.

9.7 ECA Animation Collection

9.7.1 The Collection

Total number of items: approx. 397 (various formats, excluding VHS).

9.7.2 ECA Animation: Background and Context

Animation, as it is taught and produced at ECA, appears in a diverse array of forms including cartoons, advertisements, music videos, computer games, multimedia material, special effects and as experimental and sponsored art films. The majority of these sub-genres are represented in the Animation Department’s large animation collection which Jared Taylor, Head of Animation, and his staff are keen to digitise and make publicly available online. Preliminary discussions about this possible venture were initiated with Scottish Screen Archive (SCA) in 2011. SCA advised preserving the collection in its original format.

The Collection comprises animations produced by students, dating from 1970s – present, representing a complete record of all students’ work produced in this period. The Collection is not completely catalogued, but a draft catalogue exists for part of the collection which could be
developed further. One of the collections’ unique selling points may be its ‘completeness’, but if necessary, there is scope for appraisal and weeding based upon:

- Finished pieces.
- Innovative work.
- Student experience.
- Historical/exhibition based (strong track record of collaborations with external organisations, including innovative project with Scottish National Orchestra).

All of the animations are stored on various original recording formats. Viewing equipment for all formats (except a beta format viewer) is held in the Department, but is not maintained and may not all be working (all 16mm facilities are known to require maintenance). A small amount of other ECA film material is stored with the collection, including early films believed to have been salvaged from former Film and TV Department, town planning films, 1970s – 1980s and a medical animation project with the Royal Infirmary.

9.7.3 Curatorial Assessment

The collection is stored on shelves in the Head of Department’s office. The extent is c12 linear metres (6 x 2m shelving). The environment is warm and dry which is far from ideal for preservation of film. Security is poor as this is a heavily used area for staff and students.

9.7.4 Significance

Edinburgh is the only College of Art in Scotland with an animation collection of this size. ECA also remains the only place which still teaches stock frame animation (the traditional pre-digital production method for 3-d animation – models are moved manually and filmed frame-by-frame) a format which has been receiving substantial renewed contemporary interest. The significance of the Animation Collection can be partly attributed to the high quality of work produced by its graduates (current and former), as reflected in the many national/international awards and nominations the have received for their work. Graduates also have an excellent employment record, although a regrettable consequence of this is that most graduates go straight into work and there is a negligible active research agenda within the discipline – post-graduate research is often undertaken by graduates who are unsuccessful in their attempts to secure employment within the sector upon the completion of their primary degrees.

The historical depth of the Collection is a major strength (1970s – 2012). The resource reflects changes in technological developments, the development of animation as a medium, and development of film making genres/trends within the discipline. Foreign film is also well represented, as animation tends to be popular among exchange students. Subject matter represented within the Collection may be of interest to other disciplines. It is particularly strong in satire and current affairs.

9.7.5 Collection Use

Items from the Collection are currently used as a teaching resource. To date all collections related activity is undertaken on an ad hoc basis under the direction of the Head of Animation.

9.7.6 Collection Potential
Because of a strong contemporary and potentially commercial interest in animation, the Head of Animation is of the opinion that the Collection has considerable marketable potential. There are likely to be many opportunities for sponsorship if the College is providing employees for the industry.

Schools outreach is another possible venture which has yet to be explored, primarily because film/animation is not covered on school curriculum. An outreach undertaking could be developed as an engagement tool with the College’s schools outreach work (LEAPS).

Potential for collaboration with Scottish Screen Archive in the creation of a national animation archive might also be explored. Their collection presently includes 114 animations: [http://ssa.nls.uk/search.cfm?search_mode=Browse&sid=03.07&genre=23|animation]

Potential collaborative partners/ opportunities include:

- Society for Animation Studies (SAS) [http://gertie.animationstudies.org/]
- Scottish Screen Archive [http://ssa.nls.uk/index.cfm]
- Private/Business/Commercial sponsorship
- The network of small independent animators
- The other Scottish Art Colleges

9.7.7 Specific Recommendations

The collection requires cataloguing to determine if there are particularly significant items within it. While the collection is housed in adequate conditions, conditions could be improved as both security and the physical environment are poor. It is also an inconvenience to the department in terms of the space it occupies.

Further survey work to assess the extent and content of other film-based material in ECA would be desirable so that decisions regarding the future care of all these collection can be made in context. University of Edinburgh Special Collections already hold a significant volume of film material from University departments and have recently completed a feasibility project on preservation, cataloguing and digitisation of the Eric Lucey Films. Recommendations made in The Lucey Report may be usefully developed into a general policy on film material in the University.

If deemed a School or University priority, contact could be established with other organisations and individuals to gauge interest in establishing a national animation archive, potentially developing a project to dovetail with publicity surrounding the Norma McLaren Centenary in 2014. Copyright in students’ artwork was automatically transferred to the College until c5 years ago – now students have the option to assign rights, or not. The status of earlier holdings needs to be clarified.

9.8 Cast Collection

9.8.1 The Collection

Total number of items: 205

9.8.2 Context

Because of significant recent investment by a Heritage Lottery Fund programme, the Cast Collection has the most extensive catalogue of all ECA Collections, is in the best condition, and enjoys the
healthiest storage/display ratio. The project delivered new research, conservation and interpretation of the cast collections at the Edinburgh College of Art and the University of Edinburgh.

The project yielded a complete catalogue which documents the findings of research into the historical value of many of the rare and valuable items in the collection. The first phase of the project was supported by the Heritage Lottery Fund Scotland, with additional grants from the Esmeé Fairbairn Foundation and Carnegie Trust for the Universities of Scotland. Application to these funding authorities placed considerable emphasis on the value of investigating the cultural and architectural contribution of the Collection to the revival of Edinburgh’s identity as ‘Athens of the North.’

Among the many conditions of the release of funds to support the project was that the conservation of individual Collection items and the development of related interpretative materials were to be undertaken as a means of ensuring optimal use of this unique resource, by placing it at the immediate disposal of students, scholars, artists and interested members of the general public.

The project culminated in the summer of 2012 with a special exhibition documenting the history of the collection while also celebrating its value as a medium of contemporary artistic engagement.

The research undertaken throughout the duration of the project will also be explored and conservation processes necessary to restore the Collection to its current condition will also be documented.

For fuller details see supporting documents D.1.d and S.D. 4.

9.8.3 Curatorial assessment

An extensive conservation by Graciela Ashworth, funded by the HLF Cast Collections Project, is available.

9.8.4 Significance

The significance of the collection has been assessed by Helen Smailes, Senior Curator of British Art at the Scottish National Gallery, Dr Marjorie Trusted FSA, Senior Curator of Sculpture, Victoria and Albert Museum, Ian Jenkins OBE PhD, Senior Curator Dept. of Greece and Rome, British Museum, and Dr. Eckart Marchand, The Warburg Institute, University of London. Their comments are contained in supporting document S.D. 5.

9.8.5 Specific Recommendations

The Collection comes under the remit of the Art Collections Curator (ECA). It is strongly recommended that an honorary curator is sought and appointed, so that HLF requirements and legacy commitments are delivered.

9.9 Sculpture Collection

9.9.1 The Collection

Total number of items: 20
9.9.2  Context: Sculpture at ECA

The School of Sculpture at ECA has undergone dramatic changes since being established as one of the four main sections of the College in 1908. Although the Department does not have a history of developing a collection of retained student work, the carving and ornamental work on many Edinburgh buildings testify to the discipline’s historical alignment with Architecture, while portraiture and medallion work also enjoyed popularity throughout the first decades of the School’s existence.

Contemporary ECA Sculpture students continue to drive forward the evolution of a practice that is steeped in ECA history. In purpose-built studios, workshops and the foundry, they work in wood, metal, ceramics, bronze, aluminium, plastics, clay, plaster and cement and become well-practiced in techniques of mould-making, casting and carving. Work involving sound, digital imaging and video editing is also encouraged. Students also have access to installation/performance spaces, a video projection space and a computing suite with digital software that includes working with sound, video editing and desktop publishing.

9.9.3  Curatorial Assessment

See The Scottish Conservation Studio General Survey, Appendix 2 for full details.

**Overall: poor/good/excellent**

9.9.4  Significance

With the exception of one piece of outstanding significance, Eduardo Paolozzi’s *Krokadeel* (1959), gifted to the College by the artist, the collection holds little of remarkable value. Paolozzi’s piece is part of the College Collection rather than the ECA Sculpture Collection. The remaining 19 pieces are displayed in administrative offices in the Main Building and have been accumulated over a long period of time by diverse means and personnel. The origins and provenance of much of the collection is unclear.

9.9.5  Collections Use

The Collection currently enhances the ECA administrative environment. There is no current research or collections management activity, and collections potential remains undetermined.

9.9.6  Specific Recommendations

The Sculpture Collection should continue to be managed within the College, by the existing honorary curator reporting to Head of School Art as at present.

9.10 Artists’ Book Collection (ECA Library)

9.10.1  The Collection

Total number of items: 545
9.10.2 Context

The Collection now consists of 545 books, produced by a diverse range of UK and international artists. It is very much a live and expanding collection, added to each year and incorporating a stimulating variety of formats. Artists’ books can be searched for as a discrete collection on the Advanced Search option on the library catalogue at http://catalogue.lib.ed.ac.uk.

ECA has been collecting artists’ books since the late 1990s and the earliest books in the Collection date back to the 1960s (e.g. Ed Ruscha’s Twenty Six Gasoline Stations). A number of items that are now considered to be artists’ books were treated as regular library books prior to the commencement of the formal development of the Collection. In order to overcome the problem of inaccessibility, library staff catalogued the entire collection and made them available to search on the library catalogue. Additionally, regular displays of selected artists’ books are mounted in the library and small group sessions on the collection are facilitated for students who are encouraged to handle the books.

The Artists’ Book Collection has always been regarded as a separate category of special collection to the ECA Rare Books Collection. One of the features that distinguishes the Collections is their respective levels of use by students and staff. While, as with all collections, the Artists’ Book Collection requires proper handling and care, its value to the ECA community is reflected in the regularity with which it is accessed and consulted.

9.10.3 Curatorial Assessment

Overall the condition of the collection is excellent. A conservation assessment will be undertaken after the Review period.

9.10.4 Significance

Outside the context of ECA, the Collection has considerable significance as a prominent component of a burgeoning network of Artists’ Books collections throughout Scotland. Through the diverse networks and connections forged by the ECA Liaison Librarian within the library and museums/galleries sectors, ECA Library now enjoys strong links to and fluid working relationships with corresponding collections at libraries in Scotland. The sustained development of these networks and the forging of new relationships with other institutions in the future will further the national significance of the Collection.

9.10.5 Collections Use

The Collection is actively used, managed, catalogued and resourced. There is strong staff interest in developing and exploiting the collection.

In the 2011-2012 academic session the ECA Liaison Librarian, provided at least six Artists’ Book Group Sessions to a mixture of evening class, under-graduate students, and Innovative Learning Week participants. Since 2007, tutors from Graphic Design, Drawing & Painting, Printmaking and other departments have been requesting small group sessions on artists’ books, which have been delivered by Jane Furness. Crucially, the Artists’ Book Collection is a working and handling collection, and is used very regularly. In addition to group sessions, individual students and staff members can also request particular books for reference in the library by completing a form at the ECA Library Helpdesk.
Library staff go to considerable lengths to raise awareness of this expanding and lively collection. Examples of measures undertaken include:

- Regular displays in the library and collaborations with other local libraries (e.g. The Scottish Poetry Library).
- Regular Small Group Tutorials to any class or tutor requesting them.
- Participation in Innovative Learning Week events: offering an Artists Book Petting Zoo in 2012.
- Listing in Arlis UK Art Researchers Guide to Edinburgh
- Maintenance of a library blog.
- Regular updates by Liaison Librarian in a Newsletter for academic staff.
- Ensuring the Collection features in national library listings, eg. SCURL, etc.

The Artists’ Books collection is developed using a proportion of the annual ECA Library monographs budget, which is set annually by the CHSS Librarian. Additional funding for specific acquisitions of exceptional quality or value is occasionally sought.

9.10.6 Collections Potential

The Collection is very strong on Scottish artists such as Ian Hamilton Finlay and Helen Douglas, but it is also international in scope, incorporating such artists as Maddy Rosenberg (USA) and items from Redfoxpress (European contributors). Books by ECA students exhibited at annual degree shows are also purchased, as is work by local artists such as members of the Edinburgh Artists’ Book Group, run by Jenny Smith. Items are also regularly purchased at Artists’ Book fairs in Leeds, Glasgow and Edinburgh.

The catalogue records for the artists’ books will be enhanced as part of the ECA Library Re-classification Project that is currently ongoing, and it is anticipated that a result of this will be improved subject access to the Collection, making the books more immediately visible to researchers and practitioners.

There is also significant potential for digitization of the Collection along similar lines to the project that has recently taken place in the Dundee Centre for Artists’ Books (University of Dundee), but problematic funding and copyright issues remain to be negotiated. For more information on the project in Dundee, see http://www.dundee.ac.uk/djcad/vrc/centreforartistsbooks/.

There is potential for reviving the proposal of an Edinburgh-wide exhibition of artists’ books mooted some years ago with colleagues at National Galleries Scotland, National Library of Scotland and Edinburgh City Libraries, through common membership of Scottish Visual Arts Group. Possible funding sources include British Library Co-operation and Partnership Scheme, HLF, Research Libraries Support Programme, The Pilgrim Trust, JISC.

ECA Library would like to see the continued development of representation of Scotland/Edinburgh-based artists in the Collection and greater representation of artists’ book practitioners among the ECA student body, including recent graduates. It is believed that the Collection should serve as a source of inspiration for current students and a source of display to enliven the ECA Library as a creative and innovative learning zone. A diverse variety of formats should continue to be purchased, such as hand-made, sculptural, etc., to promote the rich potential of the medium.
9.10.7 Specific Recommendations

It is recommended that this Collection continues to be supported in the strong vein that has led to the development of such an impressive resource in a relatively short period of time.

Issues relating to the amount of the overall ECA Library acquisitions budget allocated to the development of this Collection need to be clarified.

9.11 College Collection

Unlike the other ECA Collections, the College Collection is not a teaching Collection, serving as a decorative rather than an educational resource. Although the College Collection is historically a distinctly demarcated Collection within ECA, for the purposes of this Review, paintings and silverware which formally fall within this delineation have been reviewed as part of the Drawing & Painting and Jewellery & Silversmithing Collections respectively. Furniture and other ornamental objects belonging to the College Collection were not assessed during the Review period, but were evaluated by Sotheby's for insurance purposes in 1991.

9.11.1 The Collection

Total number of items:

By tradition, this Collection is curated by the ECA Principal. It is divided into two parts: paintings and objects. Items incorporated within this evaluation included:

I. A George III mahogany draughtsman’s table
II. A George II ebonized bracket clock
III. A 19th century French mantel clock
IV. An 18th century Scottish mahogany longcase clock
V. 7 ceramic pieces
VI. 125 paintings

9.11.2 Context

The current status of this designation as a distinct collection is unclear. Many of the paintings listed had been stored in the ECA Archive basement among the collection of works that was transferred to the Library Annexe. The collection of RSA life drawings is also included in the evaluation. Of the three clocks listed, only the longcase clock is on display in the in the Boardroom. It is also unclear how the ceramic works evaluated relate to the Ceramics Collection stored in a cupboard in the Drawing and Painting Department.

Ongoing renovation work to this part of ECA during the course of this Review necessitated the temporary relocation of many of these pieces and the Principal will decide whether to restore the pieces to their original location upon completion of these works.
9.11.3 Curatorial Assessment
The College Collection was not assessed by an external curator during the Review period.

9.11.4 Significance
The significance attached to the College Collection pertains primarily to the internal history of the institution.

9.11.5 Collections Use
The College Collection serves a primarily decorative purpose and is used to enhance the Board Room environment. Items not on display are kept in storage.

9.11.6 Collections Potential
It is unclear whether there is potential to put the Collection to uses other than the decorative one it currently serves.

9.11.7 Specific Recommendations
The 125 paintings listed to be managed as part of the ECA Art Collection.

The 7 ceramics pieces to be curated with the ECA Ceramics Collection.
Edinburgh College of Art Heritage Collections Review: Appendix 1

Proposed Collections Structure

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A – Accredited Collection
KSC - Knowledge Strategy Committee
UCAC – University Collections Advisory Committee
VP IS – Vice Principal Information Services

FAC – Fine Art Collections
LHSA – Lothian Health Services Archive
PSMHC – Polish School of Medicine Historical Collection
SSSA – School of Scottish Studies Archive
Edinburgh University Special Collections

Edinburgh College of Art

General Conservation Survey
of the ECA Heritage Collections

Will Murray ACR
Artefacts and Preventive Conservator
The Scottish Conservation Studio LLP

September 2012
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1.0 Summary and Recommendations

ECA holds a substantial and significant number of artworks and associated material in its heritage collections.

The collections are organised by department and have varying histories of documentation, care and use.

The merger of ECA with Edinburgh University has brought opportunities and resources to improve collection management and care.

It is recommended that:

- Policies be developed to state the aims of ECA with regard to its heritage collections and determine how these aims are to be achieved;
- Plans be developed to ensure that actions are undertaken to meet policy objectives in a timely manner with adequate resources;
- Curatorial responsibility for individual areas of the collection are made clear, and structures and means for reporting upwards to senior management are developed;
- Staff are provided with training regarding the best methods of accessing and using the collections with minimal effects on preservation;
- Documentation projects are undertaken to ensure that the status of collections items is clear and access to information is as good as possible;
- Security of the collections is reviewed with the aim of ensuring that the collections are kept as secure as possible while still allowing their use for teaching and other approved activities;
- Appropriate facilities are provided for storage and display of the ECA heritage collections, whether within departments, across the ECA and University, or in association with other institutions and bodies;
  - Stores should be provided that are large enough for collections; provide a suitable environment, have appropriate storage furniture, and include suitable access facilities such as lighting, inspection tables, space for packing materials, etc.
  - Display facilities should be provided that meet the needs of collection items from a security and conservation point of view, with the proviso that continued access for teaching and other uses continues as far as possible.
- Suitable methods of auditing collections are developed to ensure they are not under threat; this might include environmental and pest monitoring in stores, measurement of light levels on display, and checking and recording conditions at a proposed display site before a painting or other collection item is installed there.
- Further collection management and conservation advice is obtained as required from expert bodies and specialist conservators as part of a planned programme of improvements.

2.0 Brief

Edinburgh College of Art (ECA) merged with Edinburgh University on the 1st August 2011. ECA now forms part of the University's School of Arts, Culture and Environment. As a result of the merger, the ECA collections of artworks and other heritage items now fall under the remit of the University' Collections.

In July 2012, as part of the initial stages of a planned programme of improvements to collections management and collections care, The Scottish Conservation Studio was commissioned to provide:
• A general conservation survey of the facilities in which ECA collections are housed, with advice on collections management issues and the preventive conservation needs of collections;
• A specialist conservation survey of the textile collection;
• A specialist conservation survey of the paintings collection;
• A specialist conservation survey of the works of art on paper;
• A specialist conservation survey of the artefacts collection.

After due consideration and discussion following site visits, the artefacts survey was deleted, and advice on conservation and collection care for the small number of items in the artefacts collection will be provided within this general conservation survey.

Other major collection groupings, namely Archives, Rare Books and Photography, were excluded from the surveys as their needs are being considered by specialists from the University Special Collections department. In the future, where relevant, those collections could also be assessed by conservators who can report on their condition and conservation needs.

The ECA Cast Collection has already been the focus of a major curatorial and conservation project.

This general conservation survey covers the following collections:

• Silversmithing
• Film
• Animation
• Textiles
• Paintings
• Works of Art on Paper
• Artefacts including ceramics, glass and sculpture (excluding the ECA Cast Collection)

In the cases of Film and Animation, these more detailed conservation needs of these collections fall outwith the expertise of the Scottish Conservation Studio and it was agreed that specialist collection care advice would be requested from the Scottish Film Archive.

3.0 Introduction

3.1 Foundation of the ECA

Edinburgh College of Art (ECA) was founded in 1907 and was fully operational on its site at Lauriston Place in Edinburgh by 1911. It took over the training of students in various aspects of the arts, architecture, design and manufactures from a number of different institutions in the city of Edinburgh, including the Academy of Arts of the Board of Trustees of Fisheries, Manufactures and Improvements, the School of Art at the Watt Academy, the School of Applied Arts and the Royal Scottish Academy.

Since its foundation ECA has had a reputation as a leading UK art college. Not surprisingly, such an important cultural institution has with the passage of time accumulated heritage collections, mainly consisting of artworks.

3.2 Origins of the collections
The ECA collections derive from a great variety of sources and periods. For instance:

- the ECA cast collection (much of which was originally obtained for the Trustee’s Academy in the early 18th century) which the ECA building was designed to contain and exhibit was transferred from the Royal Scottish Academy teaching collections to ECA in 1911;
- the Paisley Pattern Collection of the Trustee’s Academy, which derives from the state’s support of the paisley shawl industry established in Edinburgh from the mid-18th to the mid-19th centuries, was rediscovered in ECA’s archives in the 1960s;
- many of the items in the textile collection derive from the Needlework Development Scheme, a national training scheme which started in 1934 and closed in 1961 with the dispersal of the collection to art colleges and museums;
- donations to ECA, such as the Ballet Russe costume and other items donated by Richard Buckle in 1953; and
- the ECA Study Collection which was founded in 2007 as part of an artists’ residency scheme and contains the various works produced by the artists during their stay in Edinburgh.

However, the bulk of the collections derives from the practice of retaining items produced by art students as part of their training and education at ECA. This practice was common in many ECA departments in the past and considered normal by the staff and students. In recent years retention has fallen away sharply as students have a greater expectation of selling their work to the public via exhibitions, and now tend to look for some return if ECA wishes to acquire an artwork.

Exceptions to this change include some areas such as print-making where multiple copies are routinely produced and some are easily retained; competitions, such as the Catriona White Prize for drawing and painting (established in 1980), where it is agreed in advance that ECA will retain one of the winner’s artworks; and artworks in digital media, where retention of copies is both a simple matter and seen as a standard practice for departments as the archive provides evidence of past student work and a significant resource for teaching purposes.

### 3.3 Management of the collections

Management of the ECA collections in the past has often been on an ad-hoc basis with relatively little oversight, planning or financial resources considering their size and value. However the collections have been held in high esteem in many quarters, and the growth and survival of many parts of the collection has no doubt been based on the work of many dedicated members of staff, whether administrative, teaching or technical. Space and technical resources have been provided to allow the safe housing and storage of collections, though this could vary from one department to another and one period of time to another. The establishment of loans schemes (not currently in operation) helped to ensure that artworks were seen and appreciated both inside ECA and beyond its walls.

Unfortunately, the most recent years leading up to the merger with Edinburgh University have seen immense pressures on space at ECA with the result that collections have been pushed to the sidelines in terms of management input, resources and physical storage and display facilities.

The merger with Edinburgh University has brought new interest in the collections and some increased resources for background research, documentation and collections management. The appointment of Honorary Curators to take formal responsibility for the collections of their respective departments has been an important step forwards. The Honorary Curators group should report to a senior management committee of the University.
As stated in "**ECA Collections Survey: Summary interim report for the UoE and ECA Heritage Collections Committee**", June 2011:

- "the opportunity for inventory, conservation and proper collections management, long desired by ECA, has arisen as a result of the merger of the two institutions."

The ECA Cast Collection project, which was funded by the Heritage Lottery Fund and other bodies, has shown that it is possible to obtain additional external resources and undertake a major curatorial, conservation and access project without disrupting the life of the College to any great extent.
4.0 Aim of the Survey

The aim of this General Conservation Survey is to provide general conservation advice for the improvement of management and care of collections at ECA. The General Conservation Survey focuses on the facilities available to collections and the broad strategies required to improve the management and care of the collections.

The Specialist Surveys of Textiles, Paintings and Paper follow up with more specific advice about care of collections and the way forward for those particular groups, and the surveys form a suite which can be usefully read together where this is relevant.

5.0 Methodology

The methodology for all the surveys is based on site visits by accredited conservators who had direct access to collections in their storage and display areas. The physical examination of collections was combined with discussions with ECA and University staff regarding various issues concerning the management and care of collections, and the ambitions for their future use.

Each conservator made one or two site visits to ECA and in some cases the Library Annex at The Gyle, and then spent the remainder of their allotted time writing a report on their findings. Dr David Feeney, Art Review Manager (ECA Heritage Collections Project) assisted all the surveys by providing access to collection facilities and members of ECA’s staff.

Due to the size of the collections, their scattered nature and the time taken to arrange access, it has not been possible to view every item or even every group of items in the time available. Indeed it is not deemed necessary to view and assess all collection items at this stage, but it is understood that further conservation surveys, with more assessments of individual items, may be commissioned as the project develops and the collections become better documented and more accessible, and priorities for conservation actions of various sorts are determined.

The Paintings Survey included eight assessments of individual paintings on the Condition Assessment Tool (CAT). This is a MS ACCESS database application designed to assess museum and heritage items in a standardised way, with database reports including collection condition assessments, preventive conservation actions, and treatment proposals with costs of conservation. The surveyors of Paper and Textiles did not carry out any CAT surveys, either due to lack of time or because there was no clear strategy for undertaking assessments in the time available.

There is the option to undertake more assessments of conservation condition of collection items in the future. This may use the CAT, or a more broadly available method of data storage such as a spreadsheet, or a conservation module on ECA’s or the University’s collection management system (CMS), if one is available and its use is appropriate. It is important that the format for any set of assessments undertaken in the future complements, and is compatible with, the University’s information systems, so that the data remains accessible for a reasonable period of time.

The database reports from the CAT assessments are attached to the Paintings survey as an appendix.
6.0 Findings

6.1 General Collections Management - Strategic Issues

The ECA collections are currently divided by department, as follows:

- Principal's Office (the College Collection of fine art, and the ECA Study Collection derived from the artist-in-residence scheme)
- Archives (3 photographic archives holding substantial numbers of images in traditional photographic media and digital media)
- Library (rare books, artists' books, volumes of maps, textile sample books, the Amy Hardie cine film donation, digital media)
- Cast Collection (historic plaster casts)
- School of Art:
  - Drawings, paintings, prints, ceramics, books, digital media and the Props Wardrobe which contains some significant items eg theatrical costumes
  - Sculpture
- School of Design:
  - Silversmithing (works in silver, designs on paper, design boards)
  - Film & TV (works by students and staff, mainly digital media)
  - Animation (student works, mainly digital media)
- Textile Design Collection (costume and textiles from the Needlework Development Scheme, historic paisley patterns, Ballet Russe costume donation)
- Architecture and Landscape Architecture (small collection)
- Centre for Continuing Studies (small collection including some fine art, some retained students' work, and some donations)
- Items not related to any department, eg the stained glass panel dating to 1911 which is displayed at the main entrance to the ECA building.

It is noted that some departments that might be expected to have collections, such as Glass, are not listed. It may be that there are other collections within ECA which are not yet listed. The recent reorganisation of ECA following the merger with the University may have brought in new departments which will have collections, or which may start to build collections. However this survey focuses on the historic ECA departments and their collections as currently recognised.

The ECA departmental collections are looked after by curators and honorary curators, but the upward reporting structures to senior management are not clear and should be formalised in written policy. Staff in University Collections assist and advise with regard to collection management and care.

ECA is not a museum, nor are its collections strictly speaking museum collections, but they are sufficiently important that recognised museum standards could and perhaps should be looked to when considering how ECA and the University can meet their responsibilities.

There is great demand on space within the ECA buildings on Lauriston Place and this is one of the main stresses affecting collection management. Given that the principal aim of ECA is to teach art to its students, this activity generally takes priority over all others. However it is a recognised responsibility of any institution, especially one in receipt of public funds, to provide appropriate care for any heritage collections that it owns.
The large number of departments holding collections, the widely varying nature of the collections, the pressure on space, and the general lack of well-organised facilities and modern systems dedicated to the management of the collections combine to create considerable challenges to any attempt to bring the situation of the ECA collections up to museum or other recognised collection management standards.

The main management issues at this stage would appear to be higher level ones involving the grand **Aims** of ECA/UoE in owning, maintaining and making accessible the collections; the **Policies** that would state how the aims are to be met in general terms, with reference to measurable standards; and the **Plans** that would allow the policies to be put into practice with sufficient resources to meet the agreed standards within agreed time periods.

The current departmental structure of the ECA collections has both strengths and weaknesses. The strengths are that the collections are looked after within departments by experts in the relevant area of art and design who make use of them as a teaching resource. Departmental staff know to a great extent what they have and where it is kept, and will “keep an eye on things.”

The weaknesses are that as staff come and go, and as departments change their nature or physical location or merge or even close completely, collections can be neglected because responsibilities are not passed on and there is little or no formal written policy for successors. Collection management and care in such cases becomes almost a hobby activity, and in some cases well-meaning actions could lead to major management and conservation problems at a later date.

Whether the current departmental structure should continue is likely to be a subject of debate. However from a collection management and care point of view it is clear that the ECA departments would benefit from additional support if they are to continue with their responsibilities and meet them effectively.

**Future changes to management arrangements could include:**

- Development and dissemination of written statements of aims, policies and plans so that there is a clear set of goals for all involved the management, care and use of the ECA collections;
- Development of a reporting structure which ensures senior management of the University is aware of issues and problems so that resources can be brought to bear;
- Appointment of specialist collections staff and/or advisers to document, manage, make accessible and help care for the ECA collections, with the involvement and advice of the Honorary Curators;
- Rearrangement of some collections and/or reassignment of some items to allow improvements to collection care where this is deemed efficient, appropriate and helpful: for instance it has already been suggested that a textile sample book might be reassigned to textile collections as opposed to being kept with library collections;
- Acceptance of the need for appropriate storage spaces and study facilities for collections, whether these are on the ECA site or elsewhere such as the Library Annex;
- Provision of appropriate and secure display and storage furniture and methods within departments: for instance, if it is deemed best to keep silversmithing designs on paper within the silversmithing department where they will be most accessible, appropriate storage should be provided there;
- Provision of appropriate and secure display furniture at display locations, such as corridors, admin offices, and public areas of the ECA and University where no person takes particular responsibility for security and care of collections: for instance, the sculptures currently kept
on top of filing cabinets and on windowsills in the ECA admin offices could be displayed in a secure display case in that room.

Any proposals for changes to the current management arrangements, such as development of more centralised storage facilities for collections, should be undertaken with great care and detailed planning, as otherwise collections may be put at risk, or at more risk than they currently are.

6.2 Documentation

It is understood that Edinburgh University now has access to a Collection Management System (CMS). A CMS is a database specifically designed for the recording of data regarding all aspects of collection management and care. Such modern CMSs are crucial to making collections more accessible in today's world where online access to information is often considered to be the first essential step of any enquiry. CMS collections data, or sections of it, can be put online either over an intranet such as the University’s, or over the internet for all to see.

The entry of each collection onto a CMS with a photographic image, a description and a number of searchable keywords will allow the ECA collections to be used more effectively as a resource for teaching, research and exhibition.

Some university collections already do this as a matter of course, notably the Hunterian Museum at Glasgow University:

http://www.gla.ac.uk/hunterian/collections/searchthecollection/

The CMSs have not been reviewed for this report as their use (other than for management of conservation information) is not strictly speaking a matter for a conservation consultant’s advice. However, it is a truism that it is impossible to conserve a collection if you don’t know what is in it, and so it is generally recognised that documentation activities should always take precedence over conservation activities.

Currently, the ECA collections are poorly documented. There are many lists of items that have been made over the years, but their profusion may only add to the documentation problem rather than easing it. Some precious and significant items are carefully documented, but it would seem that many individual items such as prints have never been documented, and have been managed in a practical and effective way as a group rather than a collection of items.

Recent efforts to review documentation information, access old documentation databases and put together new hand-lists is highly commended, and this work should continue. But it is only the start of a documentation project which will lay they essential groundwork for future collection management and access activities.

It is strongly recommended that documentation activities be given priority over remedial conservation at this stage. The documentation backlog is large, and while it is being reduced plans can be laid for the next stages, i.e. improvements to collection management and care. Though if required, very significant items with conservation emergencies could be stabilised while they await documentation.

There is another important point that should be considered when developing policy and practice with regard to documentation, accessioning and the collecting policy. The ECA collection is in general
a teaching collection, and while its use for teaching is not what it was, there is the potential to
develop that once again. But teaching collections by their very nature cannot be treated as precisely
as museum collections, as the more or less intensive use for teaching may lead to damage and loss
over time. This may be ethically acceptable provided it is part of the stated aims and policy of ECA.

However, even if the bulk of the collections are considered to be a teaching collection, there will be a
small but significant element, the crème de la crème, for which casual access and handling would
probably be deemed unwise. Some of these items might be of great significance to the history of
ECA, or of recognised significance beyond ECA. Others might have considerable financial value and be
considered a target for theft. And some items might be considered worthy of an increased level of
protection because they are so fragile they cannot be handled for teaching purposes without leading
to severe damage and loss in a short time.

It is therefore recommended that a 2-level categorisation be considered when documenting items in
the ECA collections. Grade 1 might be the highest level, retained for a smaller number of very
significant, valuable or fragile items. Grade 2 might be the more general level for the teaching
collections where items are documented and cared for, but not to the point where access for
teaching purposes is inhibited.

A third level might be considered for those items which are considered part of the collections, but
with little or no relevance to ECA’s collecting policies, and where disposal (again according to policy)
might be considered.

Finally, with regard to formal collections documentation processes, it is advised that only those items
with some evidence that they are part of the ECA collections be accessioned. It is easy to accession
an item onto a Collections Management System, but often difficult to remove it from the lists, and as
a result resources can be wasted looking after items of no importance at all. Items that do not belong
to ECA should not be accessioned as this will cause problems when the owners ask for their return.

6.3 Security

Security, like Documentation, is not strictly speaking a matter for conservation advice. However it is
clear that there are considerable issues with collection security at ECA. Not all collection items
require equal security measures but the variable conditions found at the present time mean that
collections are at risk from accidental damage, vandalism and theft.

ECA collection review papers note that many artworks are missing and cannot be found. In some
cases they will have simply been mislaid, while others might have been accidentally discarded, but
regrettably some may have been stolen. Some items may still be out on loan but the records have
been mislaid or lost; a proportion of these will eventually be returned to ECA. The loss of collection
items, for whatever reason, is keenly felt; improved documentation and security should aim to
reduce such losses to an absolute minimum in the future.

Security issues include:

- Lack of documentation, recording and secure marking of items, as these are the key needs
  for effective collection management, and core proofs of ownership in case of dispute;
- The public nature of the ECA building which means that anyone can walk around
  unchallenged in many areas, though some areas are more secure, with a few being very
  secure;
- Display of collection items, whether valuable or not, in places where they could easily be the victims of theft;
- Control of keys giving access to stored collections: in some areas this is good and under personal supervision of key-holders; in others there is likely to be less control of access to locked stores and cupboards.

It is recommended that as part of the Review of ECA collections, a security adviser be brought in to advise on the security of at least the more significant and valuable items in the collection.

6.4 Preventive Conservation

General advice on storage and display, environmental monitoring and management, handling and transport.

In collection management, documentation should normally take priority over conservation, and in the same way, preventive conservation should normally take priority over remedial conservation.

Preventive conservation is that aspect of collection care which focuses on the preservation needs of groups within the collection, rather than the conservation needs of individual items.

It is generally agreed that providing appropriate conditions for the long-term preservation of hundreds or thousands of collection items together is more efficient and effective than using the same resources to conserve a few individual items to display standard while neglecting the remainder.

Addressing preventive conservation needs allows those responsible for heritage management to stabilise groups of collection items as far as possible in their current state, and allows them to address individual conservation requirements in a planned and prioritised approach, according to resources.

The approach to preventive conservation varies from one type of object to another, and is generally based on the chemical and physical structure of the items making up the group. Thus for example a typical painting might be made up of (in some circumstances) canvas textile; wooden stretcher; metal nails or pins holding the structural elements together; and layers of paint made from linseed oil and pigments both inorganic and organic. In some cases a frame or other protective construction, and attachments such as labels of sale rooms or past owners may be associated with the painting, with these having more or less significance depending on various factors.

The different elements of an item such as a painting are vulnerable to various environmental factors such as temperature, humidity, light, mould and insects as well as more direct damage from handling and use. Influences on current condition and therefore preventive conservation needs may include use of the item during its working life (if it had one), any decay or deterioration since manufacture, and previous repairs, refurbishment, restoration and/or conservation treatment. The subtle and gross differences between items and types of items determine their preventive conservation needs if the aim is to preserve them for the foreseeable future.

On a practical level, the preventive conservation approaches that can be applied to collections depends on the use of the collection, the preservation needs and the resources that can be applied. Many organic items might be best preserved by keeping them under nitrogen in a deep freeze, as the main causes of deterioration of organic materials are oxygen and the temperatures experienced in normal room conditions. Sometimes special measures have indeed been put in place for highly
significant collections such as the royal mummies of Egypt in the Cairo Museum where they are displayed in nitrogen-filled hermetically-sealed cases.

But this approach is not appropriate for collections that need to be reasonably accessible for their cultural value to be appreciated, or when as in ECA’s case the use of the collection for teaching purposes is considered to be the key reason for its retention. Thus collection management generally aims to balance access with conservation, accepting that access to and use of a collection will cause some deterioration, provided this is at an acceptable and managed rate.

The ECA collections covered by this survey are principally paintings, works of art on paper, metal items including sculpture and works in silver, textiles, and digital artworks such as film and animation. These groups have their particular needs if they are to be preserved and made accessible, and advice regarding the needs of particular collections are to be found in sections of this report and in the specialist surveys of Paintings, Paper and Textiles.

Some general principals of preventive conservation are discussed next as these apply to all collections.

### 6.5 Storage and Display

The conditions in which collections are kept will affect their preservation. Ideally, the places where collection items are stored and displayed should be appropriate to the conservation needs of the particular collection, based on the physical and chemical makeup of the items.

**Storage**

Many collections spend much of their time in storage, so provision of good or at least adequate storage conditions is very important. The general approach is that a collection store should be clean, dry and pest-free, and used for collection storage only. It should be secure, with control of keys and access, and appropriate recording of object movement. Ideally a particular person should be the guardian of the store as they will have the duty and responsibility of ensuring good practice is followed, and preventing others in the organisation from using the store as a dumping ground.

The position of a store within a building should ideally naturally provide stable environmental conditions and therefore the use of peripheral spaces such as attics and basements is often problematic, due to recognised risks such as roof leaks, poor insulation, high levels of damp, lack of access for cleaning activities and moving collection items, and so forth.

Building services such as plumbing, heating and drainage can be an issue in stores as leaks from pipes present a risk to collections. Potential storage spaces can be assessed for risks and some protective or preventive measures put into place as resources allow.

There should be some environmental control in stores to prevent conditions dropping to freezing conditions in the winter; but summer cooling is not normally considered necessary in the UK. However ideally stores should not be heated for people comfort on a 9-5 basis, as most collections will benefit from cool conditions that reduce the rate of chemical decay, provided a steady relative humidity in the appropriate range is also achieved.

In general a steady relative humidity is to be preferred over a steady temperature, especially where organic items such as paintings, paper and textiles are concerned. Some collections such as
photography and film benefit from very cool and dry conditions and some heritage organisations design special stores to provide the environments that will help preserve particular collections.

Natural light is generally considered to be unnecessary in a store as visible light and UV can be highly damaging to organic items; windows can also admit heat from sunlight leading to solar gain which results in rapid swings in temperature and humidity. Artificial light is of course a great benefit when handling, moving and studying collections in store, so good lighting should be provided if possible.

Within the store, collections will benefit from appropriately designed storage furniture. Objects should be stored off the floor to prevent flood damage. Furniture should meet the needs of collections in terms of providing appropriate support, enclosure and access. Packing materials should be of conservation grade where required. Items should not be stored in corridors and aisles as this will impede access to collections and inhibit essential activities such as regular planned cleaning.

Stores should be regularly checked for issues and problems. Environmental monitoring for temperature and RH is considered to be good practice, with records kept and review reports produced at least once a year. Pest monitoring should be carried out with sticky traps in stores where items made of organic materials could be at risk from attack by moths, beetles and other insects.

Display
Many of the issues raised with regard to storage also apply to display. Display areas should be assessed for issues and the possible effects on collection items. Potential issues include security, prevention of accidental damage, environmental factors such as radiators and sunlight through windows, etc. Depending on the approach to display it may not be possible to monitor all aspects of the environment in every display space, but some monitoring should be carried out where it is suspected that there may be problems affecting collections.

The most significant, valuable and vulnerable items could be displayed in purpose-built display cases. These increase security and, if well-designed, provide a protective environment to collection items. However good quality display cases are expensive and there can sometimes be aesthetic issues with their use in certain circumstances where open display, despite the risks, is preferred.

6.6 Handling and Moving

Handling and moving collection items often presents the greatest risks of damage. Items are usually relatively safe in store and on display, provided reasonable standards are being met. Handling can cause damage when the needs of the object are not well understood, or where existing issues such as soiling are not taken into account, leading to dirt becoming ingrained whereas before it was merely on the surface.

Moving, especially from one building to another, presents risks of accidental damage, soiling, exposure to weather, etc, and should be carried out only for good reason with adequate protection for the items concerned. The provision of protective packaging is generally recommended. If vehicles are in use, they should be appropriate to the job being undertaken; for instance, if paintings are being moved, the vehicle should be large enough to take them comfortably and there should be some means of securing items safely in case of an accident or emergency.

Staff responsible for handling, moving, storing and displaying ECA collections should have received training from art handlers and/or conservators to ensure that their knowledge of handling and packing techniques and methods of moving is up to date and of the standard required.
6.7 Reporting of Issues and Problems

It is often the case in larger institutions that those members of staff involved in direct management of collections are aware of issues affecting conservation and preservation, but they have no means of formally reporting their concerns to senior management.

It is recommended that a system be established to allow members of staff such as technicians and admin staff to report problems so that Honorary Curators can be made aware of issues and the fact that they have been raised.

This system will complement the recommendation, already made, that a similar management structure be developed to allow the Honorary Curators to report their concerns to senior management in the University.

Figure 1: A somewhat under-used room, once the Props Store, and still used for collections storage, that might be a candidate to become the ECA Collections Store
7.0 Collections by Department

7.1 Silversmithing

A small number of items made of silver and precious metal are kept in the silver safe. Security is good with a limited number of keyholders, though security issues should be reviewed by an external adviser in due course. The room is in a building made of reinforced concrete. Doors are secure and there are no windows.

The room environment was spot-checked and found to be 50%RH at 23°C, which falls into the appropriate range for the preservation of mixed collections, being 40-60%RH, 15-25°C, with slow seasonal changes allowed.

Some of the silver items are artworks or jewellery, and not all are complete, being works in progress. Some of the other silver items are seen as a handling collection. Both groups are used for teaching purposes when required.

All silver items are listed, but they are not individually marked. The collection status and documentation of the silver items should be reviewed in due course according to policies adopted by ECA.

The silver items are stored in acid-free tissue and are handled with gloves. They are cleaned very occasionally when they become tarnished. There are no conservation issues with this collection as it is well cared for. If it is wished to increase the level of protection against tarnish, the items could be stored in bags made of Pacific Silver Cloth, a tarnish-inhibiting cloth available from Preservation Equipment Ltd.

There is also a considerable collection of designs and presentation boards for jewellery and silverware. Most of these are on paper, sketchbooks and boards and are the work of students and staff. The designs are used for teaching purposes and also record some of the creative output of the department over the years. The collection group numbers about 700 items (see the ECA Paper Conservation Survey for more details).

The status of the silver designs collection should be considered according to ECA’s collecting policy, and if it is determined that they form part of the collection, they should be accessioned and documented to the standard required.

The storage conditions for the silver designs collection was not reviewed for these surveys. It is recommended that in due course the conditions in which the collections are kept are reviewed by a paper conservator. In general, the silver designs should be stored according to their size, structure and conservation needs, with suitable storage furniture and packing materials that allow them to be simply and safely accessed when required.

7.2 Film & TV

The Film & TV department (here generally referred to as "Film") forms part of the School of Design at ECA. The Film department was visited for this survey and the conservation needs of the collection were discussed with Professor Noe Mendelle.
The Film department holds two principal collection groups:

Major Commissions: such as "STONE": a multidisciplinary and international project, funded by the Arts and Humanities Research Council, based on the art of sculpture which includes sculptures, films, photographs, essays, interviews, archive materials and even tools. The Film department holds the films made as part of the project in a variety of formats, mostly digital, including Digital Video Tape, DVDs and hard drives. It is not clear whether the other elements of the project have been treated as collections and if so, where they are and how they are being looked after. The STONE project is best explored via the website: http://www.stoneproject.org/

Student Work: A number of DVDs, taking up about 1 metre of shelving, which represent the output of the students of the Film department in recent years.

The Film Department also cares for the archive of the Scottish Documentary Institute (SDI), an organisation founded by Professor Noe Mendelle of ECA, and which is housed within ECA but is not part of it. The SDI archive is stored on ECA premises, and many of the productions are available in the ECA Library. The SDI archive was not viewed as part of this survey and the advice in this report does not apply to it.

Other departments of ECA have film collections. For instance the ECA Library holds the Amy Hardie donation of cine film, which was not examined for this survey. Such material may be more sensibly allocated to Film as it might be expected that the Library cannot easily enable access to cine films. It should also be noted that other departments such as Drawing and Painting include various digital media in their output and some of the preservation and conservation concerns that are discussed with regard to Film will also attach to the digital artworks and media produced by other ECA departments.

Most of the Film collection is on digital media but there are likely to be associated materials, possibly including archive material from productions, storyboards, photographic stills, and older media such
cine film, analogue videotape, etc, which if still present could be considered part of the Film collection.

The conservation and preservation aspects of the digital media in the Film collection do not fall within the expertise of The Scottish Conservation Studio and it was advised that ECA/UoE should consult with Scottish Film Archive and obtain advice about best practice for conservation, digital legacy and migration issues.

The principal concerns of digital preservation have been widely discussed elsewhere and will not be explored in detail here, but in general they may include:

- loss and corruption of digital data due to passage of time, innate issues with memory storage systems and read/write errors;
- loss of the ability to read digital data due to obsolescence of media and associated playback technologies; and
- degradation of the physical media - eg the floppy disc, tape, CD, DVD, flash memory, hard drive etc - due to the normal chemical decay of the constituent materials such as metals and plastics in response to the environment.

From a simple physical point of view, the Film collection as described above is adequately stored in its current circumstances until advice from SFA can be received and acted upon. The digital media is stored on shelves in an office in the ECA Film department. The office is of standard construction in a modern reinforced-concrete building, and has an east-facing window which will receive the morning sun. The temperature and humidity were spot-checked on the day of the survey and found to be 55%RH at 23C, which falls within the recommended levels for mixed collections. The possibility of moving the collection to a central storage facility devoted only to ECA collections was discussed and would be welcomed by Professor Mendelle, provided appropriate security and environmental conditions, etc, are met.

The collection is currently looked after by an expert member of staff with a great interest in the collection. It is highly accessible for teaching purposes within ECA. Improvements to storage, if deemed appropriate, should await the development of a secure collection store at ECA, as discussed elsewhere in this report.

However, for the purpose of showcasing the ECA Film department's output, storing DVDs in boxes or on a shelf is relatively ineffective. This accessibility issue is not strictly speaking a conservation matter, but there is clearly a need within the department to show off its output, partly to maintain its status in the field, but also to attract interest from potential students, artists, producers and others who might somehow collaborate in the work of the department. A brief search of the internet for this survey indicated that it was not easy to find examples of student productions from the ECA Film & TV department.

The significant preservation issues to consider are likely to include:

- what is in the Film & TV collection (implying development of policy to ensure that both final works and significant associated materials are preserved);
- means and methods of documentation;
- accessibility by users, both to documentation and the works themselves;
- security of the physical methods of storage;
- environmental conditions for preservation of digital media;
- preservation of legacy media and materials as they age;
• preservation of the digital artworks over time by migration to new media.

It is expected that the advice from Scottish Film Archive will cover many of these points, or will indicate further resources in digital preservation where advice and assistance may be obtained.

It is likely that ECA/UoE will need to develop policies on digital preservation of artworks, if this has not already been considered and/or undertaken.

7.3 Animation

The Animation department is also part of the School of Design at ECA. Unfortunately no members of staff were available to discuss the department’s heritage collection on the day of the survey. Once again, it was agreed that Scottish Film Archive would be better placed to provide collection management, collection care and conservation advice.

The department’s collection is kept in the Animation technician’s office. It consists of a substantial collection of DVDs and videotapes that take up several meters of shelving in the technician’s glass-walled office within the main Animation studio. The office is locked when staff are not present.

No further details of this collection are available for this survey. Many of the preservation and long-term access issues that affect the Film collection will also affect the Animation collection. The provision of advice from the Scottish Screen Archive has been agreed and is awaited.
7.4 Sculpture

The sculpture collection is relatively small, numbering under 100 items. It is scattered across ECA’s premises, with many items on display or at least not kept in secure storage. It is understood that the sculpture collection is well-documented but there was no opportunity for discussion of conservation issues for this report. Some of the sculptures such as that by Eduardo Paolozzi have considerable significance and value.

It is likely that the Sculpture collection would benefit from a more detailed review of collection care in due course. It is probable that a secure store should be provided for items not on display. It is recommended that consideration be given to the provision of secure display cases for the display of the more portable sculptures such as those currently kept in the ECA Admin offices.
7.5 Ceramics

There is a small collection of ceramics kept in a press cupboard in the Department of Drawing and Painting. The contents of the cupboard appears to be a mixture of props, classic ceramic productions of various kinds, and some items which are definitely artworks or have some significance due to their association with particular persons or places. It is understood that the collection is well-documented but the fact that all these items are stored together indicates that there is not sufficient separation
between the formal heritage collection and other ceramics which are purely utilitarian and disposable.

The press cupboard is not a suitable place to store ceramics. The top shelf is too high for convenient access, and all the shelves are crammed with stacked ceramics so that safe access and handling is not possible. Shards of ceramic and damaged items attest to the difficulties experienced by the ceramics collection as staff and students make use of it.

As with sculpture, the ceramics collection should be more closely reviewed for conservation management and care issues. Documentation should be reviewed to see what is in the collection and what is merely props. Collection items should be marked to distinguish them. The ceramic collection should be stored in an area devoted to collections only. Sufficient room should be provided on
accessible shelves so that items are not placed at risk when accessed. In general, items should not be stacked unless their design allows this safely, such as plates and saucers, and even then they should be interleaved with packing materials to prevent scratching and abrasion of decorative surfaces.

If conservation treatment of ceramics is required in due course, after the preventive conservation needs have been met, the advice of an expert ceramics conservator should be obtained.

7.6 Works of Art of Paper

The School of Art has significant collections of prints, drawings and paintings on paper which here are treated together as works of art on paper. The collections contain thousands of items. Their conservation and preservation needs are assessed in the specialist Conservation Survey on Works of Art on Paper by Helen Creasy ACR. Please refer to that report for detailed considerations and recommendations.

The works of art on paper are stored mainly in plan chests in various storerooms at the ECA. Some framed works are stored in a frame store near the Technician’s workroom, while others are kept in a multi-use store up a flight of stairs. The store rooms meet environmental requirements for the storage of paper in terms of temperature and RH, spot checks indicating around 50%RH and 22C at the time of the survey. Some works in the collection are stored very securely, but many others do not appear to be particularly secure.

There have been attempts to document the collection in the past but these have in many cases not been maintained or have been disrupted by subsequent collection use activities. As a result the primary need of the paper collection is a documentation project which will determine the holdings of ECA as far as this collection group is concerned. If combined with marking of items, indication of location, and photographic recording on a Collection Management System, the knowledge of and access to the collection will be greatly increased.

Figure 6: Narrow landing used to store framed pictures
The works of art on paper are stored in plan chests but are often far too deeply stacked, with difficult access and damage to works whenever they are searched through for particular items. More storage space will be required for unframed works in plan chests, as recommended in the Paper Conservation Survey. Some special storage systems may be needed for particular media eg charcoal and pastel to prevent damage.

Where there are small groups of items that do not fit into the more common storage systems, efforts should be made to meet their needs; for instance, tubes can be provided to store large rolled works on paper. There are some frame racks for framed works but these could be improved as recommended in the Paper Conservation Survey report.

Many works on paper are poorly mounted and framed, and use of masking tape, a notoriously unstable material, is common throughout the collection. Consideration should be given to means of improving the methods of mounting and framing, both within the current collection and to help ensure that newly collected works arrive without carrying too many conservation issues. The teaching of best practice to students by a paper conservator may help to raise standards in the future.

There are other types of items associated with the works of art on paper, such as artists’ books, works on digital media, etc, and the needs of these items will have to be considered as far as conservation and preservation are concerned.
Display issues are addressed in the Paper Conservation Survey but it is likely that further development of policy and practice will be required in this area.

Advice from a paper conservator will be of assistance when developing improved storage, handling, packing and display methods once it is clearer what resources might be available for collection management and care.

7.7 Paintings

The School of Art has a significant collection of paintings, numbering approximately 1300 items. This collection used to be stored at ECA, but the store was lost to other uses. After a period of time in an off-site store at Livingstone, the paintings have been moved to the Edinburgh University Library Annex at The Gyle where they are being documented and photographed.
The Library Annex is a modern industrial unit, steel framed with block walls and metal cladding. It has a Building Management System (BMS) which delivers conditioned air to the internal spaces. The environmental conditions measured as 52%RH at 20°C on the day of the survey, which is suitable for mixed collections including paintings.

While the conditions in which the paintings are currently stored is an improvement compared to those at Livingstone, they are by no means ideal as there is no purpose-designed storage system. The current storage methods put the paintings at risk and improvements are clearly required.
The detailed discussion of the options may be found in the specialist Paintings Conservation Survey by Ines Santy ACR. It is likely that the minimum option is to construct timber or metal frame racks to take the paintings safely, but this will not be portable if the store has to be moved.

The ideal method of storage is on purpose-built mobile racking which allows dense yet accessible storage of paintings. Such racking systems can be disassembled and moved to new locations if required. It is recommended that suppliers of paintings storage systems should be contacted for discussion and quotes once the longer term conservation and storage needs of the collection have been established.

It is understood that there is an ambition to loan out the majority of the paintings to locations around the ECA and University. While this is feasible, and is a means of reducing the size of a paintings store, it cannot remove it entirely, as a central base will always be required as needs develop and uses change.
The placing of up to 80% of the paintings (as has been mentioned) out on loan suggests that around 1000 locations must be found where paintings can be displayed. While this might be possible, it would be a significant and continuous workload for staff who will have to assess locations for suitability, pack and move the painting to the location, install it to the required standard, document the move on paper and on the Collection Management System, and ideally check on its condition at least once a year. It is therefore recommended that a loan project be piloted and reviewed to see how much staff time and resources is entailed in its maintenance.

Ines Santy assessed 8 paintings for conservation condition and it seems from this very small sample that many conservation problems have built up over time, for instance with nails and other fixings, poor quality framing, damage to supports, soiling of unvarnished paint surfaces, etc etc. It is likely that considerable input from a paintings conservator, perhaps assisted by competent technical staff, will be required to allow the safe handling and loan out of many paintings.
Further advice should be obtained from a paintings conservator as the ECA project develops and both the needs of the collection, and the resources available for improved collection management and care, are made clearer.

7.8 Textiles

The ECA Textile collection contains about 60 textiles of varying size, shape and function. These are reviewed in detail in the ECA Textile Conservation Survey Report by Tuula Pardoe ACR.

The Textile collection is kept in a room, once used for the printing of textiles, within a general store-room for the textile department. The general store-room contains dressmakers dummies, etc. The textile store has a locked door and key control is considered good, but this should be reviewed as part of the development of an ECA collection security policy. There is a window in the internal wall that looks out into the general store, but this does not appear to open.

The textile store is of adequate size but contains no furniture designed for the storage of collections. There is a large printer in the room but it is expected that it will soon be removed, together with other items. There will then be significantly more space in the room for storage and handling of the textile collection.

It is recommended that following the removal of non-collection material, the room be used only for storage and handling of the ECA textile collection.
The room environment is managed by a Building Management System (BMS). This provides conditioned air to the room via trunking. The environment was spot-checked and found to be 52% RH at 23C. This falls within the appropriate levels for mixed collections.

Due to the previous use as a printing room, a high volume of conditioned air is pumped into the room. While some environmental management by this method may be helpful, the provision of such a large rate of air input may be damaging to textile collections by bringing in dust, which can happen if filters fail or are not maintained. In the worst cases, when there is some kind of system failure, air of very high humidity which could cause damp and mould growth, could be pumped into the store.

It is thus strongly recommended that the level of ventilation of the room by the BMS be reviewed by ECA managers and reduced to a mild level suitable for storage of collections. The vent may even be blocked off if it is deemed to be completely unnecessary to manage the room by this method.

The textiles are well-documented but they are not individually marked. Please see the ECA Textile Conservation Survey Report for recommendations on marking methods for textile items.

The textiles are currently stored in a small number of boxes using acid-free tissue paper. Please see the ECA Textile Conservation Survey Report for details of collection condition and recommendations on storage, packing and handling.

It is envisioned that the collection would be used as a teaching resource. It is recommended that storage mounts and supports be developed that will allow the fragile historic textiles to be used for teaching and other purposes without direct handling. Continued direct handling will cause damage and eventual loss of these very fragile items.
The Textile Collection at Glasgow School of Art is cited as a good example of how a fragile collection can be made accessible for teaching and research purposes without compromising conservation and preservation.

There may be archival material associated with the textile collection, or with the past and continuing work of the textile department. It is recommended that policy be developed whether such material (fabric samples, art on paper, photographs, digital designs) should be kept as part of the ECA textile collection, or as an associated but un-accessioned teaching collection within the department.

If such archival material is collected and considered important, it should be stored and handled in such a way that it is well-documented and accessible. Advice from a paper conservator or an archive conservator should be sought when decisions have been made about what is in the collection and what is not.

If digital information and media is included in the collection, advice, policy and practice developed for the digital elements of the Film and Animation collections should apply.
7.9 Other collections

It is very likely that other collections exist within the ECA and have not been covered here. Some might be Departmental Collections that have been overlooked so far, or are so dispersed as to be almost invisible; others, such as the fine architectural model of the ECA building in the Board Room, should, if considered worthy, be ascribed to an appropriate collection and cared for appropriately.

Figure 14: Model of the ECA building in the Board Room
The University of Edinburgh
Library Committee
10 October 2012
Agendum 8

ODL Online Distance Learning

Brief description of the paper
Update on the Library Services provision for ODL courses, following on from paper to Library Committee on 6 June 2012.

Action requested
To note the report

Resource implications
None

Risk Assessment
N/A

Equality and Diversity
Does the paper have equality and diversity implications?
No

Freedom of Information
Can this paper be included in open business?
Yes

Originator of the paper
Barry Croucher
Frances Abercromby
Library Services for Online Distance Learners, 2012-2013

Background
A paper was submitted to Library Committee on 6th June on the subject of Library services for Online Distance Learners. This paper (Paper E) outlined key factors for the Library in developing Library Services for Online Distance Learners (ODLs) in order to meet the needs of ODL students and anticipating the intended growth in ODL programmes and student numbers. It described current service provision and outlined future service provision, in particular a pilot postal book loans service for ODLs.

A bid for Distance Education Initiative (DEI) Support Group funding, totalling £113,462 over two years, was subsequently submitted. This sum was to cover the estimated cost of library services for ODLs in 2012/13 and 2013/14, including E-Reserve services, electronic document delivery, and a pilot postal loans service. The bid was unsuccessful after being given due consideration by the funding panel, partly because the estimations were based on a level of demand that is unproven and is possibly over-estimated. Details of the funding bid are available here https://www.wiki.ed.ac.uk/display/DistanceEducationInitiative/Community (please see Estimation of Library costs under the Projects and Reports heading).

Update following unsuccessful bid to DEI fund

IS will provide from existing resources:

- E-Reserve service
- Electronic document delivery

Expenditure on these services for ODLs will be recorded with a view to re-estimation of costs which could form the basis of a future DEI Support Group funding bid.

IS will not provide:

- A postal loans service in 2012/13

However, any demand for such a service from ODL programme staff and ODL students, will be noted by IS Helpdesk and College Consultancy teams, with a view to a reassessment of the merits and feasibility of such a service at the end of Semester 2.

Barry Croucher
Frances Abercromby
September 2012
Update on Library Surveys and Library Service Targets

Brief description of the paper
Report on completed surveys: Main Library Exit survey, Libqual survey, PTES and Library service targets 201/12.

Action requested
For information

Resource implications
None

Risk Assessment
N/A

Equality and Diversity
Does the paper have equality and diversity implications? No

Freedom of Information
Can this paper be included in open business? Yes

Originator of the paper
Richard Battersby
User Services Division
Update on library surveys and library service targets

All the reports referred to below can be found at:

http://www.ed.ac.uk/schools-departments/information-services/about/organisation/library-and-collections/library-and-collections-about/strategy

Main Library exit survey

In March 2012, Information Services, with the help of Communications & Marketing, conducted an exit survey of library users leaving the Main Library. The aim of the survey was to find out who is using the Main Library, what people are doing when they’re in the building and how much time they spend there. 877 library users completed the survey over three days (Thurs 22, Sun 25, Mon 26 March). Respondents completed a series of demographic questions and questions relating to what they had done during their visit that day. A summary report has been compiled and key findings are listed as follows:

- 85% rated the Main Library either good or very good
- 96% of people who completed the survey were full time students
- 87% were able to do what they’d wanted to do at the Main Library
- 74% were able to find a seat
- Nearly 60% were doing individual work compared to 15% doing group work
- 53.9% used a library computer with 53% of people also using their own laptop

LibQUAL survey: College reports

The LibQual survey was conducted in October 2011 and a summary report was given to Library Committee last session. The full LibQual report provides a valuable insight into users’ perceptions of the quality of the library service. The data is presented by user group (Undergraduate, Postgraduate and Academic staff), and not by College and it is therefore not possible to obtain a clear picture of the differences and similarities across Colleges and by the three user groups within each College. A significantly larger number of HSS affiliated respondents to the survey may also have obscured College-specific perceptions of service quality. IS asked LibQual to compile 4 extra reports - one comparing the Colleges and one detailed report for each College. A report has been written summarising the results of these College focussed reports.

Postgraduate Taught Experience Survey (PTES)

The Higher Education Academy runs an annual, national survey of taught postgraduate students. There are two library focused questions, but for the Spring 2012 survey IS was allowed to add a further four library questions. The report gives the results for these questions, both by College and by School.
Library service targets: report for 2011-12

The agreed service targets were monitored last session and, once again, it is most encouraging to note that most of the targets were met and, for those that were not met, it was possible to identify reasons.

Richard Battersby,
User Services Division

28 September 2012
Edinburgh University Library Committee

Minutes of the meeting held on Wednesday 6 June 2012

at 10.30am in Room 1.11, Main Library, George Square, Edinburgh

Present: Professor Jeff Haywood (Convenor)
Mrs Sheila Cannell
Mr Stewart Lewis
Mr Richard Battersby
Dr John Scally
Professor Simon Parsons
Mrs Janet Rennie
Mrs Fiona Brown
Professor David Finnegan
Dr Alex Murdoch
Dr Iain Murray
Mrs Elspeth Currie
Dr Steven Morley
Mr Mike Williamson
Mr Andrew Burnie

In attendance: Mrs Anne Grzybowski (on behalf of Records Management)
Ms Liz Petrie (note taker)

Apologies: Professor David Fergusson
Ms Irene McGowan
Ms Susan Graham
Mr Abdul Majothi
Dr Anna Kenway
Mr Dai Hounsell
Mr George McKenzie

Freedom of Information: this minute is 'open' for FOI purposes unless specifically indicated for an individual section/paragraph. Similarly, the papers for this meeting are ‘open’, unless specifically indicated.

1 WELCOME AND APOLOGIES FOR ABSENCE

Jeff Haywood welcomed everyone to the meeting and introductions were made. Apologies were noted as above.

2 CONVENOR AND DIRECTOR OF LIBRARY SERVICE BUSINESS

Jeff Haywood advised that this would be the last Library Committee meeting to be attended by Mike Williamson and extended the Committee’s thanks to Mike for his diligence and energy during his Committee membership. He further advised that this meeting was Sheila Cannell’s fiftieth and last prior to her retirement next month, highlighting the leaving event scheduled for 19 June that all present were invited to attend. He commented that Sheila’s shoes would be difficult to fill and wished her well for the future. The Committee endorsed his thanks with a round of applause.
3 COLLECTIONS REVIEW

The Convenor briefly outlined the background to the Collections Review Report and proceeded to consideration of the Collections Review Group’s recommendations as follows:

i) *The Group recommends that the University allocate additional funding of about £1 million to the library materials budget.*

It was noted that 50% of this figure has been allocated through the planning round and discussions are taking place with each of the three Colleges to secure the balance.

Janet Rennie advised that should funding not be secured from the other two Colleges, HSS reserves the right to review its position in regard to the funding offered.

ii) *The Group recommends no change to the current resource allocation for current funding using the Income and Expenditure Attribution Model for allocation to Colleges and that additional funding should be allocated by Information Services, with advice from Library Committee and in consultation with Colleges, to supplement existing budgets, to support new requirements in Recommendation 5 and 6 and for staffing to support the new work. Timely communication between Schools, Colleges and Information Services is important in determining the prioritisation of activities for funding.*

The Committee noted and agreed the recommendation.

iii) *The Group recommends that it is essential that new demands in the University are supported and that subject areas with broad application, and small specialised subject areas must be supported equitably.*

Sheila Cannell highlighted the requirement for diversity in the support offered and for models that catered for small, specialised areas as well as the broader subject applications.

Discussion took place around incorporating appropriate systems to cater for the needs of new areas/appointees, in particular Chancellor’s Fellows, in order to be able to allocate resources and provide tailored support in a timely fashion. It was noted that, to date, 24 offers have been made for Chancellor’s fellows of which with a split between the Colleges of 17 for HSS, 5 for MVM and 2 for Science and Engineering, however around 90 fellowships are to be offered. The Committee agreed that such requirements could only be catered for through improved communication between the Colleges and the Library in relation to new and specialised demands.

iv) *The Group recommends that the annual planning and budgeting process in the University acknowledges the uplift required in library materials expenditure due to publisher inflation, currency fluctuations and the VAT regime in order to maintain a steady state in purchasing power.*

The Committee agreed to this recommendation, noting that to date the planning and budgeting process has generally been keeping pace with increases and noted the need to predict where major increases may occur in
order to cater for them. Sheila Cannell cautioned that some American journals may be considering significant increases in charges to European libraries in the coming years which could have a significant impact on annual budgets.

v) The Group recommends using a proportion of any new funding for pilots in new methods of procurement.

Jeff Haywood advised that it would require significant funding in order to develop a robust, user-driven system open for wider use. The Committee agreed with the approach and thought that studies of methods used by other universities would be useful. Jeff Haywood highlighted the need to discuss this over the summer period to negotiate an allocation of funding which would be confirmed with the Colleges and come back to the Committee for information.

vi) The Group recommends that the Library, through a proportion of any new funding, establishes a ‘strategic fund’ to provide support for library resources for new programmes where library collections are weak prior to the commencement of the programme and to provide immediate support to incoming researchers working in new areas of research. The ‘strategic fund’ would be managed through a regular bidding process, managed by the Library Committee.

The need to set aside funds to ensure new programmes are supported by Collections was noted and it was agreed that the most important measure is to improve communication procedures to ensure this, operating with the College Library Committees, was required. It was noted that this should not apply to increased numbers on existing courses, which should be addressed through Recommendation 5.

It was noted that at least 2 Colleges were less concerned with providing support for incoming researchers because most incoming researchers would be working in fields already well supported, and they felt that this was the responsibility of the Schools.

vii) The Group recommends the re-establishment of the Resource Discovery Board to continue its work in improving the discovery layer.

The Committee noted that this has been re-established.

viii) The Group recommends that an annual report on metrics of usage is produced, and appropriate changes are made in consultation with the academic community through College Library Committees.

The Group recommends that, from August 2012, after the initial resource allocation by the Income and Expenditure Attribution Model, the funding for and the management of higher value bundles which are of interest in 2 or more Colleges or in 3 or more Schools are moved to a central library account code. There should be a triennial academic review of these bundles.

The Committee agreed these recommendations.
ix) The Group recommends that the Library continues and increases its leadership role in collaborative activity in procurement of library materials, where these are in the interests of the University of Edinburgh.

The Group recommends closer links be made to the National Library of Scotland (NLS), and that the University support reciprocal access arrangements with other libraries.

The Committee agreed with the first part of this recommendation. It was noted that the NLS has been going through a restructuring process. On an informal basis relationships have been working well but with the introduction of the National Library of Scotland Act it was agreed there was the opportunity set up a more formal relationship to promote services within Edinburgh. The Committee agreed that closer, formal links should be sought.

x) The Group recommends that the Finance Office establish and Open Access job code for the payment of all Open Access fees from August 2012.

The Group recommends that the Library works with publishers to understand the multiple routes by which publishers may be paid for the same item, and seeks to reduce this through renegotiation.

The Group recommends pursuing discussions with Research Councils and major charities on library materials and open access fees.

The Committee noted the recommendations and that a paper on Open Access was to be presented later in the Agenda.

In further discussion, Mike Williamson questioned if new acquisitions planned were physical or digital. Sheila Cannell advised that already in CS&E and CMVM the majority of acquisitions are digital and that this is increasing in CHSS. It was noted that different Colleges have different demands and it is important to understand them.

Discussion took place on the perception of within the Colleges of the cost of the resource provision made by the Library. Jeff Haywood commented that with materials increasingly available on the internet, the sense and of their cost was diminishing. Steven Morley advised that academics within CMVM have little understanding of how the library materials budget is allocated. He suggested a ‘roadshow’ or similar event to inform the Colleges of how money is being spent. The Committee noted and agreed the need for greater transparency and that ways of achieving this should be considered.

4 MATERIALS BUDGET 2012-13

Sheila Cannell spoke to the tabled paper advising that the budget uplift for the coming year is 3% for core activity which will be allocated amongst the college funds giving using the Income and Expenditure Attribution Model, resulting in an uplift for CHSS has an uplift uplift of 5.45% (reflecting the inclusion of ECA), for CMVM 2.62% and for CS&E a marginal reduction in real terms of 0.06%.

In regard to costs of library materials Sheila Cannell advised that a 5% increase should be allowed for across the board for Colleges and highlighted that CS&E in particular may be subjected to higher increases for some resources.
Janet Rennie questioned the accuracy of the 3% core uplift. Sheila Cannell advised that the additional 0.5% uplift had been allocated to Information Services but this was directed exclusively to fund the ‘personal tutor’ scheme and it had not been possible to make a case for the Library to benefit from this. Jeff Haywood reinforced that the fixed increment to the core budget for coming year is 3%. The £0.5 million allocated centrally on a recurrent basis is additional funding.

The Committee noted the report.

5 COLLECTIONS POLICY

John Scally gave a presentation on the work being undertaken to review the Collections Policy. It was noted that the last review took place in 2005 with some minor revisions in 2009. He summarised the main aim of the review to make the Policy more open and accessible and described the structure which is being developed to facilitate this, and some of the new developments which will need to be incorporated.

It was noted that consultancy groups have been established to contribute to the review and it is proposed that the revisions to the Policy be presented to the Library Committee in stages over the coming year with a view to approving the full Policy in a year’s time.

The Committee noted that the outcomes of the Collections Review will also feed into the Collections Policy which should contain guidelines to allow sufficient flexibility to react to the disparate – and changing - needs within the Colleges.

Alex Murdoch raised the issue of the disposal, without consultation, of the microfiche collection of BBC press cuttings.

John Scally explained that due to space and cost constraints it was necessary to review micro-card and micro-fiche holdings. The BBC press cuttings were surrogate rather than primary source material so had been placed in the workflow for possible disposal, transfer to another library or return to the BBC. John Scally advised that the disposal prior to consultation had been in error and was not in line with policy or procedure. John Scally advised that the collection had been consulted only three times over the past five years and on one of these occasions the search of the archive had produced no results. He emphasised that micro-fiche collections are difficult to use and highlighted that the cost of maintaining this archive was in the region of £8,000 per year. In light of the history of its use and its cost, John Scally cautioned that even had consultation taken place as it should have, the result may have been the same.

Alex Murdoch advised that the BBC has offered to gift the University the original archive material. The Committee noted that there would be cost implications in accepting the donation, and advised thorough investigation of the options prior to decision making.

6 OPEN ACCESS

Sheila Cannell advised that the Research Policy Group had requested a paper on Open Access. She invited discussion of the paper and suggestion of amendments prior to its submission to the Research Policy Group.
Sheila Cannell highlighted that Open Access has been a recurring theme over the years which has gradually gained momentum and advised that the Finch Report which is due to be published in mid June is likely to impose challenging changes in the access requirements for publicly funded research. Sheila Cannell outlined the model of Gold Open Access where the majority of research publishing is through traditional journals, funded at the point of publication whilst retaining peer review, leading increasingly to a change in the way research publishing is paid for. This has implications for additional costs being borne by universities – transferring publication costs to research budgets and a requirement to fund the transition from one model to another.

The Committee was advised that the Finch Report should put the UK in the lead and Sheila Cannell stated the view that the University – and Committee - should embrace this change. Janet Rennie questioned how publishing would be funded in the future in cases where research budgets are not available.

Jeff Haywood agreed that Open Access was an aspiration which in reality may take some time to achieve. He asked that further comments on the paper be forwarded to Sheila Cannell. It was noted that on Sheila’s departure Stuart Lewis will be progressing this.

7 MAIN LIBRARY REDEVELOPMENT PROJECT

The Committee noted the terms of the report and discussed its recommendations.

The Committee noted, as covered in the Collections Review and Policy, the need to maintain a watching brief of the sizes of the collections and how they may impact on the nature of space in the building.

The Committee noted that the Annexe had originally been set up as a decant store for the Main Library Redevelopment and has therefore been funded through the redevelopment project budget. It was noted that this funding will cease at the end of February 2013 but since its establishment the Annexe has become an accepted part of the library service. It was noted that additional study space was required due to the significant increase in Main Library usage since the redevelopment project commenced. David Finnegan stated that staff should be congratulated on making the service of the Annexe work so well. The Committee agreed that the Annexe has become a core component of the Library Service and agreed to support the proposal that its funding should be continued by the University as a core component.

The Committee noted the need for increased study space which may be best addressed through an extension to the Main Library. Sheila Cannell stated that, modelled on the Main Library redevelopment, students will continue to demand increased study space within the Main Library where the general environment is most supportive to providing appropriate space. Agreement was expressed by Janet Rennie, Mike Williamson and Alex Murdoch. The Convenor expressed the view that good study space could be created outwith libraries and it may be possible to meet expectations by creating further space elsewhere, with suitable motivation to encourage students to use it. The Committee noted that space is being created elsewhere and its success will be monitored.

It was suggested that to free up more space within the Main Library Student Services could be moved to another building. It was noted, however, that this would impact on costs and services with the requirement to keep a second building open for the long hours now offered within the Main Library building, and that the usage of the
Student Services was increasing because of their presence in the Main Library.

8 LIBRARY SERVICES FOR ONLINE DISTANCE LEARNERS

The Committee noted the report outlining the expected needs of Online Distance Learners (ODLs) as programmes and student numbers increase.

It was highlighted that digital materials are being increasingly acquired and John Scally considered that if key print resources were required it may be possible to digitise these if copyright allowed.

The proposal of the two year pilot postal scheme was discussed. It was highlighted that the 12 week loan could deprive other students of a text for an extended period. It was agreed that exact demand for texts is difficult to predict and acknowledged that there will be resource implications for the budget in future years.

9 PROJECTS

The Committee noted the report giving brief updates on the projects ‘Towards Dolly’, Open Journal Publishing, Reading List system, 3 JISC projects and the University Card.

10 BUILDING AND OPENING HOURS

a) Main Library Redevelopment Update
   The Committee noted the report.

b) Library and Study Space Developments at KB in summer 2012: overview
   Richard Battersby advised that a paper would be brought to Committee in the autumn. The opening date for the King's Buildings Library is Tuesday 31 July with hand over expected in late June. Disruptions are detailed in the College/IS websites. Following the re-opening of King's Buildings, work will commence on the Darwin Library.

11 College Library Committees

a) College of S&E
   Richard Battersby advised that work is currently concentrated on the redevelopment of space within the libraries and consideration of library materials budgets.

b) College of MVM
   Steve Morley advised that over the summer period a co-opted group within the College is meeting to consider library services.

c) College of HSS
   Janet Rennie advised that a recent review of HSS committees had established the Library and Academic Computing Committee with the remit for dealing with library matters. She advised that under a current review of committees this is likely to remain in place but be renamed ‘Knowledge Strategy Committee’ and the membership and attendance of academic representatives will be mandatory.
12 EUSA Report

Stuart Lewis advised that the new system Talis Aspire on which consultation had taken place with students would be piloted shortly.

13 MINUTES OF THE MEETING HELD ON 11 APRIL 2012

The minutes of the meeting of the Committee of 11 April 2012 were noted and approved.

14 MATTERS ARISING

There were no matters arising.

15 ANY OTHER BUSINESS

There was no other business.

16 DATES OF MEETING 2012-13

The proposed dates, times and venues of the meetings were noted and approved, with the request that the next meeting of the Committee, scheduled for 2pm on Wednesday 10 October, should be relocated to King’s Buildings.