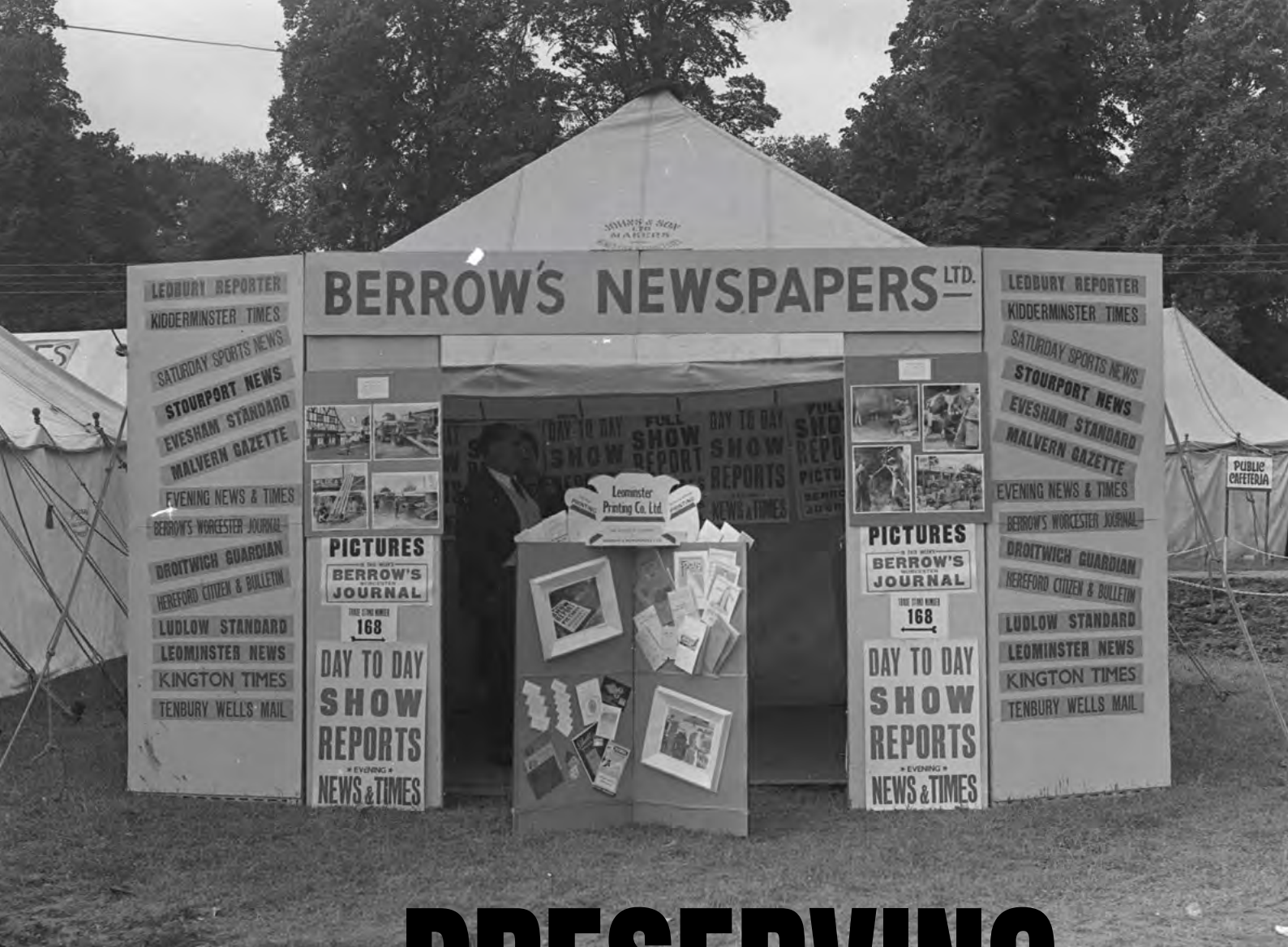




PRESERVING LOCAL NEWSPAPER ARCHIVES

TOOLKIT

OVERVIEW

This toolkit is designed to support people working with collections relating to local newspapers. This includes those who may be at the point of acquiring collections or who already hold items.

The toolkit is particularly aimed at local or community groups, or newspaper owners that retain material. It will also be of use to professionals already working in the heritage and information sectors, including archives, libraries and museums.

It is an introduction to the basics of managing newspaper archives; where appropriate we have given links to existing guidance to avoid repeating information available elsewhere.

Newspaper collections are often substantial and can include a variety of formats. The most common items include the newspapers themselves, often in bound volumes; photographic collections, made up of negatives across a variety of analogue and digital formats; cuttings files used for reference within newspaper libraries, and additional documents evidencing newsroom organisations, such as photographic or news desk diaries.



Because this material is often salvaged at speed, the toolkit includes guidance on the make-up of collections, how to organise them, legal considerations and ways to make them accessible. It is structured with the following headings:

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Section 1:

ABOUT THE TOOLKIT

The Preserving the Local Newspaper Archive Toolkit is the result of a project led by academic Dr Rachel Matthews, who has written widely on the history of the provincial newspaper, and archivist Gary Collins. Both are trained journalists. They devised the project having become aware that the disposal of local newspaper collections was accelerating. This is due to the contraction of the local newspaper industry, which has led to the closure of large offices made redundant by the shift to digital formats. As offices close, material may be offered to organisations but equally is often simply thrown away by the owners.

The project was supported by a Resilience Grant from The National Archives and used the Midlands as a case study area. It included a series of workshops to co-create the toolkit in identifying – and then addressing – the needs of people working with collections. The workshops tackled: the value of, and audiences for, collections – which can guide what is preserved; the practicalities of tackling the organisation of items; legal considerations in relation to permissions and agreements for preservation and reuse; and how to engage the public and other stakeholders with collections.

It drew on the participation of stakeholders in the archive, library, museum, university and community sectors, and the newspaper

industry. An advisory board of leading figures in these sectors offered guidance on the process.

The project ran from January 2025 to September 2026 with support from Professor Dave Harte and Research Assistant Olivia Garro. The main aim of the project was to support the process of collecting, cataloguing and engaging with diverse collections relating to the provincial press. This was done by:

- Encouraging a strategic approach to acquiring, cataloguing and making accessible collections relating to local newspapers
- Bringing together a network of stakeholders in the Midlands in a series of workshops to capture knowledge and identify needs of those working in this area
- Producing this toolkit which was launched at the end of the project in September 2026 and made available online

The toolkit is designed to be a live process and will hopefully be updated at appropriate intervals. Comments can be addressed to LocalNewsArchives@outlook.com.

Please note that any information in the toolkit does not constitute legal advice – it is for guidance only.

Section 2:

WHY PRESERVING NEWSPAPER ARCHIVES MATTERS

The local weekly and daily newspaper has been a part of life in the UK for more than three centuries. In that time, millions of pages within thousands of titles have documented happenings, both significant, and perhaps mundane, in words and pictures. As such, the remnants of this form of journalism practice create a unique body of information about places and the institutions and people within them. They also evidence the history of this distinctive form of media.

It is this uniqueness which makes local newspaper collections so valuable and which can be a driver for those who step in to preserve them. The British Library's News collection includes copies of most newspapers ever published in the UK, some of which are now available via the [British Newspaper Archive](#). Local libraries, archives and museums also hold physical or microfilm copies of many local newspapers so that they are available to view by the public. This availability, though, does not preclude other organisations and people from taking on archival collections relating to titles in their area.

2.1: What are archives?

"Archives are evidence – history is a story." (unknown source)

"Materials created or received by a person, family or organisation, public or private, in the conduct of their affairs and preserved because of the enduring value contained in them or as evidence of the functions and responsibilities of their creator, especially those materials maintained using the principles of provenance, original order and collective control; permanent records." (The National Archives, UK)

All archives – including those relating to the local newspaper – can contain diverse material. While collections usually have copies of the newspapers themselves, often bound together in volumes, they can also include a wide variety of items.

Emphasis may understandably be given to photographic archives which stand as visual evidence of events, buildings and people over time. These can be extensive and include negatives as well as printed versions and can feature a variety of photographic formats ranging from glass plate negatives to born-digital versions.

Other popular items include documents that can help provide metadata for the collection. In relation to photographs, this might be photographic diaries which show the organisation of the photographic section of editorial departments and which list jobs by dates to enable cross referencing with the negatives. This information can support the identification of the photographic subject.

Cuttings libraries are also often included. Originally conceived for newspaper staff as a guide to newspaper coverage by subject, the

cuttings library is physically an alphabetical series of envelopes or files labelled by topic and filled with each relevant story which has literally been cut out of the newspaper. Not only do these items stand testament to the stories which are seen as significant to a newspaper, they can also act as a handy index for researchers approaching titles for information on a topic.

Further material produced incidental to the newspaper production process, such as news worker diaries or correspondence, may also be collected. The form of the archive may depend on the preferences of the organisations or individuals who have donated the material or collected items; this means that local newspaper collections are highly variable.

A further category of records relates to the business of the newspaper itself which is in effect its 'institutional memory'. This can include corporate, administrative, legal, financial, staff, premises, marketing, advertising, and public relations records. There may even be personal and family material if the newspaper was founded by a particular individual or family. While this toolkit does not explicitly cover the salvage of business records, it does acknowledge the value of these items. Separate guidance relating to [business records at risk](#) has been produced by the [Business Archives Council](#), which has also created a case study relating to newspaper records.

The Archives Hub has useful material relating to [definitions of archives](#) and to [archive collections](#).

The initial driver for creating an archive from these records is preservation – that is, to create something lasting which people can access. It is this principle which informs subsequent steps for securing and organising archives. However, given the diversity of collections as outlined above, preservation itself can pose enormous challenges, which are explored in more depth in subsequent sections of this toolkit.



Picture courtesy of The Stamford Mercury Archive Trust.



Picture by Stephen McClarence.

2.3: Case study - Worcester Civic Society and *Berrow's Journal*/ *Worcester News* collection

The Worcester Civic Society has salvaged an extensive collection relating to the daily newspaper the *Worcester News* and its sister weekly newspapers, including the *Berrow's Worcester Journal*, which can lay claim to roots in the eighteenth century. In 2020 the society was alerted to the fact that the records were at the point of disposal by the publisher, and the county archive service was unable to take on the collection due to resource limitations. Members managed Covid restrictions and tight deadlines to salvage what they could by piling boxes full of material into their cars and finding temporary accommodation for it at several locations around the city. The collection is now housed in a room beneath a city centre car park.

The society's prime purpose is to safeguard the historic environment of its city, and their usual focus is the built environment. This project is, therefore, a new area for them and the amount of material makes it a considerable undertaking. The collection includes: 254 bound volumes of newspapers dating from 1801 to 1992; a significant number of glass plates used for photographs in the nineteenth and early twentieth century; 520 boxes of black and white photo negatives dating from 1968 to 1994; 71 plastic boxes of colour film negatives (1992 to 2002); 400 discs of digital colour images (1992 to 2004); 98 photographers' diaries & negative number books (1936 to 2008); and 120 boxes of cuttings and photograph reference folders (the former 'cuttings library' for the newspaper).

The collection is valued by the society for its role in documenting the life of the city, for telling the story of people who are not in history books, and the story of events. A team of volunteers meet weekly to process the collections. They have used the newspaper for research before, either via publicly held microfilm copies or via access to the bound copies. For them, the newspaper contains valuable information about everyday life in Worcester, "reflecting whatever the times were". Significantly for them, it covers recent history which might not yet be documented elsewhere.

The photographic collection is understood to be of most value by the volunteers, who emphasised the value of images to evidence changes in the physical Worcester but also of documenting the city's people in "snapshots and moments in time". It is also valued for its relevance to people researching family history and for its documentation of the social and cultural history of the city, such as transport, school uniforms and leisure activities, local businesses and notable people, such as famous musicians and artists. One final source of value for the collection was its ability to spark personal memories from those who encounter the material.

The case study highlights:

- The value people attach to local newspaper collections
- The challenging circumstances which might surround their salvage

2.2: Who are we archiving for?

There is no standard description of a newspaper archive; deciding what to keep is, therefore, often down to the perceived value of items both by depositor and recipient, and the imagined use and audience for them.

As a unique record of locations, the value of a local newspaper archive lies in the evidence it provides for local, social and cultural history. Newspaper editorial content is often colloquially seen as the 'first draft of history'; for most locations, the local newspaper is the only draft of history which makes it invaluable to researchers across a wide variety of topics. Because the content is a unique record, established audiences for local newspaper archives include local and community historians investigating a wide range of subjects such as sport or the built environment. The value to family historians is such that the British Newspaper Archive is a collaboration between the British Library and Findmypast. Findmypast hosts the same newspaper collection for its family history researchers, while the collection is also available on its academic platform, The Social History Archive. Newspapers.com is a separate platform created by parts of the newspaper industry together with Ancestry, again aimed at family historians. Forms of content beyond editorial like classified (personal) and display adverts add to this value by documenting events in a different way; one example of this is the increase in adverts for personal bomb shelters in Coventry's daily newspaper in the wake of the Blitz of November 1940 during the Second World War.

Collections also have value beyond their immediate area and may be consulted by a wide variety of academics and professionals, such as teachers who draw on the content for educational purposes. There is no doubt that digitisation has made such access easier. However, these online collections have their limitations. Firstly, not all newspapers are digitised; secondly, the digital version of a newspaper does not give you information about the physical properties of the newspaper, which might be significant; thirdly, the collections discussed here go beyond the material, which is currently digitised; fourthly, digital formats are vulnerable to obsolescence. This means physical collections have a continued value in terms of both preservation and accessibility.

Section 3:

HOW MATERIAL IS COLLECTED AND CARED FOR

Taking on a collection is a considerable undertaking. Useful standards and guidelines are available which will help with managing the processes involved, and tools such as collections management systems have features to cover areas such as deposit, accessioning, cataloguing, indexing, conservation storage, location (for example, shelf, room, building), loans, enquiries, and other requirements.

If specialist collections management systems are not available because of cost or a general lack of resources, other tools can be used. For example, general word processing, spreadsheet and database software can be adapted to do the work. When producing lists and descriptions in generic software the information can be transferred to specialist collections management systems if the ISAD (G) standard is followed – see more on ISAD (G) in section 3.3.

The National Archives has online guidance on [cataloguing systems and archives networks](#). The best systems can create catalogues that comply with ISAD (G) and other standards in the museums and libraries sectors, which means metadata can be transferred or migrated between systems where required (interoperability) and can appear online in a consistent format that can be harvested by online gateways. The Scottish Council on Archives has produced a [deposited collections toolkit](#) aimed at supporting people in managing collections.

3.1 Accepting material

Ideally, decisions around accepting material should be guided by a collections policy which specifies to staff and potential depositors what you do accept (or do not).

Even if no formal documentation is in place, it is useful to have criteria guiding what you accept and, as collections mature, a formal policy will become more useful to guide subsequent donations. The Scottish Council on Archives has developed guidance relevant to these early, [pre-deposit](#) stages.

Taking in deposited material is known as an accession. A deposit form should be used to record when material has been received; what the material is (format, condition, extent); and under what terms the material has been accepted e.g. donation, transfer, loan, purchase, rescue/salvage. An example deposit form is shown at appendix 1 of this toolkit.

A depositor may grant outright ownership (a donation), but alternatives include loans (temporary or long-term), which means that the collection holder in effect becomes a temporary custodian. Loans should be avoided where possible, as outright donations make things more straightforward legally. In all cases, a deposit

agreement should set out the terms on which the collection is held and information on who will hold the rights in the collection – such as copyright.

The form should also include the contact details of the depositor, or any issues that may require closure periods on the material (e.g. data protection, copyright, physical condition of the items). The form should also note for depositors that their contact details will be held and indicate how that information will be used, citing the relevant legislation, for instance the General Data Protection Regulation (GDPR).

The transfer type of deposit is often used by archives services administered by local government (for instance, counties, boroughs, cities) when they receive records from their parent bodies. In an ideal world, the material being transferred has already gone through a records management system where record retention schedules have identified the items that need to be retained for legal/historical reasons, and other records that can be reviewed and disposed of once they have reached the date when they are no longer required for business or legal purposes.

Again, the Scottish Council on Archives has produced guidance on the [deposit process](#) and [managing associated records](#).

3.2 Appraisal and sorting

Each accession should be given a unique reference number. The usual format for accession numbers is the year followed by a sequential number – so 2027/01 means the first accession of that year, 2027/02 is the second, and so on. You could write the accession number on the material in that accession in pencil – not on every item if there is a lot of material. If this is the case, you could write the accession number on the boxes the material is in, for example. This allows it to be identified easily when it is stored before cataloguing.

Once the material has been accessioned you can start checking the condition (for instance, does it need cleaning or repairing), sorting it into categories, checking for duplicates and where appropriate choosing the best copy to keep (and which copies to weed out and dispose of or offer elsewhere). You can also check that the items do fit the criteria of your collections policy.

This is where re-boxing or re-sleeving the material into more appropriate storage can be performed if required. The storage needed depends on the format of the items e.g. paper, object, file, photo, negative, film/sound tape, CD/DVD/disc, digital. See section 3.4 for more details.

3.3 Cataloguing/listing/indexing

Where possible archives are organised to show who created the material and how it was used. Items in a collection are also put into context so you can see the links between records. This means that archive catalogues tend to have a hierarchical structure (showing levels of description).

ISAD (G) - the General International Standard Archival Description – is a framework approved by the International Council on Archives for creating consistent descriptions of archive material. It helps to produce standardised catalogues and enhances the usability and integration of descriptions, especially for use online and the transfer of metadata between software and systems. It also advises on the (mandatory) minimum basic details required in descriptions: creator of the material, a unique reference number, title or brief description, extent, covering date(s), and level of description.

Indexes, also known as access points, create index terms or keywords e.g. for names (corporate or personal), places and subjects, that can be added to catalogue descriptions to help with searches.

If resources are scarce for detailed cataloguing, a box list or summary is acceptable - using, for instance, the description of the material at the point of deposit, as included on an accession/deposit form.

Once a collection has been sorted into categories (for example, to show how the records were used) give items reference numbers to reflect these categories. For paper material write these onto the items using a 2B pencil, which is not too hard to damage, but not too soft to smudge, on a part of the item that is not too intrusive. Pencil is always used for this in case the numbers are temporary to help with sorting or need to be changed. If dealing with photographs, use chinograph pencils.

A good example of a catalogue that describes a newspaper collection is the [Guardian News & Media Archive online catalogue](#). This also shows the hierarchical structure of a collection which is often required for archive material.

As you can see from the screenshots below, the catalogue has some of the standard pieces of information suggested by ISAD (G) as mentioned above. Other information suggested by ISAD (G) which could be featured in an archival finding aid description includes: an administrative history of the collection, a custodial history of the material, the system of arrangement, access status, access conditions, and copyright.

The system of arrangement as used by the Guardian News & Media Archive is as follows:

System Of Arrangement	#Records of the newspaper are divided into 10 sections reflecting functions of the business. Some of these sections are currently closed to researchers. - GUA/1 Management records - GUA/2 Finance records - GUA/3 Legal records - GUA/4 Personnel records - GUA/5 Building services records - GUA/6 Editorial records - GUA/7 Production records - GUA/8 Circulation and distribution records - GUA/9 Marketing records (the Guardian promoting itself) - GUA/10 Advertising records (third parties promoting themselves within the newspaper)
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Clicking on the reference number (Ref No) in the catalogue opens the hierarchy browser, which shows the structure and allows sections to be expanded and contracted to reveal more information:

Level	Collection
Ref No	GUA
Title	Records of the Guardian newspaper
Date	c1910-
Extent	Approx 1022 boxes (accruing)
Creator Name	The Guardian (1821-) Guardian Newspapers Ltd (1967-2006) Guardian News & Media Ltd (2006-)

Hierarchy browser opened:

Hierarchy Browser
☒ GUA - Records of the Guardian newspaper
☒ 1 - Management & Governance records
☒ 3 - Legal records
☒ 4 - Personnel records
☒ 6 - Editorial records
☒ 7 - Production records
☒ 8 - Circulation and distribution records
☒ 9 - Marketing records
☒ 11 - Communications records
☒ 12 - Objects

Some sections are not shown in this hierarchy because, as mentioned in the system of arrangement field, they are currently closed to researchers. The catalogue was produced using the Axiell/CALM collections management system.

3.4 Storage and care of items

Storage can refer to a physical building, a room, shelving, filing cabinets, bookshelves or boxes. Security is an important consideration – so for instance, is your building secure and alarmed and is the environment suitable for your items? You should also have a contingency plan in place to safeguard items should an emergency arise which threatens it.

Conservation refers to any work that is needed to repair or clean material. Preservation refers to ensuring the protection of the material by whatever means. This can include storing the material in archives compliant boxes, files, sleeves etc., or digitisation to reduce the handling of original material and to create back-up copies. The [Archives and Records Association](#) has more guidance on storing paper items specifically, including protecting them from risks such as pests.

The care of looking after collections should also include policies and guidelines to help with this safeguarding process, and these may refer to any emergency/business continuation plans you may have.

3.5 Allowing people to access your collection

Enabling people to use your collection raises a host of practical considerations. Is your building suited to public access, and does it have cloakroom and washroom facilities or even a rest area for the consumption of food and drink? Do potential visitors have to book

a space or pay for access? Are there staff and/or volunteer resources to invigilate visitors to ensure the material being looked at is being handled properly and not being damaged?

Access also requires rules and regulations for visitors, for instance, concerning the use of writing implements, laptops, cameras; it is standard for no food/drink to be allowed.

You may create policies about copying material. How do you manage the costs of these, and do you grant a licence to allow photography? And how do you capture this information?

It may also be the case that you are asked to answer enquiries on behalf of people who cannot visit in person. If you do this, how much time can you dedicate to the task and do you charge for longer research periods?

A formal access policy can set out what services are available and how people can use them. A model access policy, created by Archive Consultant Alison Turton and published in *The International Business Archives Handbook*, includes: the purpose of the archives, access and engagement channels, archive responsibilities, user responsibilities, finding aids, access restrictions, copying and reproduction, feedback and complaints and review and update schedules. It should also consider the risks associated with access and mitigate them (see section 4.3 for further information on risk management) and be signed off by senior managers.

A service level agreement can help to make clear expectations governing response times to external enquiries which come in via letter, email or telephone and can set out how the volume of enquiries and responses can be recorded. The agreement can also set out limits on the amount of resource which can be dedicated to any one enquiry so that enquiries which take more than an hour, for example, are chargeable. A fee structure may also be appropriate for enquiries which may be for business use or personal gain, and enquirers may need to be encouraged to attend in person, if facilities allow. Setting out such expectations also enables your archive to begin to create metrics by which its success can be measured.

A condition of access form acts as an agreed terms of operation between archive and researcher, and the rights and responsibilities of each. The form also enables the researcher's contact details and areas of research interest to be captured to support accountability and evaluation.

3.6: Case Study - Rugby Advertiser

The first edition of the *Rugby Advertiser* was produced by William Ironside Tait on March 7, 1846, and was a four-page sheet sold for 1d. It was a 22 x by 32 inches (56 x 81 centimetres) four-page sheet. Tait had learned his trade in Sheffield and had moved to Rugby four years earlier. He also published *Tait & Hopewell's Rugby Almanack* from 1859 to 1894, when it became the *Rugby Advertiser Almanack*. The newspaper became part of Northampton Newspapers Limited, which was taken over by Johnston Press in 1969, and the newspaper was later part of Heart of England Newspapers Ltd (which was dissolved in 2015). The newspaper subsequently became part of National World Publishing Ltd in 2020, which itself was taken over by the Iconic Media Group in 2025.

Rugby Advertiser material is held by at least three different bodies, and more items may come to light if/when the current owners Iconic Media can confirm what it may have. Warwickshire Libraries (Warwickshire County Council) has material donated by the *Rugby Advertiser* in 2016 - newspaper cuttings and files (sorted by subjects/themes), photos, negatives, digitised images, registers (with details of photos, negs, CDs). Most material is post-1960s.

This donation joined *Rugby Advertiser* items already held by Warwickshire Libraries including photos, plus bound copies of the newspaper (dating back to the 19th century) which are currently in non-archival off-site storage in Leamington Spa.

The *Rugby Advertiser* material in storage at Rugby Library is on shelving and in filing cabinets – it includes the cuttings files and photographs (people and places 1960s-2014). Items in the off-site storage include CDs and negatives.

A limited amount of other material relating to the newspaper is held by Warwickshire County Record Office, including bound copies, and by Rugby Art Gallery and Museum, which has among its items a promotional dress worn to publicise the newspaper at events, and a reproduction of the very first edition.

A donation agreement was signed by the newspaper transferring ownership of the material to Warwickshire Libraries (but it is unclear if this includes copyright). The newspaper was happy for anything Warwickshire Libraries could not take to be disposed of, but so far nothing has been removed. Although there is a summary list of *Rugby Advertiser* material held by Warwickshire Libraries, plans for more detailed listing/indexing are currently on hold.

A current challenge facing the collection is one of space. There is a proposal to consolidate the material into one storage area to enable cataloguing to take place - with the priority being the photographic material.

As well as indicating what types of material can be found in newspaper collections, this case study also highlights the following issues:

- The fact that several organisations can hold material relating to the same newspaper
- The often-thorny issue of intellectual property rights/copyright (this is discussed in more detail in sections 4 and 5)
- The limited resources available to tackle the material properly e.g. lack of storage space, staff, funding – which impacts on efforts to collect or rescue local newspaper archives

Section 4:

LEGAL CONSIDERATIONS

Taking on a collection relating to local newspapers brings with it many legal and ethical issues, particularly if the intention is to make the archive publicly available. These potential problems will vary according to the nature of the material held, any possible commercial value, and the uses to which the material might be put. Key questions to think about include: does the collection include non-published as well as published material? Does it include personal material which is not a consequence of the newspaper production process itself? Who will access your collection and why – for instance, different rules apply when the material is used for educational or private purposes. And, perhaps most importantly, will you seek to make money out of your material?

As already noted, please keep in mind that any information in this section and elsewhere in the toolkit does not constitute legal advice – it is for guidance only.



4.1 Who owns the collection?

A key question for custodians of archives is the basis on which the material is held. This can be particularly relevant to newspaper collections which are salvaged, which would otherwise have been thrown away. For example, items that have been rescued from empty buildings, or even skips. There may be no written agreement in these circumstances for instance with the newspaper publisher, but holding or owning the physical material, and owning the copyright, are separate issues. Most UK newspapers are ultimately owned by large corporations, which can present challenges when finding someone who is able to grant the appropriate permissions particularly for newspapers which may no longer be in production. If this owner cannot be traced then the material may be considered 'orphan works', where the holder of the copyright cannot be identified.

Those looking after such material should have policies in place to safeguard against any potential issues concerning ownership (of the physical material, or its copyright), which are explored in the following sections.

4.2 Governing the use of archives, including copyright and orphan works and licensing agreements

Legislation relating to the reuse of archival collections arises from statutes concerning copyright, fair use – or more strictly fair dealing in the UK – and data protection.

Copyright relates to the use of human creativity and innovation. Copyright normally ends 70 years after the death of the creator. It covers copying a work and also issuing copies to the public, renting or lending material, public performances, communicating works to the public – including broadcast and online use – and adaptation. The National Archives has a [guide](#) to help you decide if copyright applies. It also has a standard flow chart which you can follow (see appendix 2).

The publisher is normally the copyright holder of a newspaper; they will usually own the intellectual property for their publications, which includes the work of individual journalists and photographers. This means, if you are working with the entire newspaper, without taking anything out of its original context, the copyright rests with the newspaper publisher.

This means that when thinking about how material may be licensed to a user such as an archive by drawing up a licensing agreement, the newspaper publisher (the licensor) is the copyright owner of the material that they are licensing, or, the newspaper publisher has the necessary rights to licence the material.

If an individual journalist or photographer comes forward to ask to have their work removed from the newspaper archive this should be dealt with by the copyright holder, although the licensee would work to facilitate this request if necessary.

In the case of orphan works, where the copyright holder is unknown, the 70-year rule applies. If the article is named, that is 70 years after the death of the author; for an unsigned article, that is 70 years after the date of publication. Should a publisher subsequently be identified it will be necessary to put in place an agreement or alternatively take down the material. The Scottish Council on Archives has more guidance on these '[abandoned deposits](#)'.

Licensing agreements govern how content may be used for non-exempt content within this time frame. Note that some categories of content may be excluded from these agreements if they are perceived



Picture by Stephen McClarence.

to be of particularly long-lasting value to the copyright holder. The holders of collections may themselves use licences to govern how people subsequently engage with them.

If you know the copyright holder but do not have an agreement in place, you will still be able to publish material which is considered to be out of copyright. As an example, in this instance, the British Newspaper Archive includes material up to 107 years ago under a timeframe advised by the British Library.

More guidance relating to copyright can be found on the [Community Archives and Heritage Group](#) website. It also points to regulations around how personal data should be handled, which might relate to data included in items in the collection, such as names and addresses on letters, and on the data you collect in the course of your work, such as information relating to volunteers.

4.3 Governing archives: policies and risk management

People or organisations that hold archives, e.g. individuals, community/local history groups, businesses, charities, local government, higher and further education establishments, specialist interest groups; need documentation to make clear the terms and agreements under which they have the material. This will be critical if they are challenged about their ownership of the items (or ownership of the copyright, which is a different issue).

This documentation should be in the form of policies and notes that explain clearly to staff and users of the material what steps are taken when ownership is queried or if depositors wish to withdraw material. Examples of policies covering this area can include:

- A collections policy – highlights what will and won't be collected
- A take-down policy – the processes to be considered if an item needs to be made unavailable, or the information about it needs to be taken offline
- A risk management document – particularly useful when trying to trace copyright owners. It shows the steps you have taken to do this to prove that you tried. It also covers how you should proceed if you still want to use material where ownership is not clear (e.g. take-down policy if there is any comeback to its use, acknowledgement that ownership is unclear and asking if readers/users can supply information on the ownership/provenance). It is useful to record and preserve what steps you have taken to try to establish copyright ownership, in case challenged.

4.4 Case study - the collection of cartoonist Carl Giles at the British Cartoon Archive

Distinguishing copyright ownership from item ownership was an issue encountered by a 2007-2009 project working on the digitisation of material in the collection of cartoonist Carl Giles, who is perhaps best known for his work with Express Newspapers. After Giles died in August 1995 and under his will his entire studio archive and related material from his home passed to a group of cartoon trustees. This included original artworks, reference files, correspondence, books, personal papers, as well as studio objects. The material remained in storage until September 2005, when the trustees transferred the collection to the [British Cartoon Archive](#) (BCA) at the University of Kent.

The project had established guidelines and policies in relation to tracing copyright owners and intellectual property rights (IPR)

and detailed records were kept, related directly to the archival item. However, the nature of the material in the Giles collection meant that tracing copyright was often difficult, especially for items that had no provenance or contact details (known as ‘orphan works’).

When provenance of the material was known it covered items:

- Created by Giles (and although done for other organisations and private individuals, included Express™ characters)
- Sent to Giles (including correspondence forwarded to Giles from Express Newspapers)
- Used by Giles for reference purposes (including material created by a third party e.g. newspaper cutting; also, library reference books – bought by Giles but created/published by others)

These statistics give you an idea of the scale of the task.

- 15,000 of the digital images (75 per cent of the total) were of Carl Giles’ cartoons; IPR in these images is either owned by the University of Kent or owned by Express Newspapers and covered by the agreement with them.
- About 4,500 digitised documents (90 per cent of the total) consisted of Carl Giles’ outgoing letters, in which copyright is owned by the University of Kent; his incoming correspondence – including letters from fans and the public – and documents from Express Newspapers, also covered by the university’s agreement with Express Newspapers; or his notes and private papers, in which the university owns copyright.
- Another 500 documents consisted largely of incoming letters from Giles’ fans, friends, business associates, or individuals and companies wanting Giles to do work for them or send a copy of a cartoon. The IPR in these was owned by their creators and may still be active. It was estimated that the IPR in these images was owned by some 250 individuals and companies, whose original contact details appeared on them.

Tracing copyright owners

For letters, the author is normally the copyright owner, and the recipient is the owner of the item. The recipient might sell, give away or destroy the original letter; but because he/she is not the copyright owner they may not reproduce it or infringe other copyright restrictions (if applicable).

Efforts were made to contact copyright owners, especially for people who wrote to Giles. Some of these letters dated back to the 1940s and several were from children, so trying to find the letter writer was made even more difficult because of the time that had elapsed. The efforts to locate the authors included checking the original contact details against electoral registers and current telephone directories. Business names were checked against trade directories and business registers, and internet listings. When a match was found for a surname and address, or for a business name, a template letter was sent requesting permission to include a digital image of the document in the Carl Giles Digital Archive, either complete and unaltered or with the name and contact details obscured.

The letter explained what was planned for the material and how it would be used. Any IPR owners that were traced were acknowledged/credited.

General publicity was also used to try to reach more copyright holders – which also served to highlight the project itself and provided an opportunity to gather additional information, such as memories of Giles.

When online material was used without knowing the copyright holder a disclaimer noted that efforts had been made to identify the copyright owner(s), with an apology if there was any infringement. If people felt they owned the copyright to something available via the BCA, they were also urged to get in touch. A take-down policy was in place if permission was subsequently not granted.

IPR in material was acknowledged online (for example in a caption) and was also included in any metadata describing the item. Keeping this information in a ‘dataset’ during the search for copyright owners meant that data protection became relevant when compiling a list of material to be digitised that included names and addresses as well as storing and accessing this material.

Lessons learnt

Dr Nicholas Hiley, the then Head of the BCA, took a very practical and realistic approach when tackling risk management.

A quick and open response to complaints, and an effective take-down policy was felt to be the answer. This was often more than enough since rights-owners were generally interested and supportive of how the material was being used; this in turn led him to question the amount of resource put into tracing copyright holders of the letters in particular as complaints were so unlikely.

One IPR-related incident sticks in Dr Hiley’s mind. The ownership of the artwork was potentially in question after the cartoonist died in 1995. Giles’ solicitor insisted he had been working on agreeing with Express Newspapers that they owned the copyright and that the cartoonist owned the artwork, but Giles’ death left things in limbo.

The Giles collection also had objects and items from his studio, including several locked filing cabinets. These were all checked for any documentation on the artwork and one filing cabinet had a drawer labelled ‘Express Newspapers’. Unfortunately, there was no key for this cabinet, so Dr Hiley used a crowbar to open it and found correspondence from 1985 confirming that Giles did own the artwork.

He still has the crowbar and the drawer front to remember the day – and may bequeath them to the university archive.

This case study is particularly useful for demonstrating challenges relating to establishing ownership. It shows the value of:

- Having access to coherent records relating to the lifetime of the items to be deposited
- Taking rigorous but proportionate efforts to establish ownership
- Having robust risk management and take down policies should complaints be made

Section 5:

SOURCES OF FUNDING TO SUPPORT COLLECTIONS

There are various sources of funding which can support activities with local newspaper archives. The most common are listed below:

The [Heritage Funding Directory](#) brings together more than 400 sources which provide funding for the heritage sector and includes a dedicated section for Museums, Libraries and Archives as well as a section on community heritage and industrial heritage.

The National Archives provides [grants and funding](#) for a range of dedicated areas, which are open to a wide range of applicants. Different funding streams include: [Records at risk](#), which supports urgent interventions to safeguard records; [Resilience grants](#), which seeks to improve the sustainability of the sector, and which funded this project; [Archives Revealed](#), which aims to make significant collections more accessible; and the [Community hub](#) funding stream provides grants to support community-led research.

The [Heritage Fund](#) distributes National Lottery funding to support community-based heritage projects. Two examples of newspaper archives who have secured funding are [The Stamford Mercury Archive Trust](#) and the [Express and Star Photo Archive](#).

The Business Archives Council offers expert support and grants to support the [cataloguing](#) of business records, which may be pertinent to newspaper collections depending on their contents.

Other funders which might be relevant include: the [Friends of the National Libraries](#) which provides funding for specialist libraries and the [National Manuscripts Conservation Trust](#).

[Arts Council England](#) has also developed a fundraising toolkit to support culture and heritage organisations.

5.1 Case study - the origins and aims of the Stamford Mercury Archive Trust

The *Rutland & Stamford Mercury* newspaper has been published since 1712 and is the UK's oldest newspaper continuously published under one title.



In the 1990s the editors and management of Welland Valley Newspapers, which owned the *Mercury*, were becoming concerned about the condition, preservation and future of the archive, which was open to the public at the newspaper's offices.

It includes editions of the *Mercury* from 1714 as well as editions of other newspapers taken over by the *Mercury* during its 300-year existence. It is both unique and of national importance.

John FH Smith, the former curator of Stamford Museum, an expert on the history and heritage of Stamford, became involved in the project and wrote a bid to the then Heritage Lottery Fund (HLF). This bid envisaged the creation of a charitable trust to take over ownership of the archive and manage its conservation.

The key here was the surrender of ownership of the archive by the newspaper publisher to a charitable trust, to allow the Trust to receive public funding to conserve this nationally significant historical archive.

In 2005, £300,000 was awarded by the HLF, and The Stamford Mercury Archive Trust was formed to manage the archive and oversee its conservation.

John Smith became the Trust's inaugural secretary, managing the conservation work and a purpose-designed space within the newspaper offices to safely house the archive and its conservation. It was chaired by the *Mercury* editor and included the Welland Valley Newspapers managing director and other trustees from relevant professions across the town, including a solicitor, an accountant, a curator, a printer, a bookbinder and representatives from local government.

The trust oversees the day-to-day management of the archive and plans for its future. Its contents are catalogued by volunteers, and it is open to the public. The terms of the trust stated that the publisher

of the *Rutland & Stamford Mercury* would provide premises for 25 years. That period lasts until 2030. The trustees are now working with a heritage consultant on a plan to house the archive in Stamford in appropriate surroundings after that date, which will eventually involve a second bid to the HLF successor body the National Lottery Heritage Fund.

The archive contains reports of significant and insignificant news dating back more than 300 years. It includes an account of the Battle of Trafalgar and an account of a man selling his wife at an auction, which is thought to have been the origin of a similar fictionalised account used by Thomas Hardy in *The Mayor of Casterbridge*.

John Clare, the poet of the Fens, lived in Helpston, between Stamford and Peterborough, and published some of his earliest works in the pages of his local newspaper. When a definitive anthology of Clare's work was being prepared, the distinguished US academic compiling the volume travelled to Stamford from America to find, read and record these poems from this archive.

Equally importantly, are the countless generations of local people who have used the Mercury archive while researching their own family history, or even just to find their own birth announcement and discover what was happening locally when they were born.

This case study is an example of how a newspaper archive can successfully leverage charity funding to support their aims:

- It clearly demonstrates multi-stakeholder support for the creation of the archive and a partnership approach to keeping a local collection for local people
- It also demonstrates how even a substantial grant may not be enough to secure a collection in perpetuity and how on-going planning and fund raising is necessary.



Section 6:

HOW TO ENGAGE AUDIENCES WITH MATERIAL

Even if the main driver of taking on a collection is preservation, this is not usually an end in itself. As you take on your archive, you will probably have an idea already of those who will be interested in accessing it; as discussed earlier in this toolkit, this is what gives value to your collection.

Having a coherent idea of your audience – that is those who will use your collection, what they will use it for and how they will access it (see section 3.5) – can really help with the nuts and bolts of designing the service you want to deliver. Usual audiences for, and users of, archives include:

- Staff/ members of your own organisation
- Volunteers (see section 7)
- Local residents
- Researchers – such as family and local historians
- The newspaper publisher
- Academics
- Students and teachers
- Commercial entities
- Other archives



6.1 User needs

Each stakeholder group will have different needs and expectations of the service you deliver. Channels of communication will also vary between groups so you may have to think about how you publicise your collection to each stakeholder. Common access provision is provided via:

- Search rooms (access to the collection itself)
- Enquiry/copying services
- Research service
- Digital resources
- Exhibitions and onsite events

- Outreach events
- Collaborative partnership projects
- Volunteering opportunities (see section 7)

On a very practical level, a key consideration is the extent to which you have the resources to provide the above services. Policies as set out in Section 3 can set parameters for service delivery.

It might be that your collection is not held in an easily accessible space, so you might have to provide a research service which responds to requests to enable people to access your collection. Equally, taking your collection out of the building – via exhibitions or partnership projects – can be a great way to raise the profile of your collection and get more people involved. In this way, your activities not only engage existing audiences but also have the potential to create new audiences for it.

6.2 Ethical considerations

It is incumbent on collection holders to consider the ethical questions which might surround the process of making them accessible.

At one level this might relate to the process of preservation – for instance controlling the accessibility of particularly fragile items. There is also the more complex area of making contentious and potentially distressing content available.

The editorial decision-making process which underpins the creation of a newspaper deemed the content of any newspaper fit for public reception at the time of its production. However, changing times and standards mean that historic titles may contain material which can be considered sensitive by modern standards. This might include outdated notions and language or graphic depictions in words and images of distressing events or, indeed, accounts of events which have subsequently been contested. A prominent example of this is the coverage of the Hillsborough tragedy in contemporary national newspapers. The engagement with these classes of content may pose a risk to those who access it and the staff who catalogue and process material.

While it is not the role of the holder of collections to censor material, appropriate care should be taken when dealing with these categories of content and attempts made to mitigate the risks associated with using them. Such steps might include preparing researchers who seek to engage with particularly contentious material and placing restrictions on its re-use so that the archive itself does not cause harm. Ultimately those steps will be down to the judgement of the collection holders. A useful [discussion](#) of these issues can be found in relation to material in the [Searchlight Archive](#) at Northampton University, which documents anti-fascist and racist movements in Britain. The National Archives has further advice on [Staff and](#)

Audience Wellbeing, as does the Archives and Records Association's Resources section.

Many archives, libraries and museums now make available guidance on 'inclusive cataloguing', which includes where language used in the past is now considered to be inappropriate for various reasons. Examples of inclusive cataloguing guidance include:

The Archives & Records Association; The Keep (University of Sussex, East Sussex and Brighton & Hove Record Office, Brighton & Hove Museums); Rugby School Archives; University of Manchester Library.

6.3 Digitising collections

While keeping the analogue copy of documents is key to preservation, digital formats are an obvious way to increase the accessibility of your collections. Some local newspapers are already available digitally through commercial collections held by the British Newspaper Archive and Newspapers.com; these platforms carry digital versions of newspapers which can be searched for key terms using OCR (optical character recognition) software.

However, digitisation for a specific collection may still be relevant if the title is not included in these platforms or if you don't want your access to be limited to a commercial provider. Your collection may also go beyond existing digitised material, for example, because editions of titles particular to an area or time of day, are not included, or because you have additional items to be digitised, such as photographic collections and negatives, or accompanying records. These items may well be relevant to your target audiences.

The advantage of digital material is that it is easier to access and share online, and its creation adds to the preservation of the original – because it doesn't need to be handled directly. Some aspects of your collection may also only exist digitally (born-digital) – particularly newspaper photographs from the past 25 years or so – and so need an online platform to be viewed. Digital formats may also offer a pathway to a source of revenue through the sale of access or images.

Digitising an entire collection may well be a gargantuan task which is out of reach of your organisation. A digitisation plan can help you to decide what you want to digitise and why. It is also usual for those

items which are to be digitised to be sorted and catalogued first. This means the digital item can be linked to that catalogue.

Options for digitising physical material include investing in equipment and labour to scan and add metadata, and training to do the work in-house or putting the material out to an external company. At the time of writing, Preserving Local Newspaper Archives project partner Genus advises that equipping a studio capable of handling large formats like bound newspaper volumes requires an investment of between £45,000 and £125,000 depending on the equipment selected. Studio space is also required as is expertise and a digitisation protocol which ensures consistency. An online platform, with a suitable search engine, will also be required to meet the expectation of users and maintaining that platform requires ongoing investment.

Alternatively, an external partner can carry out the work for you. They will usually have an array of equipment which can cope with a wide variety of formats. The provider may also be able to supply a platform and may offer alternative services like the re-boxing of material to ensure preservation standard storage. Costs at the time of writing sit at around 45p per image. Defined digitisation projects involving newspaper archives have, in the past, been successful in attracting funding, for instance from the National Lottery Heritage Fund. One such example is the Esphotoarchive, which has created a digital showcase of photographs relating to the *Wolverhampton Express and Star*. Some commercial digitisation companies also award grants for specific digitisation projects.

As a rule of thumb, external providers are probably best suited to digitising defined projects, whereas investment in an in-house studio can service ongoing digitisation needs. It is also worth noting that the costs of digitisation will be impacted by the development of AI – and particularly by AI search capabilities. These have the potential to enhance cataloguing and the addition of metadata as well as producing much more detailed search results than existing OCR technologies.

The Norfolk Record Office has detailed guidance on digitising collections in its Community Archives Toolkit, which includes advice on the digitisation process and a checklist of things to consider. The National Archives also has guidance on preserving digital records, which is useful for born-digital documents and further advice on its Digitisation Taskforce web pages.

The Archives & Records Association has an online directory of suppliers that includes sections on cloud storage, digital archiving, digital preservation, electronic documents, scanning & digital specialists, microfilm & photographic services, and digitisation.

In 2023 The National Archives published guidance on techniques for digitising documents and other materials which covers all aspects of digitisation. As in other areas of cultural heritage management, there are British or International standards relating to digitisation. One is ISO 19264-1: 2021 (Photography – archiving systems – imaging systems quality analysis – part 1: reflective originals [photographs]). At the time of preparing this toolkit, this was due to be updated. Part 2 on transmissive originals [e.g. films & slides] is in development. Other relevant standards include ISO 14271: 2025 (Space Data System Practices – reference model for an open archival information system [OAIS]).



Picture courtesy of The Stamford Mercury Archive Trust.



6.4 Case Study - beyond reading; engaging audiences with the Inverness Courier

Creative arts practitioner Susan Torrance has been working with audiences to find a use for historic copies of *The Inverness Courier*, based in the Scottish Highlands. Owned by one family for more than 100 years, the paper was a leading local title in the town and campaigned heavily for the modernisation of the Highlands.

Susan, who is studying for a PhD at Glasgow School of Art, took in a set of bound copies of the newspaper when they were being given away in 2020. Significantly, she describes her collection as “third division” copies – left over after the newspaper had secured a set for themselves, which have been put into storage; copies are also accessible via the British Newspaper Library and via microfilm in Inverness library. Susan’s own collection includes multiple copies of the same volume, meaning she feels free to reuse the physical newspapers for creative purposes.

Susan has used a series of workshops to explore how to ‘liberate’ a redundant newspaper archive to engage communities. Her work is based on the physical materiality of the bound volumes and the serendipitous browsing they enable which provokes engagement and reaction to themes which have emerged from the newspaper. The workshops have taken place in Inverness and across locations in Scotland.

One event focussed on the Loch Ness Monster, the story of which was first covered in *The Inverness Courier* after a hotelier on the banks of

the loch, drummed up publicity to further his business. Workshop participants were invited to make their own models of the monster from papier-mâché made from the bound volumes of the newspaper to explore the themes of myth and media which are brought out in the consideration of this particular story. The resulting models intriguingly retained the printed words of the newspaper, which survive the papier-mâché process.

A second workshop invited archaeology students to approach the physical newspaper like an excavation which they could dig into and ‘dismantle’. The resulting process of ‘curated decay’ produced sculptures and a performance based on the newspaper content to bridge the past and the present.

Susan is herself a native of Inverness going back several generations and her work means she regularly ‘bumps into’ her forebears in the pages of *The Inverness Courier*. However, her work also extends the impact of the historic newspaper archive on contemporary audiences. Rather than being viewed as parochial, her work with the archive takes participants beyond reading to explore the universal themes the local newspaper embodies in relation to identity, culture and belonging – both for natives of the Highlands but also for people from elsewhere.

This case study has demonstrated:

- The way newspaper archives can spark creative responses to history
- That creative ways of engaging with local newspaper archives can highlight the universal themes they address to extend their significance beyond their own local area.



The former city-centre offices of the *Worcester Evening News*. Thanks to Newsquest Media Group/Worcester News.

Section 7:

WORKING WITH VOLUNTEERS AND TRAINING CONSIDERATIONS

Involving volunteers in your collection can bring a wide range of benefits for your collection and for the volunteers themselves. They get the opportunity to share and increase specialist knowledge, contribute to a worthwhile cause and socialise. From an organisational point of view, you gain additional resources to assist with tasks and may gain fresh insights into the contents and potential uses and audiences for your collection.

However, working with volunteers requires careful thought and planning – and resources to ensure volunteer schemes run smoothly and benefit all sides. There will be training needs which will vary according to the make-up of your volunteer body. You may also be asked to provide opportunities for placement or work experience schemes, particularly from students hoping to train in the archive sector.

The safeguarding of volunteers working for you has to be considered, as does insurance. The National Council for Voluntary Organisations has [advice](#) on its website on both issues.

The heritage sector has produced a good range of materials aimed at supporting this area. The Chartered Institute of Library and Information Professionals Local Studies Group has produced detailed guidance to support people [working with volunteers](#),

including the type of projects they may be suited to. It also includes information about working with ‘friends of’ type groups. The Archives & Records Association’s website resources page has a section on [volunteers](#) and additional guidance on work experience placements. The Association of Independent Museums has produced a guide on developing ‘[high-quality](#)’ volunteering.

7.1 Case Study - *The Guardian* volunteer programme

[The Guardian News & Media archive](#), owned by The Guardian Foundation, is managed by professional archivists who have developed a formal volunteer programme for internal and external volunteers. They have been helping to widen access to the newspaper’s extensive photographic collection by sorting its negatives.

There are two volunteer programmes: five-day placements and staff volunteers. The five-day placements enable two volunteers to work with archive material for five days per month. No prior experience is needed, and they gain practical experience in different areas of archive work. They get continuous support and supervision.

Staff internal to Guardian News and Media can volunteer for two days per year – often working one to two hours per week. The numbers of volunteers in this programme normally varies between two and 14 people and they have routine tasks, but there are also one-off projects. Again, they receive continuous support and supervision.

The photographic collection programme involves listing and repacking 35mm negatives produced between 1970 and 2002. The negatives are currently organised chronologically, which makes finding material by subject or photographer difficult. Volunteer work started in 2017 and so far around 9,000 sets have been repackaged and labelled, and 16,000 newly listed. In all, more than 80 volunteers have been trained in caring for negatives, The work has resulted in a greater understanding of the collection and an increase in use of the negatives by the news organisation and external researchers.

Volunteers also worked on *The Observer* colour magazine slides which consisted of 190 boxes of 35mm colour slides taken from 1964 to 2002. These were highlighted as an at-risk collection because of the concern over packaging and the slides' vulnerability to colour fading. Most of the digitisation was done in-house by the imaging department and a small amount of funding from an archiving grant enabled the digitisation of some of the earliest material from 1964. Existing and new staff volunteers were assigned specific tasks relating to the repackaging and digitisation process. The outcome was that 33,000 slides were labelled and repackaged, and 22,000 slides were digitised from 2018 to 2022. This has led to 16,000 images being added to *The Guardian's* image management system and new discoveries being made such as images from the 1964 Tokyo Olympic Games and images from a lost BBC TV 1966 Dr Who episode.

The overall benefits for the archive of having volunteers include:

- More efficient and confident responses to enquiries
- A better understanding of image collections
- Fostering collaboration
- Demonstrating value
- Engaging with people entering the archives sector

For the business, the benefits have been:

- Increased access to *The Guardian's* heritage
- Strengthening brand identity
- Improved efficiencies
- A positive impact on staff wellbeing and connection to the business

The benefits for the volunteers have been:

- Opportunities to learn new skills in a supported environment
- Finding out more about the archive sector and business archives
- Meeting volunteers with similar aspirations
- Accomplishment through seeing immediate benefits of their work

Staff volunteers have:

- Connected with colleagues
- Had the opportunity to pursue personal interests
- Felt more connected to the organisation, its values and its mission

Section 8:

ACKNOWLEDGEMENTS

This toolkit has been made possible by the award of a Resilience Grant by The National Archives (TNA). We would like to record our thanks to TNA and the many people and organisations who have participated in the creation of this toolkit. This includes: the Archives and Special Collections service at the University of Leicester, Birmingham City University, the Business Archives Council, Find My Past, Genus, Iconic Media Group, Norfolk Record Office, Oldham Archives, consultant Patrick Flemming, the Shakespeare Birthplace Trust, creative academic Susan Torrance,

The Guardian News & Media Archive, The National Archives, The Stamford Mercury Archive Trust, Warwickshire Libraries, Worcester Civic Society and Vivid Projects. All have been generous in sharing their time and expertise.

We are also grateful for the support of The Social History Archive who have sponsored the design and production of the Preserving the Local Newspaper Archive Toolkit document.

Appendix 1: Sample deposit agreement and terms & conditions provided by the University of Leicester.

This document is provided for discussion purposes only and should not be seen to constitute legal advice. It also includes useful website links and a glossary of some archival terms (see also appendix 5).



Accession number

Status of deposit

I transfer the archives described below to Archives and Special Collections as a:

Gift ☐ Bequest ☐ Long-term Loan ☐ Internal Transfer ☐

s.3

Returning unwanted archives

In the event that the University does not wish to retain some or all of the archives described below following appraisal by an Archivist:

- ☐ I agree that the Archivist can dispose of the unwanted archives without further consultation with me
- ☐ I would like the unwanted archives to be returned to me or to discuss options with the archivist s.4.2 and 4.3

Depositor Identification

I agree that my name can be publicised in connection with this collection of archives:

Yes ☐ No ☐

s.6.2

Insurance

I understand and accept the University's insurance statements in section 8 of the Terms and Conditions of Deposit and I undertake to supply the University with an independent valuation of this deposit of archives for insurance purposes and to notify the University of any changes to such valuation during the period of the deposit ☐

I understand and accept the University's insurance statements in section 8 of the Terms and Conditions of Deposit and do not intend to supply the University with an independent valuation of the archives described below for insurance purposes ☐

s.8

Access restrictions

I understand that access to archive collections is subject to statutory restrictions and closure periods. I give details below of any sensitivities or reasons to withhold access which I believe may apply to this deposit of archives.

s.9.1

Copyright

I assign my copyright and other intellectual property rights with respect to this deposit of archives to the University ☐

I retain my copyright and other intellectual property rights with respect to this deposit of archives ☐ s.10

Additional information supplied by depositor concerning copyright and other intellectual property rights relative to this deposit of archives:

I wish ☐ do not wish ☐ to be contacted when Archives and Special Collections receives a request for permission to publish extracts from or copies of archives from this deposit *s.10.7*

Contact details

Name:

Address:

Telephone no:

Email:

Organisation's name:

Job title:

I will notify Archives and Special Collections of any changes to my contact details. *s.4.4*

Long term loans only: In the event of the death of the signatory of this agreement, the next of kin / executor should contact Archives and Special Collections to advise of the revised contact details.

The University Library will retain your contact details indefinitely for the purposes of ongoing management of the archives. We may contact you regarding access and re-use issues relating to the archives you deposited. We do not routinely share your contact details with third parties and would only do so with your permission.

Staff Member Name:

Job title:

Signature:

Date:

Deposit details

Collection title:

Covering dates :

Summary of the records covered by this deposit agreement:

Depositor statement

I have read, understood and agree to the "Terms and Conditions for Deposits of Archives" document. The section numbers cited refer to this document.

Signature:

Date:

Archives and Special Collections, University Library, University of Leicester, University Road, Leicester, LE1 7RH, UK
+44 (0)116 252 2056 specialcollections@le.ac.uk

University of Leicester Terms and Conditions for Deposits of Archives

(Subject to an alternative arrangement between the University and depositor, these terms and conditions will apply with effect from 18 November 2019)

1 Purpose

This document sets out the standard terms and conditions for those wishing to donate archives to the University Library's Archives and Special Collections ("Special Collections"). Depositors will be required to complete a standard deposit form or, exceptionally, a bespoke deposit agreement to confirm understanding and acceptance that the acquisition of the archive will be subject to these terms and conditions and/or special terms and conditions, as appropriate.

2 Collecting policy and practice

The University of Leicester Library ("the Library"), collects original and unique archives to support learning, teaching and research at the University of Leicester ("the University") and the wider community.

3 Ownership

Archives are acquired through gifts, bequests, long term loan and internal transfer from within the University. There is a preference for ownership of the archives to transfer to the University.

- 3.1 **Gifting** is the transfer of legal ownership of the archives. It is not possible to withdraw archives after gifting.
- 3.2 **Bequests** pass ownership of the archive to the University and its successor bodies. Withdrawal of archives by relatives of the testator will not be possible.
- 3.3 **Internal transfer** of archives within the University, for example, if an academic department or support service transfers archives to the University Library ownership remains with the University.
- 3.4 **Archives deposited as a long-term loan** remain the property of the depositor. Archives would ordinarily remain in the custody of the University for long-term preservation, safeguarding and to provide access to researchers; deposit by long-term loan will therefore normally be permanent. Requests to withdraw these archives on a temporary basis must be addressed to the Archivist. Withdrawal may invoke penalty clauses which reflect the time and costs incurred by the University in preserving, cataloguing and providing access to the collection. It is possible to convert a long-term loan to a gift at any time by appropriate negotiation between the University and the owner(s).
- 3.5 Where **ownership** of archives is in doubt, the University reserves the right to request proof of ownership before accepting the deposit.

4 Standard Terms and Conditions (gifts, bequests, long-term loans)

- 4.1 In exceptional circumstances these Terms and Conditions may be modified following agreement with both parties to reflect specific circumstances affecting a collection of archives. In these cases, amendments or additions to these Terms and Conditions

will be captured in the form of a bespoke agreement.

- 4.2 The University reserves the right to refuse any archives:
(i) are not covered by the University of Leicester Archives Collections Management Policy, (ii) are not considered to be of sufficient historical value, or (iii) where the cost of preservation outweighs the value of the information contained within the archive.
- 4.3 The University reserves the right to return to the depositor any archive it deems violates or potentially violates the legal rights of any person or is otherwise unlawful for it to hold. In such circumstances the archives will be returned to the owner, or the consent of the owner will be obtained prior to disposal.
- 4.4 The University will hold the name and contact details of depositors in order to facilitate management of the archives. The University is registered with the Data Protection Register - <https://ico.org.uk/ESDWebPages/Entry/Z6551415> and undertakes to process the data it holds on depositors lawfully. The name and town, or the position and company of the depositor may be included in finding aids for researchers. Full contact details for the depositor will not be released to third parties without the permission of the individual concerned. It is the responsibility of the depositor to contact the University of Leicester Archives and Special Collections team about any changes of ownership or a change in contact details.
- 4.5 The University reserves the right to create preservation copies of the archives.
- 4.6 Where the University receives requests from researchers for copies of records included in the deposit, Special Collections staff will abide by copyright and other relevant legislation and any other specific conditions stated in deposit agreements. The Special Collections Copyright Guidance is available on request.

5 Conservation

- 5.1 Subject to the requirements of information legislation such as the Freedom of Information Act, 2000 and Data Protection Act 2018, the University will withhold access to archives considered to be too fragile or otherwise unsuitable for public consultation until suitable remedial action can be taken. Staff will suggest alternative means of accessing information where possible.
- 5.2 Owners may be advised of costs of restorative conservation treatment or other preservation measures to allow continued access to their archive. If such costs are not met, public access may be denied to ensure long term survival.

6 Appraisal and disposal

New deposits will be appraised by a qualified archivist. Records which are judged to be non-archival or which do not conform to the Archives Collections Management Policy

- <https://le.ac.uk/library/about/policies/archives-collections> will be returned to the depositor. Subsequent deaccessioning is only considered in exceptional circumstances and would be carried out in accordance with The National Archives' guidance at www.nationalarchives.gov.uk/documents/Deaccessioning-and-disposal-guide.pdf and would be subject to consultation with the depositor.

7 Cataloguing and production of finding aids

- 7.1 A professionally qualified archivist will oversee the sorting, arrangement and appraisal of archives in accordance with professional good practice and standards. Cataloguing work on new deposits of records will be undertaken as resources allow and in accordance with the service's cataloguing prioritisation formula.
- 7.2 Archives are catalogued by or under the supervision of qualified archivists. A copy of the catalogue will be made available to the depositor and will be published on the web. The name of the depositor(s) will be publicised unless otherwise requested. Copyright in catalogues and finding aids, both manual and electronic, will remain with the University.
- 7.3 Unique reference codes will be marked on the archive in such a way that will not damage or allow the record to deteriorate. This is for identification, retrieval and security purposes.
- 7.4 The University of Leicester reserves the right to publish finding aids on the web or by any means deemed appropriate, including sharing catalogue data with other discovery platforms such as the [Archives Hub](#) or The National Archives' [Discovery](#) platform.

8 Storage environments

- 8.1 The University will store and maintain archives in a secure and suitable environment. If archives need specialist storage that the University cannot provide, Archives and Special Collections will offer the depositor guidance on other potentially suitable repositories or arrangements.

9 Insurance & Liability

- 9.1 The University will insure the Deposit, (from the time the University takes possession of the Deposit), against loss or damage, until the Deposit is returned to the Depositor under the University's general insurance policy, (subject to any exclusions that usually apply to such policy).
- 9.2 The University is not able to offer valuations or appraisals on any Deposit or potential deposit.
- 9.3 Deposits, (temporary or indefinite), shall be insured for the cost of the loss or repair and restoration of the Deposit, which will be provided by [Harwell Document Restoration Services](#). If a Deposit has a particular value, it is the Depositor's responsibility to provide the University with an independent valuation for insurance purposes prior to leaving the Deposit with the University and to notify the University of any changes to such valuation during the period of the deposit.
- 9.4 Subject to these terms and conditions, the University's total liability in relation to the Deposit shall be limited to:
 - 9.4.1 for items individually listed, the value agreed by the University's insurers and shown in the agreement schedule. The University will not be liable for more than the agreed value;
 - 9.4.2 for items not individually listed, the University's liability shall be limited to the market value immediately prior to the loss or a limit of £2,500 for any single box of manuscripts or archive material, whichever is the lower;
 - 9.4.3 in the event of partial loss or damage to any item insured, the amount payable will be the cost and expense of restoration plus any resulting depreciation but not exceeding the full value of that item, valued as 9.4.1 or 9.4.2 above;
 - 9.4.4 Following payment of the full amount insured for any item, the

Insurers will become the full owners and reserve the right to take possession of the item.

In any event the University's liability shall not exceed the amount recoverable by its insurers under the insurance policy.

- 9.5 Any further insurance cover required by the Depositor shall be the responsibility of the Depositor.
- 9.6 Nothing in these terms and conditions shall limit or exclude the University's liability for death or personal injury, or any fraud caused by its negligence.
- 9.7 The University shall have no liability whatsoever, (whether in contract, tort or otherwise), for any indirect or consequential loss (including but not limited to pure economic loss, loss of profits, loss of business or goodwill) howsoever caused.
- 9.8 The Depositor shall indemnify and hold harmless the University against any and all actions, claims, costs (including legal costs and expenses), damages, demands or liabilities brought against, suffered or incurred by the University arising out of the Deposit of the material and/or ownership claims by any third party relating to the Deposit.

10 Access

- 10.1 Public access to the archives is subject to the agreement made between the Depositor and the University Librarian and/or any statutory restrictions and closure periods. If archives are not covered by any restrictions, they will be available for public consultation. Archives and Special Collections reserves the right to refuse archives with permanent closure periods on the grounds that research will be impossible.
- 10.2 Researchers will be given basic guidance on compliance with legislation restricting access and will be personally liable for any infringement of the law.
- 10.3 Access by researchers will be undertaken in a supervised search room environment and will be monitored by CCTV.
- 10.4 The University supports research, service delivery and promotion of its archives by digital means as well as through access to the physical archives themselves. Promotion of the archives may take place through exhibitions using digital reproductions, the production of printed material such as leaflets, guides or newsletters, the placement of digital images on the University Library website, the dissemination of digital reproductions with press releases to promote University events and activities, or by any other method the University believes is appropriate.

11 Copyright, reproduction and publication

- 11.1 Copyright is complex. Ownership of archives does not necessarily mean ownership of the copyright in the archives.
- 11.2 When assigning ownership of the archive, copyright owners may assign their rights to the University, which will in turn facilitate the use of documents by researchers.
- 11.3 Archives will be copied by the University in compliance with copyright legislation. The University will not be liable for any abuse of copyright made by users of the copying service.
- 11.4 The University reserves the right to refuse to copy archives if the copying process will cause or risks causing damage to the item(s) in question.
- 11.5 Persons requesting reproductions of copyright works will be asked to sign a copyright declaration form.

- 11.6 Copyright legislation will be highlighted to those intending to make reference to or reproduce elements of an archive in a publication. It will be the responsibility of the researcher to trace any copyright holders.
- 11.7 Requests for permission to publish in whole or in part of any deposited records will be assessed and actioned by the Archives and Special Collections Manager or Archivist unless the deposit form states otherwise. Where permission must be gained from the Depositor prior to publication, the University will act as intermediary.
- 11.8 Where the University receives applications from a third party with respect to the commercial exploitation of archives on long-term loan, Special Collections will seek the Depositor's consent before authorising the commercial use.
- 11.9 The Depositor will not be individually acknowledged in publications, unless otherwise agreed in writing.
- 11.10 The University reserves the right to publish in whole or in part any deposited archives within University of Leicester publications, unless the deposit agreement states otherwise. The normal form of citation will be used unless otherwise agreed.
- 11.11 Unless otherwise stated, all patents, trademarks, service marks, registered designs, unregistered design rights and all other intellectual property rights, whether registered or unregistered and including all applications and rights to apply for any of the same shall remain with their owners for the duration of this Agreement.

12 Data protection and other legislation affecting archive collections

- 12.1 The University will become joint data controller with the owner of the archives deposited on long-term loan, or in exceptional circumstances with the original creator of gifted archives while they are in the custody of Archives and Special Collections. Archives and Special Collections will act as Local Data Manager with respect to these collections. The depositor and the University shall be responsible for compliance with the Data Protection Act 2018 or the General Data Protection Regulation or the data protection regime that is in force at the relevant time.
- 12.2 Subject to certain conditions, the Data Protection Act permits the keeping of archives indefinitely for historical or other bona fide research.
- 12.3 The University reserves the right to refuse to accept archives which may still be needed by the owner to support decisions concerning individuals as defined in the Data Protection Act 2018.
- 12.4 The University will not be held liable for use made of archives by the original creators or owners should the records be unlawfully processed.
- 12.5 In cases where subsequent legislation affecting access to archives comes into place, the University will take the necessary steps to ensure compliance for use by researchers and other enquirers. Should additional costs be associated with the legislation, the University reserves the right to charge these costs to the owner of the archive collection.

13 Exhibitions and talks

- 13.1 Archives may be required for exhibitions or to illustrate internal talks and lectures. They may be displayed in original or

copy form depending on condition, unless otherwise stated in the deposit form. Special Collections will oversee security and insurance arrangements for archives used in talks, lectures or exhibitions.

- 13.2 Special Collections occasionally receives requests from third parties to loan items from its collections for exhibition purposes. Each request is considered on its own merits and loans of material will only take place if the third party is able to demonstrate it meets Special Collections' exhibition criteria (for example, security, environmental conditions). Where exhibition requests are received with regards to archives which are on long-term loan, the consent of the depositor will be sought.

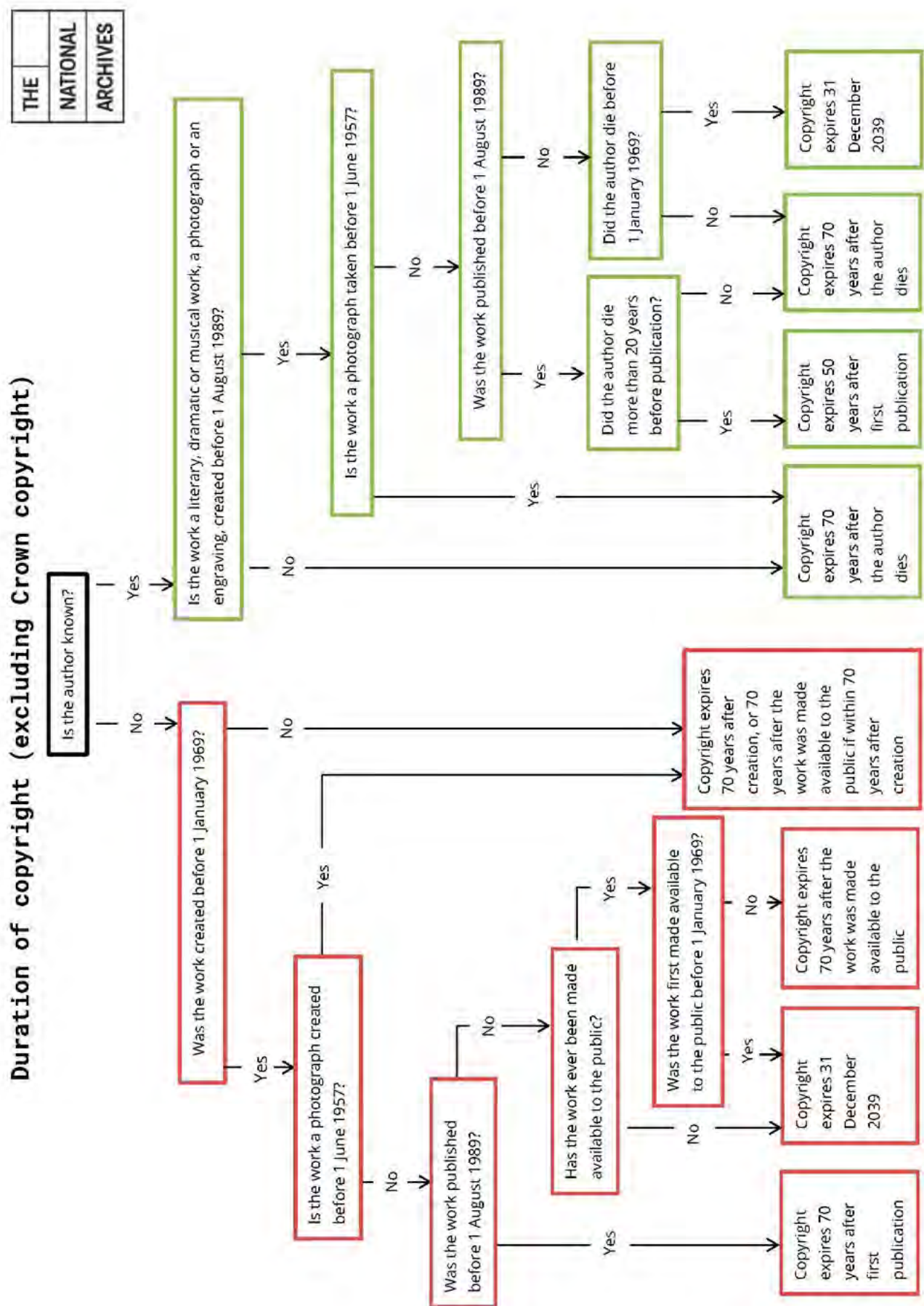
14 Withdrawal

- 14.1 Requests for temporary withdrawal of archival material on long-term loan may be made by the owner and will be negotiated on a case-by-case basis, taking into consideration the risks associated with removal. The University cannot be held responsible for any loss or damage that may occur whilst archives are withdrawn and depositors should be aware that any interruption in archival custody can affect the validity and certainty of authenticity of the records.
- 14.2 In the case of long-term loans, the depositor must give six months' notice if s/he wishes to withdraw the archives permanently. The depositor will incur the costs involved and will have to make the necessary arrangements for removing the records.
- 14.3 The University reserves the right to copy the archives and hold those copies after the records have been withdrawn. The copies will be the property of the University and will be made available to the public subject to any legal restrictions or restrictions set out in a revised deposit agreement.
- 14.4 The University reserves the right to claim reimbursement for the cost of cataloguing, administering, copying and storing, of any withdrawn records and any conservation or preservation work undertaken whilst the archives were in its custody.

Glossary

Word or phrase	Meaning
Access	The process of making archives available for people to consult as part of their research.
Appraisal	The process undertaken by archivists to select records for permanent preservation as archives.
Archive	Archives are the past, present and future records produced by people and organisations in their day-to-day activities which have been selected for permanent preservation because of their evidential or research value.
Arrangement	The process archivists carry out in order to sort the archives into logical sections and series, reflecting the way that the records were used and organised by their creator.
Bequest	Archives left to the University under the terms of a depositor's will. Ownership passes to the University.
Bespoke deposit agreement	A tailored agreement that reflects the specific needs of a large or significant collection.
Cataloguing	The process used by archivists to describe archives so that details can be made available to the research community.
Citation	A formal and structured reference to an archive, which normally includes the reference number, a brief description and the covering dates.
Closure period	A period of time during which an archive cannot be made available for consultation because it contains sensitive information.
Conservation	Active treatments or interventions designed to repair damage to archives.
Copyright	A legal means of protecting an author's work. A type of intellectual property that provides exclusive publication, distribution and usage rights for the author.
Data controller	The person or organisation who determines the purposes for which any personal data are processed and how that processing may be done.
Deposit	A general term for the process by which archives are placed in the custody of a specialist service for safekeeping.
Deposit agreement	A legally binding agreement which defines the terms of deposit.
Depositor	An individual or organisation that loans, gives, bequeaths or transfers records to Special Collections.
Discovery platform	An online searchable database that makes information about collections available to the public and / or research community.
Environmental conditions	The temperature, relative humidity, light levels and pollution levels in a storage area.
Gift	The transfer of ownership of archival material to the Special Collections.
Internal transfer	The transfer of archival material from a team or section within the same organisation as that in which the archive service itself operates. Ownership is unaffected.
Local Data Manager	The individual within an organisation to whom responsibility for particular sets of data has been delegated.
Long-term loan	A collection of archives which is not owned by the archive service, but which has been deposited for safekeeping.
Owner	An individual or organisation who/which has deposited archives with Special Collections for safekeeping but retained ownership of those archives.
Preservation	Measures designed to support the long-term safekeeping of archives without treating the archive itself, e.g. archival quality packaging, appropriate environmental conditions, and careful handling.
Preservation copies	Digital or physical copies of an archive created to help preserve the original document.
Records	Written documentation produced in the course of an individual's or business' activities, irrespective of whether it has been selected for permanent preservation.

Appendix 2: Copyright flowchart¹.



¹<https://cdn.nationalarchives.gov.uk/documents/information-management/non-crown-copyright-flowchart.pdf>

Appendix 3: Sample licensing agreement covering digitisation and access provided by findmypast

NOTE: this is a model template provided for discussion purposes only. It should not be seen to constitute legal advice.

Local Newspaper Archive Licence Agreement

Date: _____

Parties

Licensor

Name: _____

Address: _____

Contact: _____

and

Licensee

Name: _____

Address: _____

Contact: _____

Together referred to as 'The Parties.'

Background

- A. The Licensor owns or controls the rights in the materials described in Schedule 1.
- B. The Licensee wishes to digitise, preserve, index and make those materials available through a digital archive or research service.
- C. The Parties wish to record the terms on which the materials may be used.

Licensed Materials

The Licensed Materials are the newspaper titles, editions, images, articles or other archive materials described in Schedule 1.

Grant of Licence

The Licensor grants the Licensee a non-exclusive licence during the Term to:

Receive and stored the Licensed Materials;

Digitise and preserve the Licensed Materials;

Reproduce and display the Licensed Materials through the Licensee's digital archive platform;

Make the Licensed Materials available to researchers, educational users, subscribers or members of the public in accordance with the Licensee's normal access policies;

Create copies as reasonably necessary for backup, preservation and security purposes.

Unless expressly stated in Schedule 1, no ownership of copyright or other intellectual property rights is transferred under this Agreement.

4. Attribution

Where reasonably practicable, the Licensee shall include the following acknowledgement:

'Courtesy of [Licensor Name].'

Any alternative wording may be agreed in writing between the Parties.

5. Restrictions

The Licensee shall not:

- a. Claim ownership of the Licensed Materials;
- b. Remove copyright notices contained within the Licensed Materials;
- c. Knowingly use the Licensed Materials in a manner that infringes the rights of third parties.

6. AI and Text and Data Mining

The Licensee may:

- a) Create OCR text, metadata and search indexes from the Licensed Materials;
- b. Use the Licensed Materials for discovery, search and archival purposes.

Unless expressly permitted in Schedule 1, the Licensed Materials may not be used for training generative artificial intelligence systems, foundation models or large language models.

7. Warranties

The Licensor warrants that, to the best of its knowledge:

- a) It owns and controls the rights necessary to grant this license; or
- b) It has authority to enter into this Agreement.

The Licensee warrants that it will use the Licensed Materials in accordance with this Agreement and applicable law.

8. Liability

Neither Party shall be liable to the other for indirect or consequential losses.

Nothing in this Agreement excludes liability for fraud, fraudulent misrepresentation, death or personal injury caused by negligence, or any liability which cannot legally be excluded.

9. Term

This Agreement begins on the Effective Date.

It shall continue for an initial period of five (5) years and shall automatically renew for successive periods of one year unless either Party gives not less than ninety (90) days written notice of termination.

10. Termination

Either Party may terminate this Agreement immediately by written notice if:

- a) The other Party commits a material breach and fails to remedy that breach within thirty (30) days of written notice; or
- b) The other Party becomes insolvent.

11. Effect of Termination

Upon termination:

- a) The Licensee may retain archival copies required for preservation, compliance and record-keeping purposes;
- b) Public access to the Licensed Materials shall cease within a reasonable period unless otherwise agreed;
- c) Accrued rights and obligations shall survive termination.

12. Data Protection

Each Party shall comply with applicable data protection laws.

If personal data is identified within the Licensed Materials, the Parties shall cooperate in good faith to address any resulting legal or regulatory requirements.

13. Confidentiality

The Licensee warrants that it will use the Licensed Materials in accordance with this Agreement and applicable law.

14. General

This Agreement constitutes the entire agreement between the Parties concerning the Licensed Materials.

Any amendment must be made in writing and signed by both Parties.

15. Governing Law

This Agreement shall be governed by the law of England and Wales.

The courts of England and Wales shall have exclusive jurisdiction to resolve disputes arising under this Agreement.

Schedule 1 – Licensed Materials

Title	Date Range	Format	Quantity	Notes

Schedule 2 – Optional Permissions

Tick if applicable:

- ☐ Exclusive licence
- ☐ Academic access rights
- ☐ Commercial subscription access
- ☐ Public access without charge
- ☐ AI / LLM training permitted
- ☐ AI / LLM training prohibited
- ☐ Other: _____

Appendix 4: Recommended resources/further reading

Toolkits that deal with managing archives have already been produced by many organisations and we are happy to recommend these toolkits as additional useful sources of information and guidance. These are mentioned in the relevant sections or appendices of this toolkit. They include material produced by the following: The Archives & Records Association, The National Archives, Scottish Council on Archives, Community Archives & Heritage Group, Business Archives Council, the Chartered Institute of Library & Information Professionals (CILIP) Local Studies Group, Hampshire Archives, Gloucestershire Heritage Hub, Charity & Voluntary Sector Archives, Charity Archives & Records Management Group.

The following additional resources will be of use.

The Archives Hub has details on [what are archives](#), and [what is an archive collection](#).

The National Archives has information on [getting started with collecting, ownership and rights](#), and the [Community Hub training programme](#).

Norfolk Record Office has a toolkit aimed at [Community Archives](#) which includes guidance on managing and cataloguing collections, digitisation and working with volunteers.

The Community Archives & Heritage Group has resources relating to [legal concerns](#) for community collections.

The Digital Preservation Coalition has advice on [born-digital documents](#).

The Business Archives Council provides a range of specialist guidance for business records including on [business archives at risk](#) and has a case study on a [Kent publisher's archive being saved](#). It also offers a [cataloguing grant](#) for business archives.

The Chartered Institute of Library & Information Professionals has a toolkit created by its [Local Studies Group](#) that includes sections on newspapers and volunteers.

Appendix 5: Glossaries of archives terms

Some archival terms are included in Appendix 1 - the University of Leicester's Library, Archives & Special Collections' deposit form and terms & conditions. Other glossaries created include:

The [Archives & Records Association's Section for Archives & Museums](#) glossary, which is available as a [pdf download](#).

The National Archives has produced glossaries including [common terms](#) used in its digital preservation workflow guidance; and a [glossary](#) for organisations applying for Archive Service Accreditation.

The International Council on Archives has an online multilingual archival terminology list, including in [English](#).

