



MUSEUM
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Accreditation Scheme for Museums
and Galleries in the United Kingdom

Collections development policy

Royal Institute of British Architects

2023

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COLLECTIONS DEVELOPMENT POLICY

Name of Museum:

Royal Institute of British Architects – RIBA Collections (RIBAC)

Name of Governing Body:

RIBA Board

Date on which this policy was approved by the Governing Body:

1st February 2024

Policy review procedure:

This Collections Development Policy (CDP) will be published and reviewed from time to time, at least once every five years.

Date at which this policy is due for review:

At latest, Summer 2028

Arts Council England will be notified of any changes to the Collections Development Policy, and the implications of any such changes for the future of the collections.

INTRODUCTION

This policy defines the present state and use of the collections and reviews the current process of acquisition and disposal. It ensures that material is accepted according to a recognised strategy and serves as a reference document to guide curatorial decisions.

It identifies the resources available to maintain the present and future collections and ensures more efficient use of those resources.

It establishes relationships with similar bodies in the subject area with regard to the acquisition of material for the Library and the transfer of objects.

Please note that the use of the term RIBA Collections or RIBAC comprises all the collections, their constituent parts being the Library (books and journals), Drawings, Photographs, Manuscripts and the RIBA Archive, regardless of physical location.

SECTION 1

1.1 The Statement of Purpose for RIBAC is:

To PROMOTE public and professional understanding and enjoyment of architecture and its history, culture and practice by PRESERVING and DEVELOPING its collections both British and international (as the principal national record of architectural practice and culture), SHARING and INTERPRETING its collections with the widest possible range of audiences

N.B. The role of the RIBAC derives from the first charter of the Royal Institute of British Architects (RIBA) granted in 1837, which states that the Institute was formed 'for the general advancement of civil architecture and for promoting and facilitating the acquirement of knowledge of the various arts and sciences connected therewith, and that it has formed a collection of books and works of art for the purpose of inquiry and information upon the subject of the said art.'

- 1.2 The RIBA Board will ensure that both acquisition and disposal are carried out openly and with transparency.
- 1.3 By definition, the RIBAC has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The RIBA Board therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collections, or the disposal of any item in the collections.
- 1.4 Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- 1.5 RIBAC recognise its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using Spectrum primary procedures for museum collections management and other standards as appropriate. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collections arrangements.
- 1.6 RIBAC will undertake due diligence and make every effort not to acquire, whether by gift, purchase bequest or exchange, any object unless the RIBA Board or responsible officer is satisfied that the RIBAC can acquire a valid title to the item in question.
- 1.7 RIBAC will not undertake any disposal motivated principally by financial reasons.

SECTION 2

History of the Collections

The RIBA is a membership organisation that combines services to its members with considerable services to the widest public. The Royal Charter of 1837 describes the Institute as 'an institution for the general advancement of Civil Architecture and for promoting and facilitating the acquirement of the knowledge of the various arts and sciences connected therewith ...'.

In the 1830s, the impetus towards professionalism increasingly demonstrated the need for a firm foundation for the emerging architectural profession. The Royal Academy's lectures on architecture had ceased and its library was only open to students once a week and then at inconvenient times, and there was nowhere else for architects, aspiring or established, to turn if they could not afford to buy their own books. In 1831, the Architectural Society had been formed, with the intention of creating 'a British School of Architecture, affording the advantages of a Library, Museum, Professorships and periodical exhibitions'. But this left untouched the parallel issues exercising the architectural world: professional obligations, control and status. In 1834, the distinguishable but interlinked matters of education and professional discipline were tackled together with the founding of the Institute of British Architects (the addition of the word Royal crept in over the next few years after the granting of the Royal Charter), and it quietly absorbed the Architectural Society and its collections in 1842.

It is notable that the initial prospectus speaks of 'a Library of works of every kind connected with architecture', not simply, or even mainly, a collection for practising architects, but works of every kind, to comprise a collection that (in the words of the Institute's annual report of 1836) 'must eventually become of great use to all connected with architecture'. This opting for inclusiveness from the very outset was to shape the nature of the collection right up to the present day. The breadth of the collections, nationally and internationally, means that it forms part of the collective memory of the architectural profession world-wide. It was a model that others, such as the American Institute of Architects, followed but few collected on such a scale and none have stayed the course.

The RIBA houses what are in effect the British national collections relating to architecture and these are made available freely to any researcher, not just to architects. Their unique strength lies in the fact that the collections belong to the profession, not to a government-run institution, and the vast majority of its extraordinary collections of drawings and architects' archives) have been *given* by architects (as have also many of its photographs by professional photographers). From the beginning, members were exhorted to donate money, books, manuscripts, prints, drawings, models, casts of 'antique' and later gothic details and specimens of building materials and before long photographs. The implementation of much of this Collections Development Policy continues to rely on the generosity of architects and their families and the scale of collecting around the subject of architecture distinguishes the RIBA from any other institution in the world, past and present.

It should be noted in reference to scale that the most significant developments in the history of the RIBAC are post-War, with the emergence between the 1950s and the 1980s of first the Drawings Collection, then the Manuscripts & Archives Collection and finally the Photographs Collection as distinct departments with their own specialised staff (see below). The digitisation of photographs and drawings and to a lesser extent books extended the ability of the public to access images of the collection on-line with the launch in 2005 of a digital database (www.ribapix.com) but as the drawings element depended heavily on external funding that has now ended, growth in this area is slow. The steady growth in dedicated and professional staff across the library

servicing members and the public came to an end in the early 2000s and fluctuating staff levels have inevitably affected over time the ability to collect.

The users of the collections come from all over the world and are mainly architectural historians, critics and biographers, undergraduate and postgraduate students preparing theses and dissertations, building researchers, architects repairing and restoring historic buildings, descendants of architects researching their family history and local historians researching their local buildings.

Two other developments should be noted in terms of RIBAC's remit, the Learning and Public Programmes Teams. Starting with a single member of staff in 2007, the Learning Team built up a countrywide reputation for introducing architecture into schools (a particular success was getting it incorporated into the national curriculum), and acquiring a dedicated space in 66 Portland Place, funded by the Clore Foundation. Following a reorganisation in 2022, the Learning Team was largely disbanded and what was left was incorporated into the RIBA's Education directorate.

In 2012, the Public Programmes team was brought under RIBAC's umbrella and its exhibition programme has been an occasional source of accessions to the Drawings and Photographs Collections.

Since 2022, the term RIBA Collections (RIBAC) has been used in preference to RIBA Library and the title used since 1973 of the British Architectural Library, as it was felt that the association of the word library with bound volumes was misleading, given that the vast majority of the collections exist in other formats, whilst the title of British Architectural Library has frequently led to the assumption that the collections are part of the British Library.

The RIBA Collections are currently divided between 66 Portland Place, the V&A, the Piper Centre in Fulham, deep storage in a former nuclear bunker in Upper Heyford, Oxfordshire (to which most new accessions of drawings and manuscripts go), and a commercial store in Buckinghamshire.

Digital Collecting

Architectural practices and the RIBA itself work predominantly digitally and therefore the future of the RIBA Collections will increasingly reflect this. To date, we have collected small collections of born-digital material including databases, drawings, photographs, and administrative records. We do not currently have the IT infrastructure needed to fully preserve these items and make them available to researchers but work is underway to implement this.

The RIBA's Digital Collecting Policy is set out in Appendix 2 and its Digital Record Pre-Deposit Questionnaire in Appendix 3.

RIBAC does not collect digital-only books and journals. However, this is currently under review pending the implementation of the forthcoming new Collections Management System. Many printed journals to which the Library has a subscription now include some level of e-journal access which is available in the Reading Room.

Bibliography

The history of the RIBA Collections has never been fully written and the account given here and below is drawn from a variety of published and unpublished sources, the unpublished accounts principally by John Harris and Jill Lever, the first and second Curators of Drawings (1961-1986 and 1986-1995) and Margaret Richardson, Deputy

Curator (1962-1985).¹ The main published sources are S D Kitson, 'The RIBA Library', in J A Gotch (ed.), *The Growth and Work of the Royal Institute of British Architects 1834-1934* (RIBA 1934), pp. 130-40; J C Palmes, 'Introduction' in J Lever (ed.), *Catalogue of the Drawings Collection of the Royal Institute of British Architects*, Vol. A (Gregg International, 1969), pp. 9-10; M Richardson, 'The RIBA Drawings Collection, 1834-1978', *Architectural Design*, vol. 48, no. 5/6 (1978), pp. 384-6; M Richardson, 'Architectural Drawings: Problems of Status and Value', *Oxford Art Journal*, vol. 5, no. 2 (1983), pp. 13-21; A Mace, *The Royal Institute of British Architects: A Guide to its Archive and History* (Mansell, 1986), pp. 97-102; S Pugh, 'From Pugin to Voysey: Collecting and Preserving 19th century drawings and archives', *Studies in Victorian Architecture and Design*, vol. 2 (2010), pp. 62-73; V Carullo, 'The Robert Elwall Photographs Collection at the Royal Institute of British Architects', in M Iuliano and G Musto (eds.), *Eternal City. Rome in the Photographs collection of the Royal Institute of British Architects* (Skira, 2018), pp. 51-56; and C W Hind, 'A Brief History of the RIBA Collections', in C W Hind, F Orsini and S Pugh, *The Architecture Drawing Book* (RIBA Publishing, 2023), pp. 10-15.

It should be noted that the order in which the following sections of the Library are placed is in no way intended to reflect their relative importance or value to the RIBA.

2.1 Books and Journals

The first recorded purchases for the new library were in April 1835, when £10 was spent buying books from the collection of Thomas Lee, a prosperous young member who had been victim of a bathing accident the previous year. Two months later, Charles Barry sent £20 explicitly to encourage other donors for the purpose of 'collecting standard works, which I consider to be of paramount importance'. The Library grew rapidly (in 1838, the first catalogue was printed) and by 1840, it consisted of 572 works, 158 of them folio. There was little money to spare for purchases. Books arrived mainly as donations from members and well-wishers, who were constantly exhorted to present their own works and those 'with which they may be associated or have no further use for in their own library'.

They responded enthusiastically. Books continued to come in on every aspect of architecture and allied topics and from all over the world, not least from honorary corresponding members overseas. Thus Charles Percier and P.F.L Fontaine, creators of the Empire style under Napoleon, gave a set of their published works in 1836, as well as several others with which they were involved. Charles Texier, the archaeologist presented in 1867 the first edition of Alberti published in France (in 1512) as well as his measured drawings of the Hagia Sofia in Constantinople. Collections of books came in by bequest, amongst them Thomas Leverton Donaldson (1885), the historian James Fergusson (1886), and most recently the library of Trevor Dannatt RA (2020). Other recent major bequests have included the libraries of the architect Dr Derek Linstrum (2009) and the historian Dr Terry Friedman (2012), much of which have gone to create the departmental library of the Drawings & Archives Collections at the Victoria and Albert Museum (known as the Linstrum-Friedman Library). A particularly generous gift (made in 1947) was a virtually complete set with variants of the works of Francesco Piranesi, presented by Graham B. Tubbs from the collection of Percy Tubbs FRIBA (d. 1933).

¹ Kept in the Drawings Collection.

Inevitably, the focus of the collections has evolved - some areas have been dropped and others have emerged – but overall, the printed collections of books and periodicals give the finest and most wide-ranging coverage of the field of architecture and related disciplines not only in the United Kingdom but also world-wide.

2.2 The Drawings Collection 1834-1950

At the RIBA in the 1830s, books were not the only items that the Institute wished to acquire for its Library. It is evident that the founders wanted to create a museum that would include drawings, prints, manuscripts, models, portraits, casts of antique classical details and specimens of building materials. There was no precedent for this but in the end, practical considerations, not least space, meant that the casts, building materials and other unwieldy items, particularly models, were given away or loaned to other institutions between the 1870s and the 1930s (N.B., the Drawings Collection remains responsible for all items in the collections other than books, photographs and manuscripts, discussed further below). Drawings were to a large extent exempted from the dispersal process, although as late as the mid-1950s, a process of weeding the collections of what was then perceived as extraneous matter saw some thousands of drawings leave the collection. Although caution continues to be exercised when dealing with large archives, today the RIBA would be unlikely to treat such offers in the way it did in the 1950s, when the Institute was given the archive of William Burn (1789-1870), a prolific designer principally of country houses, and the succeeding practices down to 1950. A large part of the collection was given to the Scottish National Building Record and various county record offices.

In the early days, the Institute asked members to donate drawings as examples of good contemporary practice but as early as 1835, the first historic drawings were presented, a collection of designs by William Talman (1650-1719). The decision early on to collect historic drawings to inspire contemporary architects, rather than to provide material to copy, underlay many significant acquisitions. The first major gift was a collection of 18th century Italian, French and German, mostly baroque perspectives, largely by the Bibiena family but it included the only drawing by Etienne-Louis Boullée now in a British collection. The donor was Sir John Drummond Stuart, who lived in Paris and gathered the material from the 1820s onwards, giving it to the Institute on his deathbed in 1838, traditionally at the urging of Sir Charles Barry. This donation may in part have prompted a discussion in the 1839 Report of the Institute's Council, which noted the hoped-for (but unrealised) acquisition of a drawing by the distinguished French architect Charles Percier, who had recently died. It went on to state that 'this application arose from the conviction of its being extremely important that the Institute should, if possible, possess some autograph specimen of the talents of every distinguished architect, as they may hereafter enable those, who may write on the history of the arts or the biography of architects, to refer to authentic records'. During the 19th century, many distinguished foreign architects gave material upon being elected Honorary and Corresponding Members.

Thereafter, the collection grew in fits and starts. In the 1870s, there was another push to acquire drawings from members, who were reminded of the importance of preserving both historic and current material. It was thus also recognised that collecting need not be connected with fashion, but was justifiable in its own right, to portray visually the history of architecture. There

was the occasional historical purchase, such as the Tudor and Jacobean drawings in the Smythson Collection bought in 1927, whilst the so-called 'Heirloom Copy' of Stephen Wren's *Parentalia* containing manuscripts and drawings by Sir Christopher Wren, was bought by public subscription and presented to the Institute in 1911. But the inter-war years proved something of a doldrum. Increasingly in the 1920s, the collection was seen as a treasury of 'Old Master' drawings and the Library collected retrospectively rather than contemporary material. The first Acquisitions Register for drawings was begun only in 1934, the year of the move into the RIBA's present elegant headquarters in Portland Place. Previously acquisitions were listed, occasionally erratically, in various committee minutes. The profession was less interested in its own drawings and many celebrated architects such as Edwin Lutyens debunked the art of drawing for its own sake. It is somewhat ironic that the gift of Lutyens's own archive in 1951 was the catalyst for the emergence of the Drawings Collection as a distinct entity within the library.

The Drawings Collection from 1950

The turning point was the offer by Robert Lutyens in 1951 of his father's archive, then containing an estimated 80,000 drawings. Sir Edwin Lutyens was the greatest British architect of the first half of the 20th century, so it was an offer hard to refuse. The Institute rose to the challenge, establishing a panel of advisors and writing principles for retention and disposal that have largely governed acquisitions of archives ever since. It is disappointing that so much of the Lutyens archive was weeded then but it was the first time that the RIBA had accepted the end-of-career archive of a contemporary architect and there were no precedents to be followed. But it attracted attention to the importance of the Drawings Collection and led to the appointment a decade later of John Harris as its first Curator, who actively campaigned for staff and resources.

Harris and his team, particularly Margaret Richardson and his eventual successor Jill Lever, transformed the collection, beginning a process of relentless growth that required a move out of Portland Place, first to 21 Portman Square in 1971 and then, combined with the Manuscripts & Archives, to the Victoria and Albert Museum in 2004. Today, it occupies three sites, in the Henry Cole Wing at the V&A, the Piper Centre in Fulham and a store in Oxfordshire. At the V&A, the collection and its staff live in harmonious and productive partnership with the Museum, which has allowed joint architectural and educational programmes, office and study room facilities and permanent and temporary exhibition space. The tradition of regular exhibitions that drew heavily on the collection and stimulated further gifts was established by the creation of the Heinz Gallery in Portman Square, which showed 126 exhibitions between 1972 and 1999, many of which were on young practices and architects who later became household names. That tradition continued at the V&A from 2004 to 2019, when financial pressures brought a temporary halt that was prolonged by the Covid pandemic and then became permanent when in 2022, the RIBA's Board decided that the Partnership did not meet its ambitions. Once again, the Drawings and Archives Collections are facing an uncertain future that will, it is hoped, be resolved by the time this Collections Development Policy is due for reconsideration in 2028.

From the early 1960s, the curators adopted a systematic policy of acquisitions, at first requesting gifts of drawings and sometimes whole archives from architectural practices whose origins went back beyond 1914. But even as late as 1964, the collection had only one drawing by a celebrated *living* architect, Mies van der Rohe's perspective of his proposed Library and Administration Building of the Illinois Institute of Technology, given by him in 1960 to mark his

award of the Royal Gold Medal for Architecture. Many subsequent medallists have followed suit. A policy of approaching a wide range of contemporary architects was adopted in 1964 and has continued ever since. This coincided with the great upsurge of interest in architectural history in the early 1960s and architectural drawings became the necessary tools of historical research. As historians became increasingly interested in the 19th century, fresh caches of drawings were found in attics and basements and historians became advisors to the Collection and often volunteer cataloguers of new acquisitions. The fruits of this labour can be found in the 20 volumes of the printed catalogue that appeared 1969-84 with a cumulative index volume in 1989. The present catalogue is available online.

There are many criteria for assessing whether an item, a project or a whole archive should be added to the RIBA's collection of drawings, but one has remained a constant for decades. The RIBA has always been interested in collecting the whole process of design, from the 'back of the envelope' first idea to the presentation and working drawings. Thus the collection also records *how* drawings have been made, from the scored lines subsequently inked over that Palladio and his contemporaries used in the 16th century through to the digitally born drawings of the late 20th and 21st centuries. From the 19th century, many drawings were reproduced in multiple copies by various processes, some of which left no 'original' drawing, and the collection contains numerous examples of such prints. In addition, the collection contains a wide range of historical and contemporary styles and geographic location, designs by architects for objects rather than buildings, as well as drawings in which an architect's imagination strayed into the realms of fantasy. Other drawn material includes studies of older buildings (from sketches to formal surveys), book illustrations and drawings that show the architect as artist. By the end of 2023, it is hoped that the Collection will be in a position to acquire digitally born material.

The Drawings Collection also has responsibility for a wide variety of three-dimensional objects of which the largest number by size are architectural models from the 1690s to the present day. Other items related to the process of design include drawing instruments, office equipment and furniture from the 16th century onwards. Collections that help tell the story of architecture historically and up to the present day are architectural and topographical prints; architectural medals (from the 16th century); portraits (drawn, painted and sculpted from the early 17th century) including RIBA presidential portraits from the 1850s; architectural and construction toys (from the early 19th century); architectural fragments; and personal memorabilia. There is also a 19th century collection of ancient Greek and Roman coins depicting buildings. The curatorial team takes responsibility for the Council Dinner Club collection of 19th and 20th century silver, parts of which are still displayed at Council dinners and are therefore not considered part of the museum collection. The silver, together with original furniture, china and glass commissioned for the new headquarters of the RIBA in 1934, are treated as part of a 'working' collection (see section 3.4.5 below).

The collection continues to grow, sometimes as single drawings, sometimes as huge archives. The Institute has benefitted from the Acceptance in Lieu process and by this means individual items of considerable value and the huge archives of Professor Sir Leslie Martin and Sir Denys Lasdun have arrived since 2003. Bequests are not uncommon, one of the largest of which has been (from his widow and partner M J Long) the archive and papers of Professor Sir Colin St John Wilson and the related but separate archive of Long & Kentish. Acquisitions by purchase are also made regularly, often with the generous assistance of bodies such as the Heritage Lottery Fund (now National Lottery Heritage Fund), the Friends of the National Libraries, the Arts Fund and what is

currently called the Arts Council England/V&A Purchase Grant Fund as well as private individuals and corporate bodies. It is certainly busier than at any time since the RIBA's founders perceptively saw its need back in 1834.

2.3 The Photographs Collection

It is not clear when the RIBA acquired its first photographs, but it was probably in the 1840s, when photography was still in its infancy. Its value to architects by virtue of its precision and speed of execution in comparison with drawing or engraving was immediately evident and the RIBA was an early subscriber to the Architectural Photographic Association, which supplied subscribers with prints between 1857 and 1868. Architects also donated material, particularly Honorary and Corresponding Members, a category of membership for foreign architects who did not have to pay a subscription. They often donated photographs of architectural drawings (now housed in the Drawings Collection), as well as of their buildings. By 1883, the collection was large enough for a sub-committee of the Library Management Committee to be set up to decide on the best method of classifying the material and having the prints bound in volumes.

A key moment in the history of the collections came in 1930 with the appointment as chief librarian of Edward J. 'Bobby' Carter (1902-82), who initiated the reorganisation and modernisation of the Library. He played an important role in the decision of the RIBA to leave its home (for more than 70 years) in Conduit Street for a new building in Portland Place, which remains its headquarters, because the collections had outgrown the space available and the old house was bursting at the seams. The inauguration of 66 Portland Place was celebrated with a major exhibition entitled *International Architecture 1924-1934*, which enjoyed great success with the public and subsequently toured the country. Whilst including drawings and models, it consisted primarily of photographs and was followed during the 1930s with shows of similar format. These formed the basis of an extensive collection of images of contemporary architecture, further expanded by gifts of photographs donated by British and foreign architects during the decade at the request of a special committee set up in 1935.

Bobby Carter's departure in 1946 was followed by a period of relative neglect of the collection and the emergence of the Drawings Collection as a distinct department within the Library from the late 1950s was not matched by a similar approach to photographs. This changed in 1981 with the appointment of Robert Elwall (after whom the Collection is now named) as its first Curator. He was keenly aware not only of the importance of the photographic material held by the RIBA but also of the leading role played by photography from the very outset in the dissemination of ideas and the promotion of knowledge in the field of architecture. He reorganised the neglected collection and began acquiring the archives of major British photographers who had retired or died. These now include John Maltby, Henk Snoek, Colin Westwood, John Donat, Edwin Smith and Martin Charles. Further major acquisitions came through the growing practice of the RIBA of acquiring entire archives of architects, which included not only photographs of their own work but also of buildings that interested them all over the world.

As well as the archives of individual professional photographers, there are also those who worked in the field of architecture such as Monica Pidgeon, editor of *Architectural Design* for over 30 years and Hubert de Cronin Hastings, owner and periodically editor-in-chief of the monthly *Architectural Review* and the weekly *Architects' Journal*. The latter two journals also provided the RIBA with

its largest single archive (under the name of the Architectural Press Archive), presented in 2004, which is international in scope and comprises about 500,000 images from the late 1920s to the early 1980s.

By the end of the 1990s, the collection had increased considerably both in size and in reputation but it still lacked adequate space and a controlled environment for its protection and preservation. As a result of a dramatic presentation to Council that included some negatives suffering from vinegar syndrome, Elwall persuaded the RIBA to invest in an air-conditioned store in the basement of 66 Portland Place, paralleling the vast improvement in space and conditions for the Drawings and Archives Collections as they moved to the Victoria and Albert Museum. The new store opened in 2002. It was only possible because staff levels slowly rose from one to a maximum of four in 2012 before declining back to a single curator in 2022.

Despite these challenges, awareness of the Collection and its contents grew because of numerous publications written by Elwall and his successors, as well as significant exhibitions of RIBA material in RIBA spaces and elsewhere. It is intended that when the RIBA's Drawings and Archives collections leave the V&A by June 2027, the Photographs Collection will join them in a new building somewhere in London or the Home Counties.

2.4 The Manuscript Collection

Although manuscript material had been acquired since the 19th century, like the Drawings and Photographs Collections, it took a long time to develop its own identity within the Library, a process that began with the appointment of the first archivist, Angela Mace, in 1976. Previously, it consisted mainly of individual free-standing items such as a prize essay, the manuscript of an unpublished book, the text of a lecture, a report of an archaeological investigation, a letter by a famous person or an historical manuscript, treated like books, bound in cardboard covers, given subject classification numbers and placed on the open shelves. Those that were not susceptible to such treatment tended to languish in cupboards, unlisted and unused. Several events occurred in the 1970s that had a profound effect on the development of the collection: a start was made on cataloguing it, with the help of visiting staff from the Royal Commission on Historical Manuscripts; the Institute issued a public appeal for extra funds for its library and special collections; the British Architectural Library Trust (now defunct) was set up to administer the new funds and one of its first actions, in the autumn of 1976, was to appoint an archivist to catalogue and develop the Manuscript Collections. After an initial period concentrating exclusively on cataloguing past deposits, it was decided to adopt a more active stance in encouraging new deposits and the scope of the collection was widened to include architects' office archives (hitherto largely uncollected except for the drawings and photographs), the archives of architectural societies and the research papers of architectural historians. The RIBA's own historic administrative archive was deposited in the collection and a guide to it was published in 1986 (see below). To reflect all these changes, the title of the collection was changed from the RIBA Manuscripts Collection to the RIBA British Architectural Library Manuscripts and Archives Collection. Since then, apart from the cataloguing of the archives of Ernö Goldfinger, Sir Denys Lasdun, Professor Sir Colin St John Wilson and M J Long as projects funded externally by trusts, foundations and supportive individuals, the emphasis on cataloguing manuscripts has shifted to the working archive of the RIBA, exemplified in the job description of the present archivist.

The manuscript collection is now composed of several hundred separate deposits ranging from single documents to very large archives comprising hundreds of boxes. Most of the accessions have come to the Institute in the form of gifts or bequests, some have been purchased from dealers, auction salerooms and private individuals, some have been transferred to the RIBA by other institutions that considered us a more suitable repository and a very few are held on indefinite loan. The source is usually an architect (or a relative or descendant of an architect), an architectural historian or an architectural society. Most of the architects represented in the collection are figures of national or international significance but there are many interesting contributions from less well-known people, often architectural students who presented the Institute with their prize essays or travelling studentship reports. Several contributors were foreign architects, due in great measure to the efforts of Thomas Leverton Donaldson, the RIBA's Secretary for Foreign Correspondence from 1839-1859, who encouraged the Institute to create a large class of honorary and corresponding members. He put forward for election several eminent French, German, Italian and American architects and encouraged them to send news of architectural projects going on in their countries and examples of their own work.

The subject matter of the collection is wide-ranging. While it is predominantly concerned with British architecture, it also contains a great deal of material relating to town planning, building, social and economic conditions, engineering, archaeology, craftsmanship, design, sculpture, painting and the other arts connected with architecture. It is particularly strong for the Victorian and Edwardian periods, especially church architecture, furnishing and restoration, but it also has significant holdings of 17th and 18th century papers and a number of major 20th century archives, such as Sir Herbert Baker, Adams Holden & Pearson, Sir Giles Gilbert Scott (and the private family correspondence of both Baker and Sir Edwin Lutyens) in addition to those mentioned above. The architectural profession and architectural education, in all its forms including the Grand Tour, feature strongly and there is also much interesting information on the origins and development of the Modern Movement. Architectural historians are also well represented, particularly Sir John Summerson and Sir Howard Colvin.

Geographically, the collection relates mainly to Britain, but there is a significant amount of material from other countries, mainly those in Western Europe, North America and some of the dominions and colonies of the former British Empire. Within Britain, a preponderance of the material relates to the London area and the home counties. This does not so much represent a bias in our collecting policy but reflects the inescapable fact that many successful British architects gravitate towards London and locate their offices there.

Many types of documents are included in the collection, from official minute books, account books, contracts, building leases, architects' job correspondence files, specifications of works, estimates, bills of quantities, reports of site meetings and the like, to personal diaries, travel journals, personal correspondence, notes, albums of press-cuttings, drafts of published and unpublished books, essays, articles, speeches and lectures. The five main elements of the collection are personal papers, office archives, literary works, historical research papers and institutional archives. The office archives form the backbone of the collection and date from the 17th century to almost the present day.

2.5 The RIBA Administrative Archive

In a sense, the history of the Institute's administrative archive is the history of the Institute and the development of the architectural profession itself in the United Kingdom and to some extent internationally, since the 1830s. It is therefore too wide-ranging for a meaningful exposition here and reference should be made to Angela Mace's introduction ('A Concise History of the RIBA') to her catalogue: *The Royal Institute of British Architects: a guide to its archive and history* (1986). The archive covers the RIBA's foundation, constitution and government; its many various committees, both standing and temporary, covering an enormous range of topics; the central secretariat; central services; the Library and its collections; Education; Practice; Science and Technology; Environment and Design; Public relations and the promotion of architecture; Membership relations and overseas affairs. It is a vital historical resource, much used by scholars, and is a principal source of biographical information on architects, through its membership records.

It was not until the 1980s that, like the Manuscripts Collection, due attention was paid to the Institute's archive. A complete survey of it was begun in 1981 and completed two years later. The survey involved the identification, examination, and description of all archival record series, the reconstruction of some series that had become dispersed, the location and collection of archive material that was stored in office cupboards and in many unexpected nooks and crannies. The survey also exposed some ephemeral material that was deemed unsuitable for permanent retention and involved some study of the relationship between the various record series and some research into the history and organisation of the Institute. A summary description of the scope and contents of each record series was provided and many series were provided with box lists of file titles but no attempt was made to compile indexes to minute books, correspondence and other papers. Over the years since then, more extensive listing of some series has taken place and continues, with new discoveries being made and added to the catalogue.

The survey also showed up considerable gaps in the series, probably accounted for by the move from no. 9, Conduit Street to Portland Place in 1934 (many packages had remained unopened since that move) and a response during the Second World War to government exhortations to reduce fire risks by contributing to waste-paper collections for recycling. The Institute continues to contribute its working papers to the archive as they fall out of current use. Although the content of the material collected remains largely the same, it is now predominantly digital and work is being undertaken to ensure the safe transfer and preservation of this material.

SECTION 3 An Overview of Current Collections

3 General Policy

In view of its role as the major resource for architectural documentation in the UK, RIBAC covers in some way everything that relates to architecture in all periods and all countries. RIBAC aims to provide as comprehensive a collection as possible of records of architecture and architects for all periods in the United Kingdom and, to a lesser degree, elsewhere. The levels to which materials are acquired in each collection works is detailed in Appendix 1. The policy with regard to collecting digitally born material is Appendix 2.

Architecture is interpreted as including its history, practice and theory, the design and construction of buildings, the development of the architectural profession and architectural education, and in general, any works relating to the built environment produced by and for architects.

Architects are interpreted as the designers of buildings, etc., whether or not they are qualified, chartered or otherwise legally entitled to be styled 'architect' under current UK legislation.

3.1 **Practical Considerations**

RIBAC recognises its responsibility, in acquiring material, to ensure adequate conservation, documentation and proper use of such material and considers limitations on collecting imposed by such factors as inadequate staffing, storage and conservation resources.

Due to the nature of its activities, RIBAC acquires material that does not form part of the permanent collections as that term is understood by Arts Council England. This is material whose intended use implies that preservation cannot be guaranteed, and that may be replaced or discarded as part of day-to-day collection management, or it is material whose value resides in the content, or what it depicts, rather than in the object itself, and to which it would not be practicable or a sensible use of resources to apply full museum standards of documentation and conservation. For the purposes of this document, the collections of individual collections within RIBAC are given as 'museum' and 'documentary'; this should not, however, be taken as an indication of the relative importance of the collections.

As RIBAC holds and intends to acquire archives, including photographs and printed ephemera, its governing body (the RIBA Board) will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd edition, 2002).

RIBAC will also aim to meet the standards outlined in *The National Archives Standard for Record Repositories* (1st edition, 2004) and *The Care of Photographic Materials and Related Media* (MGC 1998, revised 2005)².

3.1.1 **Physical Condition**

If necessary, conservation measures are not feasible, an item will not normally be acquired.

3.1.2 **Resources**

The RIBAC has been fortunate to benefit from the generosity of private donors to supplement its own resources when covering the costs of acquisitions (including any purchase price). It is the intention of the RIBA to continue the model of supplementing its own funding with external donations in this way. The total cost of an item covering the purchase price (if appropriate), transport and handling charges, costs of cataloguing, conservation, storage and curation are considered when assessing whether acquisition is reasonable.

² Despite their age, these have not yet been superseded.

3.1.3 Donations

Our collections have greatly benefited from the generosity of donors. We welcome donations and bequests of all items that fall within our Collection Development Policy. The Library will consider individual items or collections and whether they fit its relevant collecting profiles. Potential donors should approach the Library before sending or bringing material to the Library. Unsolicited donations received by the Library that do not fit our Collections Development Policy may either be returned or will be disposed of.

3.2 RIBA Collections

For the reference sections of RIBAC, collection policies are determined by present needs of users, assessment of perceived requirements of future users and existing strengths. The constituent parts of RIBAC are briefly described (with individual strengths noted, indication is given of the size, type, and range (from both geographical and chronological points of view) of the material collected.

Acquisitions outside the stated policy will only be made in very exceptional circumstances and then only after proper consideration by the RIBAC's Senior Management Team, having regard to the interests of other institutions. What follows is both a description of the significant elements that comprise the British Architectural Library as well as the criteria for how the Library is collecting and will collect 2023-28.

3.2.1 The Sir Banister Fletcher Library

Status:	Documentary
Level:	Research
Format:	Physical formats include books, periodicals, portfolios, pamphlets, microforms, CD-ROM, multi-media and audio-visual productions. Print is always preferred for any material that relates to core subjects and research programmes; electronic resources are acquired if they supplement printed collections or provide up-to-date practice information for researchers.
General description:	Document types include monographs, serials and magazines, incunabula, trade and exhibition catalogues.
Size:	At least 150,000 (book) volumes, 2300 periodical titles (600 current).
Geographic:	World-wide coverage with an emphasis on UK architecture.
Chronological:	All periods.
Language:	Material is collected in English and other major European languages. Material in

any language about British architecture. Material, regardless of language, published about architecture in countries of major world importance. Material of other origins that is of significant value and relates to the existing scope of the collections, especially where illustrated. Non-European languages are represented to a much lesser degree. There is little discrimination in language for historical works. Technical books are, for the most part, collected in English only. If a work appears in several languages, the English one will be selected if the textual apparatus matches that of other language editions. Translations into English of works that are already held in their original language are usually acquired only in the case of seminal works, or when the translation represents an updated version.

Particular strengths: Rare Books collection of about 4,300 books and pamphlets published before 1841, and also incorporating The Modern Movement Collection (about 500 books and pamphlets relating to the architecture of the 1920s and 1930s); and the Handley-Read Collection (about 2000 books on the decorative arts of the Victorian and Edwardian eras). Open access to full runs of important historic journals including *The Builder*, *Building News* and *Country Life*.

Funding: The BAL seeks to acquire as a priority current material as comprehensively as budgetary constraints allow to maintain the Library's position as an international centre for documentation on architecture. Although the BAL's extensive historical strengths are a considerable and much-valued resource, the Library must constantly keep up to date with new research and new publications if it is to retain its value to the user community. It devotes a small percentage of its resources to primary and antiquarian materials and to the retrospective filling of significant gaps, but it is largely dependent upon bequests, grants and donations in these important areas.

3.2.1.1 Monographs

Books are acquired in the following subject areas to the levels indicated:

Architecture	building types	Research
	conservation	
	United Kingdom	Research
	Other	Basic
	drawing techniques	
	United Kingdom	Research
	Other	Basic
	education	
	United Kingdom	Research
	Other	Basic
	history	Research
	individual architects	Research
	individual buildings	Research
	practice	
	United Kingdom	Research
	Other	Minimal
	theory	
	United Kingdom	Research
	Other	Study
Art		Basic
Books for younger readers		Study
Building construction		Study
Civil engineering		Minimal
Computers and architecture		Basic
Copyright		Basic
Design		Basic
Energy matters		Research
Environmental planning		Study
Ergonomics		Minimal
Furniture		Basic
Guidebooks		Minimal
Environmental design		Study
Interior design and decoration		Minimal
Landscape architecture		Study
Law (Construction only)		Study
Librarianship, curatorship, museology		Minimal
Management		Basic
Marketing		Minimal
Painting		Minimal
Photography		Minimal
Planning		Study
Property development		Minimal
Public health and safety		Basic
Psychology		Minimal
Sculpture		Basic
Service engineering		Basic
Sociology		Minimal
Standards (UK only)		Basic
Structural engineering		Basic
Surveying (buildings only)		Basic
Topography		Study
Transport planning		Minimal

3.2.1.2 The Rare Books Collection

The Rare Books Collection, a collection of outstanding national significance, comprises books published before 1841 *and* in addition other later works considered to be of particular rarity or value, and numbers some 4,300 volumes. Almost all the major British and foreign treatises are represented. Duplicates may be acquired when existing copies in the collection are in poor condition. Provenance may also be a consideration, particularly if they bear annotations by their former owner(s).

Selection of material for the collection aims to meet the following objectives within fluctuating budgetary constraints and is largely dependent on bequests, grants and donations.

- a. Books of designs for, or representations of, buildings of any type and in any situation.
- b. Books likely to have been of practical, professional or inspirational use to architects and builders or which have a practical use in conservation or restoration today.
- c. Books that illustrate the architectural vicissitudes of particular buildings, towns cities, etc.

The emphasis is on British material. In categories a and b, first editions should be collected, and English translations if the language of the original is not English, as well as subsequent editions when these contain new material. In category c the aim is to collect the most complete edition.

Factors considered when selecting material:

- a. Relationship to other books in the collection. Does it complement, refute or merely duplicate something already in the collection.
- b. Importance of the document within its own historical context.
- c. Importance of the document to current interpretation of the history of architecture.
- d. Importance of the document to current architectural practice, conservation and restoration.
- e. Degree of intrinsic intellectual/artistic merit
- f. In considering the purchase of retrospective material (post-1841) factors to be considered are whether the document adds significantly to the strength of a particular aspect of the Library's holdings or whether it fills a significant gap in the existing collection.

3.2.1.3 Exhibition Catalogues

Exhibition catalogues are actively sought, particularly if they document the work of an architect or group of architects. In some cases (particularly with foreign architects) such catalogues may constitute the only documentation of an individual's work. There are no language or geographical restrictions. In practice,

however, because of the temporary nature of exhibitions that generally escape the usual bibliographic controls, almost all exhibition catalogues purchased are in the major European languages. If a travelling exhibition is accompanied by an identical catalogue in several different language editions, the English version will be preferred.

3.2.1.4 Trade Catalogues

Trade catalogues are important tools for historical research and have been undervalued by the BAL in the past. Representative examples should be retained, and older material of this nature purchased as part of the retrospective acquisitions programme. Only trade catalogues from the United Kingdom are normally purchased unless they are particularly noteworthy.

3.2.1.5 Theses

Copies of unpublished theses received as donations are added to stock if they fall within the subject scope of the Library.

3.2.1.6 Other categories of material

Research reports, 'grey' literature and other printed material of relevance to RIBAC form a large proportion of the Library's stock. Of particular interest are the publications of pressure groups and local amenity and historical societies, and the reports and statements issued by allied societies and research organisations and competition conditions.

Ephemera (brochures, notices of events, press releases and private view cards) and minor publications that relate to individual architects and others directly involved in the profession, e.g., Honorary Fellows, designers, engineers, photographers that have significance for the Library's core subjects, are kept in Information files. These are briefly described on the online catalogue as basic records (usually no more than a name, birth and death dates if known) or in more detailed records with further biographical information if the subject fell within the Library's Biodata Project. This allows documentation that is not published in the conventional sense of the term to be compiled and made available. It is intended that only material that does not duplicate what is easily available in hard copy or electronic format is included.

The Information Files include material compiled by individuals outside the Library, e.g., letters and notes from researchers and those undertaking family history. Access to this material may therefore be restricted as it is subject to the General Data Protection Regulation (GDPR).

3.2.1.7 Serials

The BAL aims to collect, either by subscription, gift or exchange, the major architectural journals of the world, whether these are commercial, official or academic publications or the organs of

fellow institutions. There are no language or geographic restrictions.

Serials may include the electronic version of a title. For journals published within the United Kingdom, the BAL aims to reflect the full range published, from the weeklies to the most irregular. The subjects covered include all aspects of architecture, building construction, the building industry, environmental planning, landscape architecture and interior design and decoration. A representative sample of journals devoted to planning theory are collected. Specialist magazines directed at individual building trades and students' magazines are not collected. The journals of major architectural schools or academic institutions are included. Art and design and popular magazines that are a primary source for the study of contemporary culture, as far as architecture is concerned, are acquired selectively.

Every effort is made to ensure that the serials collection reflects current developments (and trends) in architecture and related disciplines.

In addition, the BAL subscribes to a selection of journals concerned with the professional literature of museum, library and archive administration to keep abreast of developments in these disciplines and for the continuing professional development of its staff.

For serials published outside the United Kingdom, it is generally the policy to subscribe to representative examples from as many countries of the world as is feasible and neither to weeklies nor to magazines that primarily carry advertising matter. Any newly announced magazine should be assessed for its relevance, intellectual content, level and quality of illustrative matter and duplication with similar publications before any decision to subscribe is made. Funds should also be available for retrospective purchases of important titles not already held by the BAL and for the purchase of serials on microform.

Current publishing trends may mean that a journal is offered in both an online and hard copy version, usually at a small additional cost. In such cases, both versions are taken.

3.2.1.8 Digital and multimedia materials

An increasing amount of material is available online on subscription. The Library currently subscribes to several online resources of significant interest to the practise of architecture, although the current portfolio and any additional subscriptions are under review pending the forthcoming implementation of the new Collections Management System.

A substantial proportion of official publications issued by governmental and non-governmental organisations are now freely available online.

The nature of the subject collected makes it essential that audio-visual material is acquired where relevant and where possible converted into a digital format for access.

3.2.1.9 RIBA Publications Collections

The RIBA maintains an archive of RIBA publications in all media, including print, microform and CD-ROM. Two copies of all publications emanating from or connected with the RIBA, in departments, regions, branches and companies, including publications such as exhibition catalogues, yearbooks and journals, whether published by the RIBA or not, are to be deposited in the BAL for archival or historical purposes.

3.2.2 The Drawings Collection

Status: Museum

Level: Research

Format: Physical formats include sheets of drawings, sketchbooks, albums, volumes, copies of drawings (reproduced by pricking, tracing, anastatic, lithographic, ferro-prussic, sepia, ferro-gallic, ferro-carbon, ferro-gelatine, gold-black, Diazo, photographic print and other processes), prints (woodcuts, engravings, etchings, mezzotints, aquatints, lithographs, chromolithographs, photolithographs, linocuts, etc.) and digital files (CAD, PDF-A, etc). Further information on digital acquisitions is set out in Appendix 1.

General description: Drawings fall into two broad groups, design and topographical.

Design drawings are *for* a building, etc. They may be for executed or unexecuted schemes (the latter includes student and unsuccessful competition designs). The stage of design varies from freehand preliminary drawings to contract and working drawings up to full size, as well as presentation drawings (usually perspectives).

Topographical drawings are *of* an existing building, landscape, etc. They include survey and measured drawings as well as views and studies of architectural and non-architectural subjects.

In addition, the Collection has drawings made by specialists to support a particular scheme (e.g., by sub-contractors, engineers, landscape architects, etc.) and made for the arts allied to architecture that supplement existing material, e.g. stained glass, furniture, metalwork, mural

	decoration, gardens ³ , sculpture, town planning and so on, most of them (although not all) by architects.
Size:	Estimated to be around 1,000,000 drawings, the largest collection of architectural drawings in the UK, and arguably the most significant in the world. Mostly acquired by gifts.
Geographic:	Primarily covers architecture in Britain and architecture abroad carried out by British architects. There are also important collections of non-British material. To conform with the International Confederation of Architectural Museums' declaration on the subject, non-British archives are rarely acquired and only in exceptional circumstances (such as there being no suitable repository in a foreign country). Scottish archives are regarded as falling within the scope of Historic Environment Scotland. Individual drawings or projects do not necessarily fall within this restriction, particularly if offered as gifts, nor do digital files.
Chronological:	All periods. The earliest drawing dates from about 1480
Particular strengths:	Burlington-Devonshire Collection of drawings by Andrea Palladio, Inigo Jones and John Webb; Drummond-Stewart Collection of French, German and Italian stage designs and perspectival drawings; 17 th , 18 th , 19 th and 20 th century British drawings. Major archives (by quantity) of J.B. Papworth, the Scott Family, George Devey, the Waterhouse Family, Sir Edwin Lutyens, Sir Herbert Baker, C.F.A. Voysey, Ernö Goldfinger, Raymond Erith, Sir Leslie Martin, Sir Denys Lasdun, Sir Colin St John Wilson and MJ Long, Long & Kentish, Charles Correa, Ahrends, Burton & Koralek, and Howell, Killick, Partridge & Amis. There are also important collections by 18 th /19 th century Indian draughtsmen, 19 th and 20 th century American architects and Royal Gold Medallists.

³ Although it should be noted that there is an informal agreement with the Garden Museum that, given its historic strengths, the RIBA will wherever possible confine itself to garden and landscape design pre-1914 and defer to the Garden Museum for post-1914 material. The exceptions are where an architect has integrated landscape/garden design into the design for a building or scheme.

Acquisitions Funding: Until 2023, the principal internal sources of funding for purchases were two restricted Library funds, the Drawings Fund and the W.H. Ansell Bequest. The Drawings Fund is now exhausted and in future, the Ansell Bequest will be supplemented from the RIBAC budget. An extraordinary grant from the central CAPEX budget is occasionally available. As far as possible, RIBA sources are used to leverage support from external bodies and individuals.

Other means of acquisition: Primarily by donation from architects, practices and family members. Also, through Acceptance in Lieu Procedure and the Cultural Gift Scheme,

3.2.3 The Manuscripts Collection

Status: Documentary

Level: Research

Format: Formats include manuscripts, typescripts, printed material, sound tapes, computer printout, microforms, photocopies as well as digital files (CAD, PDF-A, etc. and hardware (hard drives etc.)

General description: Document types include personal correspondence, personal journals, engagement diaries, travel journals and other travel documents, notebooks, commonplace books, account books, office administration files, project files, job files, contract documents, letter books, estimates, tender documents, specifications of works, bills of quantities, reports, apprenticeship indentures, certificates of diplomas and awards, drafts of articles, lectures, essays, speeches, books (published and unpublished), theses, annotated published books (which can also be held in the Rare Books Collection), personal and office collections of press cuttings and other printed ephemera, minute books and other administrative archives of societies. Includes records of architects, but also of many of the people who work for or collaborate with them, of architectural and allied organisations and societies, of architectural historians and researchers, of architectural journalists and other writers on architecture, of architectural teachers and students, and indeed of anyone

	whose contributions to the study of architecture may be considered relevant.
Size:	The largest collection of its type in Great Britain, currently occupying over 800 metres of shelf space. Includes many significant purchased items but has always been heavily dependent on gifts from architects and their families.
Geographic:	Relates mainly to architecture in Britain and to British architects but includes important material related to other regions, including mainland Europe, Asia and Africa.
Chronological:	All periods. The earliest document dates from 1565.
Language:	All languages but primarily English.
Particular strengths:	Most of the notable pre-20 th century and early 20 th century British architects are represented in the collection to some extent, notably Sir Christopher Wren, Sir William Chambers, Robert Mylne, C.R. Cockerell, Sir George Gilbert Scott and his descendants, Sir Edwin Lutyens and Sir Herbert Baker. Pre-and post-war archives of particular significance include Ernö Goldfinger, Berthold Lubetkin, Sir Leslie Martin, Fry & Drew, Jacqueline Tyrwhitt, Sir Denys Lasdun and Sir Colin St John Wilson
Acquisitions Funding:	The Manuscripts Collection relies on the same sources as the Drawings Collection (see above).

3.2.4 The RIBA Administrative Archive

Status: Documentary

The RIBA maintains, for practical and historical purposes, the administrative archive of the RIBA. All Board, Committee and official correspondence should be deposited in the Archives.

The RIBA Institutional Archive Management and Acquisitions Policy can be found as Appendix 3.

3.2.5 The Robert Elwall Photographs Collection

Status:	Museum
Level:	Research
Format:	The Collection contains examples of virtually every photographic process, including prints, negatives, transparencies, digital files and prints, postcards, photomechanical reproductions and photographically illustrated books.
General description:	Document types include architects' office record photographs, architects' study photographs either taken by themselves or collected from other sources, for use as exemplars, portraits, travel and topographical photographs, photographers' archives and press photographs. Special, but by no means exclusive, emphasis is placed upon work by architects (as opposed to vernacular architecture), works by British architects at home and abroad and work by foreign architects on British soil.
Size:	Over 1,500,000 items, 10,000 postcards plus miscellaneous photomechanical reproductions and photographically illustrated books.
Geographic:	World-wide.
Chronological:	All periods. The earliest photograph in the Collection dates from 1843.
Particular strengths:	Nineteenth century photographs; photographers' archives; photographic archives of architects; the archive of the Architectural Press; portraits of architects; the Inter-War Collection; the RIBA Press Office collection; CEMA Collection
Acquisitions Funding:	The Photographs Collection relies on the same sources as the Drawings Collection (see above).

3.2.6 The Objects and Artefacts Collection

Status:	Museum
Level:	Study
Format:	Architectural models, architect-designed office furniture, drawing instruments, medals and coins, portraits and toys
General description:	Included in this category are models of wood, plaster, mixed media and printed; drawing tables and stools; portfolio stand;

plan chests; individual drawing and measuring instruments, cased instruments (of metal, ivory or bone, tortoiseshell, wood and Perspex); medals (of gold, silver-gilt, silver, bronze, white metal and lead); Greek and Roman coins depicting buildings; seal impressions; oil paintings; sculpture; and building and construction toys.

Architects' design models, often varying from the executed design are collected but only rarely models of buildings. Models made in the architect's office are preferred.

The Paintings Collection consists largely of portraits, from the 17th century onwards and the majority of which depict Presidents of the Institute.

Medals were collected from the foundation of the RIBA in 1834 and range from the 16th century to the present. Categories include anniversaries, exhibitions, foundation or openings, personal, prize and royal visits or events. There are also military and civil decorations awarded to architects as well as presidential badges for now defunct regional architects' associations.

Size:	Difficult to estimate, given the diversity of objects
Geographic:	Worldwide but principally British, and to a much lesser extent European and north American
Chronological:	Antiquity to the present
Language:	Not applicable

3.2.7 The Working Collection

General Description: This consists of furniture, silver (Council Dinner Club Collection), ceramics, glass and other items that are used about 66 Portland Place, both regularly and irregularly and over which the Curatorial Team maintains control over usage and movement. These items are not regarded as part of the Registered or Designated Collections

SECTION 4 Themes and priorities for future collecting to add to the traditional areas:

- 4.1 **AWARDS.** The RIBA runs an extensive national and regional series of awards schemes. Acquisitions via Awards have been occasional and generally confined to the national awards. We intend to collect more widely amongst the regional awards, primarily digitally but in analogue form where appropriate.
- 4.2 **EQUALITY, DIVERSITY and INCLUSION.** The RIBA is committed to increasing the diversity of its collections. We will seek to acquire works by architects, designers and other professionals engaged in the built environment who are not currently well represented in the collections, including women, LGBTQI+ groups, people with disabilities, ethnic minority groups and those from a variety of socio-economic backgrounds. Projects that represent these groups in other ways, including as clients, patrons and end-users or collaborators are also key to building the diversity of the collections. Equally, we will consider the ways in which we interpret and explain our collections.
- 4.3 **COLLECTING MORE INTERNATIONAL MATERIAL.** The RIBA currently has six international chapters and is looking to increase that number and there are other entities (such as the British Architectural Library Trust in the USA) connected with the Institute. We intend to make use of the connections these bodies have with local practices to expand our coverage of international projects. We also intend to correct historic imbalances with regard to geography.
- 4.4 **POST-MODERNISM (PoMo).** This was an important style internationally from the late 1970s into the 1990s and one of increasing interest to researchers. Our present coverage is poor and we intend to develop a significant collection covering its rise and fall, both nationally and internationally.
- 4.5 **HIGH-TECH.** High Tech was a development in British Modernist architecture from the late 1960s. It was a concept of design, based on engineering, construction and other aspects, such as the manipulation of space. High Tech was marked by a preference for lightweight materials and sheer surfaces, a readiness to adopt new techniques from engineering and other technologies, and the celebratory display of a building's construction and services. High Tech buildings are characterised by exposed structures (usually of steel and other metals), with services (pipes, air ducts, lifts etc.) often picked out in bright colours, a smooth, impervious skin (often of glass) and a flexibility to create internal service zones, rather than rooms or sequences of rooms. Our present coverage is poor and we need to acquire significant examples of the style.
- 4.6 **ECO-FRIENDLY, SUSTAINABLE ARCHITECTURE.** Reflecting political and economic developments over the last decade, combined with rapidly growing concern about climate change, we need to grow our collections in books, drawings and other media of this very contemporary strand of architecture.

SECTION 5 Disposals

- 5.1 The Library does not intend to dispose of collections during the period covered by this policy.

SECTION 6 Legal and ethical framework for the acquisition and disposal of items

- 6.1 The Library recognises its responsibility to work within the parameters of the of the Museum Association Code of Ethics when considering acquisition and disposal.

SECTION 7 Collecting policies of other museums

- 7.1 The Library will take account of the collecting policies of other museums, libraries and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism, in order to avoid unnecessary duplication and waste of resources.
- 7.2 Specific reference is made to the following libraries/museums/organisations: the British Library, the Victoria & Albert Museum (National Art Library and Architecture and Design Department) and Sir John Soane's Museum, London: English Heritage Archive, Swindon; and National Record of the Historic Environment, Historic Environment Scotland, Edinburgh. Relationships are also developed with local authority record offices and history centres.
- 7.3 The Library is open to potential joint acquisition agreements, both informal and formal. The only present (and informal) agreement is with the V&A, with joint approaches to a number of architectural practices having been made to secure projects. It is anticipated that this will continue even after the ending of the V&A+RIBA Architecture Partnership in 2027 (established from 2004).

SECTION 8 Archival holdings (not relevant here but see Sections 3.4.1 and 3.4.2 above)

SECTION 9 Acquisitions

- 9.1 RIBAC's authorisation policy for agreeing acquisitions is straightforward.
- 9.1.1. Books and Journals – Whether purchased or offered as donations, the decision is made by the Acquisitions Librarian. Depending on the price, the acquisition of Rare Books may be discussed by the Curatorial Team

- 9.1.2 Drawings, Manuscripts and Photographs – for donations, the decision to acquire is made by the Curatorial Team, considering relevance to the collections, the space available, budgetary restraints and the backlog of cataloguing. In the event of a large archive being offered, the decision may be to take only one or a selection of projects or to refer the potential donor to another institution such as a local record office.
 - 9.1.3 Archives – the decision to retain material for the RIBA Archive is that of the Archivist, bearing in mind legal, financial and other requirements.
 - 9.1.4 Purchases – Purchases of material using the Acquisitions Budget (which excludes books) are agreed by the Curatorial Team. Possible acquisitions that require external fundraising are agreed with the Executive Director, Architecture Programmes and Collections. Care is taken to discuss all fundraising activities with the Development Team.
- 9.2 RIBAC will not acquire any object unless it is satisfied that the item has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws (for the purposes of this paragraph, 'country of origin' includes the United Kingdom).
- 9.3 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1st, 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the Library will reject any items that have been illicitly traded. The RIBA Board will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

SECTION 10 Human Remains

- 10.1 RIBAC neither holds nor intends to acquire any human remains.

SECTION 11 Biological and geological material

- 11.1 So far as biological and geological material is concerned, the Library will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.

SECTION 12 Archaeological material

- 12.1 RIBAC will not acquire archaeological material (including excavated ceramics) in any case where the RIBA Board or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.
- 12.2 In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e., the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).

SECTION 13 Exceptions

- 13.1 Any exceptions to the above clauses will only be because RIBAC is:
- acting as an externally approved repository of last resort for material of local (UK) origin
 - acting with the permission of authorities with the requisite jurisdiction in the country of origin.

In these cases, RIBAC will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority. RIBAC will document when these exceptions occur. N.B. It is not presently envisaged that RIBAC will be acquiring material described in Sections 12 and 13.

SECTION 14 Spoliation

- 14.1 RIBAC will use the statement of principles 'Spoliation of Works of Art during the Nazi, Holocaust and World War II period', issued for non-national museums in 1999 by the Museums and Galleries Commission.

SECTION 15 The Repatriation and Restitution of Objects

- 15.1 The RIBA Board, acting on the advice of RIBAC's professional staff, may take a decision to return objects to a country or foreign organisation. The Library will take such decisions on a case-by-case basis; within its legal position and considering all ethical implications and available guidance. This will mean that the procedures described in 16.1-5 will always be followed and the remaining procedures followed as appropriate.

SECTION 16 Disposal procedures

- 16.1 All disposals will be undertaken with reference to the Spectrum primary procedures on disposal and consultation with the Museums Association Ethics Committee where appropriate.
- 16.2 The RIBA Board will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will be taken into account, for example in the 'weeding' of an archive.
- 16.3 When disposal of a book or other library object is being considered, the Library will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.
- 16.4 When disposal is motivated by curatorial reasons, the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort – destruction.
- 16.5 The decision to dispose of material from the collections will be taken by the RIBA Board only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for RIBAC's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by RIBAC will also be sought.
- 16.6 A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the RIBA Board acting on the advice of professional curatorial staff and not of the curator or manager of the collection acting alone.
- 16.7 The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.
- 16.8 Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with Spectrum procedure on deaccession and disposal.
- 16.9 The announcement relating to gift or sale will indicate the number and nature of objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if

no expression of interest has been received, the Library may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

- 16.10 Any monies received by the RIBA Board from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of the collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.
- 16.11 The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.
- 16.12 Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with Spectrum procedure on deaccession and disposal.

Disposal by exchange

- 16.13 The nature of disposal by exchange means that RIBAC will not necessarily be in a position to exchange the material with another Accredited museum. The RIBA Board will therefore ensure that the issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.
- 16.13.1 In cases where the RIBA Board wishes for sound curatorial reasons to exchange materials with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 16.1-5 will apply.
- 16.13.2 If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums that collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- 16.13.3 If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the Library will place a notice on the MA's Find an Object web listing service or make an announcement in the Museum Association's *Museum Journal*, or in other specialist publications and websites (if appropriate).
- 16.13.4 Both the notification and announcement must provide information on the number and nature of the items or objects

involved both in the Library's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

Disposal by destruction

- 16.14 If it not possible to dispose of an object through a transfer or sale, the RIBA Board may decide to destroy it.
- 16.15 It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens that lack significant provenance) where no alternative method of disposal can be found.
- 16.16 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition or has high associated health and safety risks.
- 16.17 Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff when required.
- 16.18 The destruction of objects should be witnessed by an appropriate member of the Library workforce.

APPENDICES

Appendix 1

Collection Assessment (relating to Section 3 – Overview of Current Collections)

The strength of each collection has been analysed according to the categories developed originally by the American Library Association for the formulation of collection development policies, which form the basis for the most widely accepted method of analysing a library's holding, entitled 'Conspectus' (*Library Resources and Technical Services*, vol.21, no.1, Winter 1977, pp.40-47). These guidelines have subsequently been further developed by the International Federation of Library Associations and Institutions (IFLA) Section on Acquisitions and Collection development (published as *Guidelines for a collection development policy using the conspectus model*, 2001). *Note that a similar approach has been adopted towards the historic collections, comprising Drawings, Manuscripts and Archives, Photographs and the wide variety of largely three-dimensional objects contained within the Drawings Collection, such as (but by no means exclusively) models, drawings instruments, architects' office equipment, portraits, medals, personal possessions of architects, &c.* The levels are:

1. Comprehensive:

A collection in a specifically defined field of knowledge that strives to be exhaustive, as far as is reasonably possible in all applicable languages, that includes exhaustive collection of printed materials, very extensive manuscripts collections, and very extensive collections in other pertinent formats (in the case of the RIBA, these particularly include drawings and photographs). A comprehensive level collection may serve as a national or international resource.

2. Research:

A collection that contains the major published source materials required for advanced level academic study and independent research in a subject field. It includes a very extensive collection of general and specialised monographs, reference works and periodicals with extensive collections of foreign language materials. Defined access to a very extensive collection of owned or remotely accessed electronic resources.

3. Study or Instructional Support Level:

A collection that provides information about a subject in a systematic way, but at a level less than research intensity, and supports the needs of general library users for post-secondary school teaching at one or more of its levels. It includes an extensive collection of general monographs, reference works, periodicals and selected specialised monographs, reference works and periodicals. Defined access to an extensive collection of owned or remotely accessed electronic resources.

4. Basic Information:

A highly selective collection, broadly based, that serves to introduce and define subjects to provide a working library, supported by major reference works for a wide variety of users. There is considerable overlap between the study level and the basic level. Defined access to a limited collection of owned or remotely accessed electronic resources.

5. Minimal Information:

A subject area outside the main scope of the Library. Most of the materials are basic reference tools. Such a collection provides background information for a subject of occasional but not of major interest to the users.

Appendix 2 Digital Collecting Policy

- 1 Digital preservation is an integral part of modern collecting. The way that architects work has changed and if we fail to collect their digital output, we fail to collect a record of contemporary architecture. This risks damaging the British Architectural Library's excellent reputation and could make potential depositors question whether we are the right home for their legacy. Collecting born-digital material requires earlier intervention to ensure data is not lost and we must adjust our workflows accordingly. The digital preservation strand is owned by the Executive Director: Architecture Programmes and Collections. Work will be a collaboration between teams including the Drawings and Photographs Curators, Archivist, the Imaging Services Team, and IT. This policy should be read in conjunction with both the RIBA's Collections Development Policy and Digital Preservation Strategy, the latter of which lays out preferred workflows and tools.
- 2 We will collect born-digital material in line with the priorities set out in our Collections Development Policy. We will prioritise born-digital material where possible, but in the instance that original analogue material is not available we will accept digital surrogates of sufficient quality.
- 3 We will accept digital records via file transfer and sharing or on various physical media, e.g., hard drives, USB, CD-ROMS, but we cannot guarantee successful extraction, depending on the age of the media. We will return the hardware to the depositor once ingest has been completed. Our preference is for high-quality file formats and. We will accept a broad range of file formats, including those that we do not currently have the software to use (our guidelines are those used in the *Library of Congress Recommended Formats Statement 2023-2024* - see <https://www.loc.gov/preservation/resources/rfs/TOC.html>). We reserve the right to create access copies of more complex files such as those created using Computer Aided Design in more simple file formats. We will retain original files but will not guarantee continued usability.
- 4 Before depositing material with us, either from internal RIBA departments, or external contacts, we will require the depositor to fill out a questionnaire, as a minimum, providing us with useful information about the records. Please see Appendix I for an example questionnaire. We reserve the right to weed material

given to us except in exceptional circumstances as part of the digital preservation process⁴.

- 5 The Curators, Archivist and Imaging Services Manager will be responsible for selecting material, creating finding aids, and providing access where appropriate. The Imaging Services team will be responsible for the transfer of the material to the collections, ingesting digital files, and the storage and technical preservation of the digital files, including regular fixity checking. The IT team will be responsible for supporting the preservation of our digital assets, providing a single, accessible location, managing growth of the storage location, ensuring back-ups are kept and that servers and other digital storage environments are maintained. The RIBA is committed to ensuring the safe preservation of both our institutional records, and those deposited with us as part of our collections. The RIBA therefore commits to on-going training for staff to ensure their knowledge and digital skills are sufficient to manage the digital records in our care.

This policy will be reviewed every three years. Date of next review: 2026

6 **Digital Record Pre-Deposit Questionnaire**

- 6.1 How many records are there, and what format are they?
- 6.2 How much storage do they take up?
- 6.3 Where are they currently stored?
- 6.4 What hardware are they currently stored on? Can you take a photo of its USB ports, etc.
- 6.5 Are any files password protected/encrypted?
- 6.6 Do any of the files require special software to open/use? What version are they on?
- 6.7 What software was used to create the files?
- 6.8 Give a brief description of contents.
- 6.9 Are there any naming conventions/filing systems we should be aware of?
- 6.10 What is the date range of the records?
- 6.11 Do any of the records contain sensitive data e.g., personal addresses, bank details etc.? Will any closure periods or access restrictions be required on any of the files?
- 6.12 Do any of the buildings included have restrictions? E.g., private homes, or public buildings with particular security concerns?
- 6.13 Where possible, please provide details of contributors/design teams for different projects.
- 6.14 Have the records been migrated to more recent versions at any point?
- 6.15 Are the files the master copies, and/or might other versions exist elsewhere?
- 6.16 Do you hold copyright for all of the material? If not, who does?

⁴ This is a critical key first stage task to remove corrupted files that may cause further corruption across files and also duplicates that are digitally identical, because unlike physical material, it is possible to identically copy a file.

- 6.17 Might there be personal files in the data? Please remove this before transfer where possible.

Appendix 3 RIBA Administrative Archive Management and Acquisitions Policy

First Edition July 1998, Revised 2010 and 2014; revised July 2023

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- 1.0 Executive summary**

The Royal Institute of British Architects Institutional Archive (RIBA Archive) is the corporate/historical memory of the Royal Institute of British Architects (RIBA). It comprises records created or used in the normal business of the RIBA that are no longer required for current administrative purposes, but are deemed worthy of permanent preservation. These include minutes and supporting papers, reports, policy papers, selected correspondence, account books, lecture notes, exhibition files and promotional material.

The purpose of the RIBA Archive is to document the history and functions of the RIBA, to provide an information resource for researching architecture and architects, and to preserve documents in order to fulfil legal obligations.

The RIBA Archive is an important component within the RIBA Collections of unique and original source material. It is a major resource for studying the history, policies and operations of the RIBA as well as the theory and practice of

architecture and the lives and careers of architects. The history of the RIBA is an integral part of the history of the architectural profession, and therefore many of the records created in the course of the business of the RIBA provide evidence to satisfy the broader informational requirements of researchers.

Records are selected to become part of the RIBA Archive using a controlled, consistent and methodical approach. This is essential in order to ensure that the RIBA Archive is a focused and high-quality resource. It also encourages the destruction of records once they no longer have any administrative value, so that valuable storage space is not taken up by records which are of minimal value. The process of appraisal and transfer should involve the RIBA departments, who have knowledge of the content and administrative value of the records, and the Archivist, who is generally best placed to appraise the records from a historical perspective and to judge the value of a deposit in terms of the archive as a whole.

All record series are appraised using defined criteria, in order to decide whether they should become part of the RIBA Archive. An appraisal checklist is provided to evaluate the records for their informational content and for various characteristics, such as uniqueness and completeness (see appendix 1). The process of selection also recognises that the boards and senior committees usually cover the most important issues, and also that records which deal with matters of external importance and public interest will often have the highest research value.

The RIBA Archive is made as accessible as possible to RIBA staff, RIBA members and the general public. However, some record series will remain confidential and therefore inaccessible to the public for a period of time, to be agreed on at the time of deposit.

The RIBA Institutional Archive Management & Acquisitions Policy will be reviewed in line with other relevant policies every five years and updated when necessary. The content of the RIBA Archive should also be reviewed, and files may be de-accessioned, in line with the current policy.

2.0 Definitions

Archives are records generated by the day-to-day business of an organisation which have been selected for permanent preservation.

Records is the term applied to information (regardless of medium, format or characteristics) which provides evidence of the organisation's activities.

A record series comprises a group of records which have been brought together in the course of their active life to form a discrete sequence. This could be based on function, content or format. Large series are often divided into sub-series, in order to provide smaller units of management.

Current records are those which are in daily administrative use.

Semi-current records are those which have some administrative value but are used on an infrequent basis.

Inactive records are those records which have ceased to have administrative value. They do not become archive unless they are selected to be kept in the RIBA Archive.

An accession is a deposit of records into the RIBA Archive.

De-accessioning is the process of officially withdrawing accessioned material from a collection. They may be destroyed or transferred elsewhere.

An institutional archive comprises the records created and used by an organisation and selected to be permanently preserved by that same organisation.

A closure period is that period of time during which the records are not available for general consultation. Records of a private or sensitive nature may have closure periods attached to them.

Records management refers to the management of all of the administrative records created or used by the RIBA. It covers the life cycle of a record - creation, methods of filing, closure, retrieval and movement of files.

3.0 Introduction

3.1 What is the RIBA Institutional Archive?

The RIBA Archive is part of the Drawings & Archive Collections of the RIBA British Architectural Library. It is the institutional archive of the RIBA as opposed to the manuscripts collection, which comprises acquisitions of the written archive of architects and other individuals and societies involved in the practice and study of architecture.

The RIBA Archive comprises records created or used in the normal business of the RIBA which are no longer required for current administrative purposes, but which are deemed worthy of permanent preservation.

These records include minutes and supporting papers, reports, policy papers, correspondence, memoranda, account books, lecture notes, exhibition files and promotional material.

3.2 The RIBA Institutional Archive within the context of the RIBA

In terms of day-to-day management, access and use, the records that comprise the RIBA Archive have ceased to belong to the originating departments and have become part of the Library's holdings. However, any archive must be seen within the context of the creating institution and the source and provenance are often essential to an understanding of the records.

In terms of acquisition, it is essential that there is effective interaction with RIBA departments and that they recognise their responsibility to contribute to the RIBA Archive. The RIBA Archive is a vital part of the RIBA's identity, as it forms the collective memory and documents the corporate history of the RIBA.

The role of the British Architectural Library (BAL) derives from the first charter of the Royal Institute of British Architects (RIBA), granted in 1837, which states that the RIBA was formed 'for the general advancement of civil architecture and for promoting and facilitating the acquirement of knowledge of the various arts and sciences connected therewith; and that it has formed a collection of books and works of art for the purpose of inquiry and information upon the subject of the said art.'

This ongoing role is presently articulated as follows:

The PURPOSE of the RIBA Collections is to PROMOTE public and professional understanding and enjoyment of architecture and its history, culture and practice by:

PRESERVING and DEVELOPING its collections both British and international (as the principal national record of architectural practice and culture)

SHARING and INTERPRETING its collections with the widest possible range of audiences

3.3 Authority statement

The Archivist is responsible for acquisitions (which should be governed by the Management and Acquisitions Policy), appraisal (in consultation with RIBA departments), cataloguing, reader services, conservation and promotion of the RIBA Archive. However, these responsibilities are carried out within the constraints of time and financial resources and therefore it is essential to establish priorities and work towards clear objectives.

4.0 Policy Statement

The RIBA Archive is professionally maintained and developed in order that it fulfils its function as the corporate memory of the RIBA, satisfies legal obligations and provides an important resource for the study and appreciation of architecture.

It is made fully available to staff, and accessible by RIBA members and the general public, subject to closure periods, data protection issues, and in some instances the permission of the originating or responsible department.

Accessions are selected using specified criteria and must be properly documented and controlled. All de-accessions must be fully recorded.

The content of RIBA Archive and the Management & Acquisitions Policy is subject to periodic review, every five years, in order to determine whether any records should be de-accessioned, and whether the policy remains appropriate or needs updating.

5.0 Purpose of the document

5.1 Scope of the document

This policy covers the composition of the RIBA Archive, the selection and transfer of inactive records to the archive, access and cataloguing. It does not cover the management of current and semi-current records (see section 4).

5.2 Purpose and objectives of the document

This policy defines the scope and content of the RIBA Archive. It also establishes a system for the selection and transfer of records to the Archive to ensure that it is a focused and high-quality resource.

Furthermore, by establishing criteria for permanent retention, it recognises the need for the destruction of those records not considered to have important

administrative, historical or legal significance and helps to alleviate storage space problems.

It is most important that acquisitions conform to the Management and Acquisitions Policy, as all of the records that are accepted into the RIBA Archive commit the RIBA to continuing expense in terms of storage, cataloguing, conservation and access.

Sections are included on access, retrieval and cataloguing so that these procedures are clearly understood and remain consistent.

Staff should form a clearer understanding of what the RIBA Archive is and how it may be useful to them.

6.0 Purpose of the RIBA Institutional Archive

6.1 To document the history and functions of the RIBA

This can be described as the evidential value, and is based on the value that the records had for the department or individual who created and used them. It refers to the role of the records in researching the history, policies and important operations of the RIBA.

The evidential value should provide the RIBA with ready access to its corporate history and past policy decisions. It is important that staff are able to use the resource effectively and can easily identify records that may be of value to them. The proper management and development of the RIBA Archive should allow staff to save time locating relevant records and save space storing records which no longer have current administrative value. A well-maintained archive should therefore be of benefit to the running of the RIBA.

The functions of the RIBA forms a fairly narrow research interest, in terms of public use. However, the RIBA has played an important part in the development of the architectural profession, and records that may appear to have purely administrative value can often provide unique historical information. The history of the RIBA is often inextricably bound up with the history of the profession as a whole.

6.2 As a resource for researching architecture and architects

This can be described as the informational value of the RIBA Archive, meaning that the records are of value not only to those that created and used them, but also to researchers, who may have no interest in the original administrative purpose of the records. The records with the highest informational value are generally those relating to the external role of the RIBA or giving biographical information on architects.

By providing a resource for studying architecture and architects, the RIBA Archive fulfils a role which originates in the Charter objectives of the RIBA:

“for the general advancement of civil architecture and for promoting and facilitating the acquirement of the knowledge of the various arts and sciences connected therewith”

The RIBA has always sought to advance and encourage the public appreciation of architecture. These Charter objectives should be affirmed though the selection of records, cataloguing and promotion of the RIBA Archive.

6.3 To preserve documents in order to fulfil legal requirements:

Some categories of documents must be kept for statutory periods for legal purposes. However, records should usually only be transferred to the RIBA Archive if they need to be kept in the long-term and are potentially worthy of permanent preservation. It is important that those records that do become part of the RIBA Archive and have legal significance are identified as such, and the statutory period for retention is clearly recorded, so that they can then be reviewed for permanent retention.

There is currently no Records Manager at the RIBA, and therefore it must remain the responsibility of the individual departments to ensure that legal requirements are satisfied.

Records which document the RIBA's legal rights and obligations from a different category to those kept to satisfy legal requirements.

7.0 The Records

7.1 Selection and appraisal

There are a number of continual record series which can be appraised, and then preserved or destroyed on an ongoing, routine basis. Such appraisals should be periodically reviewed. Smaller series will be appraised when they are complete. It is preferable to identify a series as being worthy of permanent preservation early on in its active life, so that it can be managed accordingly.

The selection and transfer of records to the RIBA Archive must be clearly documented. The process of appraisal should recognise the objectives of the RIBA Archive and the administrative and legal context of the records. It should also take into account current and perceived future research uses and the issue of quality compared to quantity. It is important to avoid duplication of information and preferable to preserve a small quantity of records containing summarised information. The principles of selection should recognise that important decisions and issues are generally referred to the senior bodies of the RIBA, and that they are likely to document issues in a succinct manner. Large amounts of administrative correspondence and background information are bulky and of low archival value, and the information they contain is often summarised in minutes and reports. The departments or functions that focus on matters of external importance are particularly important in a research capacity, as their records provide a rich source for the history of the profession and matters of public interest.

Departments should play a part in decisions concerning the management of the RIBA Archive and in the process of selection, as they are familiar with the content of the records and their importance from an administrative and legal point of view.

7.1.1 Records of legal value

These records provide proof of an event or agreement and they are therefore of great importance, particularly when the agreement is of long-term significance. Any contracts, leases, regulations and agreements which are of significance to the principles, functions and responsibilities of the RIBA should be permanently

preserved as being of legal value. It is unlikely that records of legal value will be destroyed.

7.1.2 RIBA Regions

It is important for Regions to maintain their records in an orderly fashion, so that the selection of records for the RIBA Archive is facilitated.

The Archivist should liaise with them and ensure that there is an awareness of the importance of archiving and of contributing to the RIBA Archive. The role and functions of the Regions should be documented in summary form, and any records that are of significance in terms of the study of architecture and the architectural profession should be carefully appraised. Where Regions are responsible for central activities (such as competitions and awards), it is particularly important to ensure that the appropriate records are preserved.

If Regions wish to dispose of their records, they must inform the Archivist, so that the most important records can be transferred to the RIBA Archive.

7.1.3 RIBA Branches

These should be treated in a similar way to the Regions (see 7.1.2).

7.1.4 Records of historical interest

These records are of importance for those wishing to study the history of the RIBA, including its role in relation to the wider community, but they can also be used to study the history and development of architecture, and to provide biographical information on architects. Records in this category might include administrative records such as key series of minutes, accompanying papers and reports, and will also include promotional literature, records of events (exhibitions, conferences, and lectures), press releases and membership files. In general, these records will be outward looking rather than internal in nature.

7.2 De-accessioning policy

This refers to records which have already become part of the RIBA Archive but are no longer considered worthy of permanent preservation. All record series which do not fulfil the criteria set out in this Management and Acquisitions Policy and Appraisal Checklist can be considered for destruction, and the relevant department will be notified (see section 7.2). Each series identified to be de-accessioned should be recorded on a De-accession Form (see appendix 6).

7.3 Retention and appraisal

In some cases, it is easier to evaluate the historical importance of a record series a number of years after its creation, and in such circumstances, records may undergo an initial appraisal and then a further appraisal after a specified period of time (normally 5 or 10 years). However, the constraints of time, space and resources dictate that this process of retention and review can only be applied to a select number of record series, where it is deemed most appropriate.

7.4 Formats

7.4.1 Paper-based documents

The majority of the records currently held in the RIBA Archive are written, paper-based documents, either manuscript or printed, or, in a minority of cases, published. The RIBA Archive also includes plans and drawings, though in some cases these may be more appropriately housed in the RIBA Drawings Collection.

7.4.2 Photographs

Photographs will usually be transferred to the Robert Elwall Photographs Collection, so that they can be stored in suitable conditions. The standard Accession Form should be completed, stating that the deposit includes photographs, and the Archivist will register the accession and then pass the photographs to the Robert Elwall Photographs Collection curator, ensuring a cross reference is available so that they can be understood within their original context.

7.4.3 Digital records

Almost all RIBA work is currently created digitally, and therefore the future of the RIBA Archive is digital. Due to current storage restraints, digital records will be stored on the 'Drawings Archive' server (formerly known as the 'X drive') and RIBA's DAMS, AssetIndex+ but catalogued by the Archivist on the CMS.

7.4.4 Audio-visual materials

Audio-visual materials are accepted into the Archive. Where provided in an analogue format, every effort will be made to digitise them in order to ensure their long-term preservation.

7.5 Management of current records

Please see the RIBA Records Management Policy for rules and procedures governing the management of current records (i.e. records in administrative use).

8.0 Transfer of records to the RIBA Institutional Archive

8.1 Process of transfer

Records can only be transferred to the RIBA Archive with the agreement of the Archivist. Transfers must be made using the RIBA Archive Accession Form and Digital Accessions Questionnaire (see Appendix 5 and 6). The individual responsible for transferring the records must fill in this form and keep a duplicate copy. Recent physical accessions may be kept in a secure offsite storage facility accessible with 5-7 days' notice.

8.2 Status of transferred material

Once material is transferred, it becomes part of the RIBAC's Drawings & Archive Collections and is therefore under the care of the Archivist and subject

to the principles of management set out in the British Architectural Library's Collection Development and Documentation policies.

In cases where material is to be considered for de-accessioning (see section 6.4), the depositing department will be informed and should respond within 14 days if it does not wish the records to be destroyed.

8.3 Mixed media deposits

Records which include drawings and/or photographs will be recorded intellectually as a single accession, but their specific storage needs may mean that they are physically split up and transferred to the Robert Elwall Photographs Collection or Drawings & Archive Collections. Records which include other formats, such as audio-visual or cassette, may also be physically split up. Any such division will be recorded in the accessions record.

8.4 Volume of individual deposits

Departments are asked to consider the volume of material transferred at a time, and to ensure records are transferred to the archive periodically to aid processing.

9.0 Access to and cataloguing of the RIBA Institutional Archive

9.1 Staff access

Once records have been deposited with the Archive, staff must view them at the Piper Centre. In exceptional circumstances, they may be sent to the Library at 66 Portland Place, but they will not be returned to the custody of the department.

9.2 Reader access

The RIBA archive can be viewed by any interested researcher. Appointments must be booked in advance, and material will be viewed at the site at which it is held, in most cases the Piper Centre.

9.3 Cataloguing procedure

The RIBA Archive is catalogued at the series, sub-series or file level. In archival terms, this means the basic physical unit which is used in the handling, storage and retrieval of the material. It is usually represented either by one file, one volume or one box. In a small number of cases records will be catalogued at item level, i.e. the indivisible individual documents (examples include the Royal Charters and the Nomination Papers).

The most comprehensive finding aid remains the book, *The RIBA: A Guide to Its Archive and History* (Mansell, 1986), which is available in the Library, at the V&A, and at the Piper Centre.

10.0 Appendices

10.1 Appendix 1: Appraisal Checklist

1. Do the records conform to the principles set out in the Management and Acquisitions Policy?
2. Do the records document the origins, structure, functions or policies of the RIBA?
3. Do the records document the legal basis, rights or obligations of the RIBA?
4. Do the records document and summarise the financial position and financial responsibilities of the RIBA?
5. Does the material appear to be of significant value in relation to current and perceived future research trends?
6. Do the records document an operation, activity or event which is of long-term significance in terms of the RIBA's role and Charter objectives and/or in terms of the theory, practice and public appreciation of architecture?
7. Do the records provide important evidence of the RIBA's relations and interaction with the architectural profession and/or the general public?
8. Do the records provide unique information which is unlikely to be found elsewhere?
9. Are the records duplications of those already in the RIBA Archive, or held elsewhere or in another form?
10. Do the records provide important additional information relative to records already held in the RIBA Archive? It is important to consider how records might relate to those already deposited.
11. Do the records form a complete series or sub-series? Fragmentary records generally have less value and can give a selective and distorted view of events.
12. Do the records have access restrictions and if so are they of sufficient value to justify significant closure periods?
13. Can the discrete series or sub-series be used independently, or does it depend on contextual analysis and supporting documentation?
14. Are the records dependent upon indexes or registers, and if so, are these finding aids to be deposited with the records?
15. Are the records case files, recording the implementation of policy? These are usually found in large quantities and may require sampling or weeding if they are to be kept at all.
16. What is the quantity of the deposit, and does the informational value justify the volume?
17. What is the physical format of the records, and if the records exist in more than one format, which is the most appropriate to preserve?
18. What is the physical condition of the material? Material requiring conservation must be of sufficient value to justify the cost.

10.2 Appendix 2: Appraisal of document types and subject areas

A number of document types and subject areas are identified below, with an indication given of those records considered worthy of permanent preservation and those series that need to be individually appraised.

10.3.1 Foundation and constitution

Papers relating to the foundation, rules and governance of the RIBA will be kept.

10.3.2 Committee minutes and papers

Minutes form the largest file type in the RIBA Archive. They can provide a summary record of major policy decisions and developments, and issues of importance to the RIBA and the architectural profession will often be covered by one of the RIBA's committees.

Papers relating to minutes are often bulky and frequently contain much routine information. Such papers will only be kept in selected cases.

Minutes and papers of the RIBA Council and Boards will be kept. Minutes of committees, working groups and task forces will be individually appraised.

10.3.3 Reports and policy documents

Most reports, in their final version, will be kept. They often provide a succinct statement about a particular subject and may draw on many different sources of information, bringing them together in one document. In many cases, reports or policy papers will stand alone and it may not be necessary to retain supporting papers. However, key reports on the development of the profession or of the RIBA may benefit from association with supporting documentation and in some cases this documentation provides a necessary context.

10.3.4 Correspondence

In most cases, general correspondence files will not be kept. The main exceptions are the files of the Chief Executive Officer and the President, as these most regularly deal with external matters, of importance to the profession as a whole, as well as providing an insight into the day-to-day affairs of the RIBA. The correspondence will be weeded in line with the appraisal checklist and in order to avoid duplication of matters dealt with elsewhere (usually in the Council Minutes).

10.3.5 Events files

Files relating to exhibitions, lectures, awards and conferences will usually be kept, excepting correspondence files.

10.3.6 Press cuttings and press notices

These will be kept, as they provide important information on the RIBA's public role and high profile buildings or architectural issues. The fact that cuttings relating to important architectural issues have been identified, selected and grouped together makes them a unique resource with a high informational

value. Similarly, press notices form a succinct statement of an event, often one which attracted high media interest and with relevance to the architectural profession and general public.

10.3.7 Membership records

The papers of election form a unique biographical source and will be kept. Biographical records completed by retiring members or for deceased members are kept in the Library biography files, which are currently the responsibility of Library staff. Other records will be kept as appropriate.

10.3.8 Financial and administrative records

Those providing important evidence of policy should be kept. Most summary statements and signed annual accounts should be kept. Many financial and administrative records will need individual appraisal.

10.3.9 Personnel records

Only a small proportion of these records will be kept. In general, this will comprise staff registers and summary information on staff structure, but not individual staff files. Any personnel records required to be kept for a certain period for legal reasons should remain the responsibility of the Human Resources department.

10.3.10 Premises records

It is important to maintain a record of the design and original fixtures and fittings of the RIBA headquarters, and any subsequent alterations or additions which are of relevance in terms of the history of the building. However, these records should only form a small part of the Archive, as they represent only a narrow subject area.

10.3.11 Research and statistics

Research papers and statistics will often be incorporated into the body of a report or comprise supporting documentation. Where the RIBA has made an investment into a particular area of research, it is likely to be of importance to the architectural profession and the RIBA's objective of the promotion of architecture, and this should be recognised when appraising the records. RIBA funded research award reports should be kept.

10.3.12 Registers

These include registers of accessions (to the Library Collections), examination results, membership and attendance at Council and committees. In general, they should be kept.

10.3.13 RIBA publications

These include pamphlets, brochures, leaflets and posters and should be kept, ideally as one discrete series.

10.3 Appendix 3: Uses of the RIBA Archive

10.4.1 The history and development of architecture and the architectural profession

This is a wide subject area which embraces practice, education, the promotion of architecture and architects, design, planning, building restoration, registration of architects and many other research interests such as the history of building legislation, private and public housing, women architects and émigré architects. Information on such subjects can be found throughout the RIBA Archive, in all document types. Those of particular interest include files dealing with practice, events, public affairs and promotion.

10.4.2 Information on architects

The most important document type is the papers of election (nomination papers). Other document types of relevance include minutes (particularly where the architect in question was a member of the committee), events files (exhibitions, lectures and conferences), registers (e.g. of examination results), press cuttings and architects' prize essays.

10.4.3 History of the RIBA, its origins, original members, constitution, regulations, growth, structure, influence, etc.

Important series include those relating to foundation, constitution, government, central policy and executive committees.

10.4.4 Detailed administrative history of the RIBA, its activities, functions, policymaking, internal affairs

The most important series for this area are the minutes of committees, policy and procedure documents.

10.4.5 Design of the RIBA headquarters building

The most relevant document types are likely to be premises records, particularly the premises committee and other specialist committees, and Council minutes.

10.5 Appendix 4 Accession Form (see overleaf)

RIBA Institutional Archive Accession Form

(2014)

<u>Part One: To be completed by the depositor</u>	
1. Department:	2. Date:
3. Name of depositor:	4. Job title:
5. No of files/folders:	6. Public access: Open Closed for years At discretion of archivist/Dept.
7. Description of the records, with covering dates: (Please list below or attach a separate sheet. Please indicate photos or other non-standard media)	
8. Comments: (on the creation, value, use, existence of indexes, etc.)	
<u>Part Two: To be completed by the Archivist</u>	
1. Classification of records:	
2. Are these files for:	a) permanent retention. b) appraisal c) review after 5 years / 10 years / years
3. Other information:	

10.5 Appendix 5 Digital Accession Questionnaire

How many records are there, and what format are they?

How much storage do they take up?

Where are they currently stored?

What hardware are they currently stored on? Can you take a photo of its USB ports etc.

Are any files password protected/encrypted?

Do any of the files require special software to open/use? What version are they on?

What software was used to create the files?

Give a brief description of contents.

Are there any naming conventions/filing systems we should be aware of?

What is the date range of the records?

Do any of the records contain sensitive data e.g. personal addresses, bank details etc.? Will any closure periods or access restrictions be required on any of the files?

Have the records been migrated to more recent versions at any point?

10.6 Appendix 6 De-Accession Form

RIBA Institutional Archive: De-accession Form

(2014)

1. Title of Series/Sub-Series:		
2. Covering dates:	3. Volume/physical description:	
4. Content:		
5. Details of original deposit/depositor:		
6. Records to be: weeded / destroyed / other		
7. If weeded, method used:		
8. Reason for de-accession:		
9. Is the series/sub-series listed in the published guide to the Archive? Yes / No		

10. Alternative sources of information on the same subject area(s):		
11. Signed:	Print name:	Date:

<u>Part One: To be completed by the depositor</u>		
1. Department:		2. Date:
3. Name of depositor:	4.	Job title:
5. No. of files/folders:	6.	Public access: open closed for years at discretion of Archivist at discretion of Dept.
7. Description of the records, with covering dates: (Please list below or attach a separate sheet. Please indicate photos or other non-standard media)		
8. Comments: (on the creation, value, use, existence of indexes, etc.)		

<u>Part Two: To be completed by the Archivist</u>
56

1.

Classification of records:

2.

Are these files for: a) permanent retention
 b) appraisal
 c) review after 5 years / 10 years / years

3.

Other information:

10.6 Appendix 6 Digital Accession Questionnaire

How many records are there, and what format are they?

How much storage do they take up?

Where are they currently stored?

What hardware are they currently stored on? Can you take a photo of its USB ports etc.

Are any files password protected/encrypted?

Do any of the files require special software to open/use? What version are they on?

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Have the records been migrated to more recent versions at any point?

10.6 Appendix 6 De-Accession Form

RIBA Institutional Archive: De-accession Form

(2014)

1. Title of Series/Sub-Series:		<input type="text"/>
2. Covering dates:	3. Volume/physical description:	
4. Content:		
5. Details of original deposit/depositor:		
6. Records to be: weeded / destroyed / other		
7. If weeded, method used:		
8. Reason for de-accession:		

9.

Is the series/sub-series listed in the published guide to the Archive? Yes / No

10.

Alternative sources of information on the same subject area(s):

11.

Signed:

Print name:

Date:
