



Archives & Records  
Association  
UK & Ireland

# ARC magazine

archives • records management • conservation

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## Film, Sound and Photography



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collection at  
Rambert Dance  
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Friends at John  
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Slashed silks and  
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Henry Flather and  
the Metropolitan Line  
Railway



## The Archives and Records Association (UK & Ireland) is pleased to announce its new Core Training programme.

ARA Core Training courses are high quality, affordable and offered regularly across the regions and nations. They focus on the common skills essential to all of us who work with records - from Audience Development to E-Records Management. Each course is supported by ARA funds.

The first eight courses have now been designed. More will follow.

**Find out more about ARA Core Training and all other training and development opportunities by clicking on the Training link at [www.archives.org.uk](http://www.archives.org.uk) or keep in touch through Twitter @ARATraining**

### **Copyright**

This course offers participants practical and relevant training in copyright for archives, and will instil confidence to manage copyright demands in the workplace. Practical workshop sessions, led by copyright experts and archivists with extensive experience in the field, will ensure the opportunity for discussion and provision of advice.

### **Audience Engagement**

The course will cover various aspects of audience engagement, from producing an exhibition to running a successful community-based project. This will be a great opportunity to learn from the experiences of colleagues and to start developing some ideas of your own.

### **Freedom of Information**

The course will cover the basic principles of the Freedom of Information Act as well as exploring some practical case studies. This will be a great opportunity to develop your knowledge about the Act and how to implement it in the workplace.

### **Archives and Volunteers**

The course will cover how best to utilise volunteers in the workplace, from the practicalities of running a volunteer project to the value they can bring to an organisation. This will be a great opportunity for anyone interested in maximising the benefits of volunteering to both their organisation and for the individuals involved.

### **Digital Preservation**

This course will be updated periodically to address the issues archivists face when dealing with born digital material, it will involve case studies and practical first steps. It's a great opportunity to share and receive advice and knowledge about the many aspects of digital preservation.

### **Data Protection**

The course will begin with refresher sessions on the basics of Data Protection. In the afternoon there will be opportunities to discuss best practice and raise queries from your own workplace with an expert panel.

### **E-records management**

This course will provide a solid introduction to e-records management for record keepers who are not managing electronic records on a day-to-day basis. This course is a great opportunity to learn about and share best practice on all areas of the rapidly changing field of e-records management.

### **New and refurbished Archives Buildings**

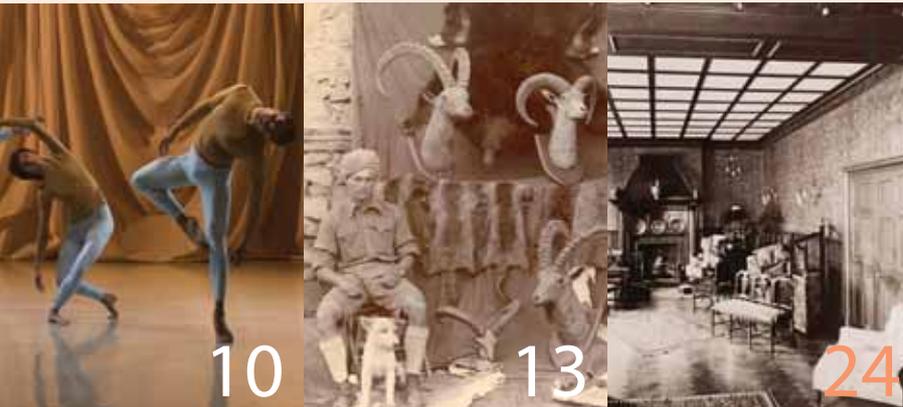
Whether you are planning a completely new building or hoping to refurbish a part of an existing site this course will provide introduction to the key issues and themes involved in the provision of new and refurbished archives buildings.

The ARA's Core Training programme is supported by Link 51.



**Archives & Records Association**  
UK & Ireland

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Film, Sound and Photography Cover images:

Left: Current repertoire 'Labyrinth of Love'. Photo by Chris Nash, 2012, image courtesy of Rambert Dance Company.

Right from top to bottom: Detail of Kings Cross Station, image courtesy of London Metropolitan Archives. Conservator, Elaine Sheldon, cleaning glass plate negatives, image courtesy of John Rylands Library, University of Manchester. Detail of iPad showing Zandra Rhodes collection on VADS.

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Prioryfield House  
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Advertising enquiries to:

anu@cabbell.co.uk

or phone Anu Kaplish on

0203 603 7931

Send articles/comments to:

arceditors@archives.org.uk.

## EDITORIAL

Are pictures better remembered than words? Does one picture contain enough information for many sentences? Children follow stories in picture books long before they can comprehend written text. Pictures themselves are universal, not restricted to knowledge of a language – think about the door symbols on toilets or road symbols for driving. Academic studies show that when pictures are studied they are encoded twice in memory: first as the image, second as a verbal label.

Many articles in this month's issue have to do with images and memory and how collections of still and moving images are stored, cared for, shared and discussed. We learn about how performance is captured through photographs; 150 years ago when the London Underground was constructed, or through the 20th century through ads on TV, or by contemporary dance. We follow people's lives in far away places as tourists, as soldiers, or as artists consciously documenting their lives through films, photos, and drawings for personal, professional, or 'research' purposes. Taking advantage of modern technology, there are projects that involve crowd sourcing to identify people, places and stories that did not come with original material deposited or involve a bit of effort to create records with added contextual information in case they are discovered by Google search.

All of this month's contributions include engaging collections, as well as fascinating stories and beautiful photos. My sincere thanks go to David Baldwin for gathering them and for being very responsive to further queries.

We hope you enjoy this month's issue and can make it to the ARA conference in Cardiff next month.

**Rose Roberto, Gary Collins, Ceri Forster, Sarah Norman, Ellie Pridgeon, and Richard Wragg.**

## DISCLAIMER

The Archives & Records Association (UK and Ireland) cannot accept responsibility for views expressed by individual contributors to ARC Magazine. It is a medium for informing members of news, information and ideas relevant to the profession, including archive conservation. It is not an official guide to procedures, concepts, materials or products.

# Opening Lines



Ask not what your ARA can do for you; ask what you can do for your ARA.

In the Spring I was asked to write a brief statement for the ARA Board elections entitled 'Why vote for me'. It must have chimed with some of you as I am now one of a number of new members finding their feet on the ARA Board. In that statement I said that 'I will... encourage more members to get actively involved in ARA'. Little did I know how quickly an opportunity would arise! Having been asked to write this short piece here is my extended pitch, explaining in a bit more detail why I chose to stand for the Board and why I think it is important for members to participate in ARA's work.

I believe that it is vitally important for everyone working in archives and records management to have a sense of the context within which they carry out their work, not just at an organisational level but at a national (and ideally international) level. Keeping

up to date with new initiatives, recognising drivers for change and embracing developments in professional practice make us better archivists, records managers and conservators. But this is not easy. I know how difficult it is to juggle existing time and work commitments. Even when I worked for The National Archives I did not have time to attend all the right conferences or read all the latest reports. However, working for a strategic body gave me a valuable opportunity to develop that understanding of context and to activity shape it. This is something I was loathed to give up on becoming a freelance consultant and so taking a role in ARA is important for me; to feel I am part of that changing context.

As a freelancer I am also acutely conscious that the phrase work/life balance masks significant complexities on the work side of the equation. I have to think of myself as a portfolio worker and carefully balance my paid and voluntary time. Much of that voluntary time is expended on ARA. I am pleased to be joining Catherine Taylor in the vital work

to ensure that ARA meets the needs of its existing members whilst seeking to broaden that membership. I hope to have opportunities to find out more from both members and non-members about what they want from ARA and what how they might get involved.

So now that you have spent your precious time reading this piece, my plea would be to spend just a little bit more on thinking about your voluntary time for ARA – what do you do to help it function? If you have only very limited time to spare, then make sure you help us with evidence gathering by completing surveys and consultations that inform ARA's work. If you have a bit more capacity then why not play a role in a section, group or working party? And if you want more of a challenge, then why not take the plunge like me when the nominations for ARA Board come round again!

.....  
**Louise Ray**

ARA Board Member  
 .....

# Registration Scheme News

## New Enrolments

We welcome the following new candidates to the Registration Scheme and wish them good luck with their progress:

### Jan Merchant

Assistant Archivist, University of Dundee

### Anna Delaney

History Centre Officer, Portsmouth History Centre

### Susan Gentles

Archivist, London Metropolitan Archives

### Charlotte Whitehead

Project Archivist, Robert Welch Archive and Collections Project

### David Jenkins

Corporate Records Manager, Derbyshire County Council

## CONTACTS:

### General Registration Scheme Enquiries:

registrar@archives.org.uk

### Registration Scheme Events Enquiries:

regschemeevents@archives.org.uk

### Registration Scheme Admin and Bursaries:

regschemeadmin@archives.org.uk

### Registration Scheme Communications Officer:

regschemecomms@archives.org.uk

### Registration Scheme Mentor Queries and Advice:

regscheme Mentors@archives.org.uk

### Richard Wragg

Communications Officer, Registration Sub-committee

# Archive Service Accreditation

## Publishing the new standard and guidance

The Archive Service Accreditation partners are extremely pleased to introduce the new Accreditation Standard and its supporting guidance, now available on The National Archives website [<http://www.nationalarchives.gov.uk/archives-sector/accreditation.htm>]. This is a key milestone in launching Archive Service Accreditation after months of development and piloting across the archives sector.

The Standard and its supporting guidance are designed to steer decision making for archive services of all types across the UK. Archive Service Accreditation uses the principle of scalability to ensure that its headline requirements translate into realistic, helpful expectations of different types and sizes of archive service. We hope that many services will opt to go through assessment, but archive services not currently in a position to do this will still find much of use among the guidance.

### What was the impact of piloting?

We piloted the scheme for many reasons: to test all the scheme documentation, our assumptions about assessment and timings, and to develop real life examples of responses to the Standard with indicative assessments and feedback. We couldn't have done that without twenty pioneer archive services who volunteered to test the process and whose input is deeply appreciated.

### Among the key changes as a result of piloting were:

- A new element of the standard to give space to recognise the variety of access offered by archive services
- A reshuffle of the structure of Module 2: Collections to group requirements under the headings Collection Development, Collection Information and Collection Care and Conservation.
- Following on from that reshuffle, a new requirement to explore how collections management work is integrated
- A renewed emphasis on digital work within both collections management and access
- Major changes to the application form, reducing the number of tickboxes and tweaking or adding a number of questions
- Ensuring questions focus on using policies and plans rather than simply having them in place
- A change in Other Public Sector scalability, reducing from 3 bands to 2
- A richer glossary and expanded and clarified guidance

### What happens next?

Three key pieces of work are in progress to develop the scheme to delivery.

Firstly, we are recruiting the governing committee which will take the scheme forward. The committee comprises nominees of the accreditation partners plus openly recruited members. Their expertise will ensure that the live scheme has both strong support and effective challenge. Members of the committee will form the smaller panels which meet regularly to make awards of accredited status, ensuring that the whole sector is represented in the scheme.

Secondly, of course, we need a mechanism for you to apply. An online application system is in the last stages of building and will be soft launched over the summer. We're hoping it will be a chance for you to see the new branding, which isn't available as yet.

And thirdly, the home nations assessor bodies are working to schedule applications in their areas. None of us has infinite resource, and we also want to make sure that archive services apply at a time that works for them.

That means we hope you're already thinking and planning your own service's response to Archive Service Accreditation. Maybe you'll be joining an ARA training session (or those organised by partners in the home nations) to find out more. Maybe you'll be action planning to work out your priority areas to for development.

Looking to the future

It's important to stress from the outset that the scheme will continue to evolve. The Committee will review the guidance annually, and all elements of the scheme and Standard will be

reviewed periodically to ensure they remain relevant and useful. We are also committed to extending the scheme to digital-only repositories in the foreseeable future, once the standards are in place to work with. Lastly, as ARA's Irish members will be well aware, at present this is a UK-only scheme. Once the scheme is up and running, there would be scope to discuss opening up the partnership if an Irish partner felt able to join and provide the essential assessor capacity.

Archive Service Accreditation is supported by a partnership of strategic and professional bodies across the UK: Archives and Records Association (UK & Ireland), Archives and Records Council Wales, Arts Council England, National Records of Scotland, Public Record Office of Northern Ireland, Scottish Council on Archives, The National Archives, and the Welsh Government through CyMAL: Museums Libraries and Archives Wales.

**Melinda Haunton**

Programme Manager (Archive Service Accreditation)

[www.nationalarchives.gov.uk/archives-sector/accreditation.htm](http://www.nationalarchives.gov.uk/archives-sector/accreditation.htm)

### NRS view

'The National Records of Scotland are delighted to be partners in the UK Archive Service Accreditation scheme because of the impact it will have on the sector in the long term. It gives us all a tool to measure standards and facilities and could become our professional kite mark. Evidence-based, it will recognise excellence and so inspire improvement. It can also play an important part in raising the public perception of archives nearer to the levels currently enjoyed by the museums and libraries in this country.'

**Dr David J Brown**

Head of Court, Legal and Private Records  
National Records of Scotland

### ACE view

'It is really positive to see how Accreditation for archive services has developed. It shares the same ethos as Museum Accreditation by providing a supportive and scalable standard. For the past 25 years the Accreditation scheme for museums has helped to raise standards and advocate for the work of museums in the UK; I anticipate that the archives' scheme will have a similarly positive impact for current and future users.'

**Isabel Wilson**

Senior Manager Quality & Standards  
Arts Council England

### ARA view

'By any measure, the introduction of Archive Service Accreditation – with substantial sector support and buy-in - is a significant milestone for the profession and all who use and care about archives. ARA members have engaged well at all stages of the development and piloting phases of the Standard and we're pleased and proud that the ARA Representative, Bruce Jackson, will be Chairing the Archive Service Accreditation Committee in its important work going forward.'

**John Chambers, Chief Executive**

Archives and Records Association (UK & Ireland)

### ARA Training Programme

ARA is committed to supporting training for the sector as Accreditation is rolled out. While the new Core Training programme aims to offer necessary skills support over the medium to long term, there is also a need for central support for some shorter training programmes, which respond to new sector developments. Accreditation is our first such programme.

The roll-out of Archive Service Accreditation will be supported by an initial 5 half-day workshops in the English regions. The sessions will introduce the Standard and its supporting guidance and include some practical exercises. Full details will be announced soon.

# Collecting Matters

**W**hen Culture Secretary Maria Miller delivered her keynote speech at the British Museum in April, she argued that 'when times are tough and money is tight, our focus must be on culture's economic impact' and applauded the 'close relationship, and mutual dependence, between culture and the creative industries': <https://www.gov.uk/government/speeches/testing-times-fighting-cultures-corner-in-an-age-of-austerity>

This was echoed in Nesta's *A Manifesto for the Creative Economy* which proposed a new definition of the creative industries and the wider creative economy recognising the transformative effects of digital technology: [http://www.nesta.org.uk/home1/assets/features/a\\_manifesto\\_for\\_the\\_creative\\_economy](http://www.nesta.org.uk/home1/assets/features/a_manifesto_for_the_creative_economy)

Arts Council England (ACE) continues the digital theme in its *Creative Media Policy*: [http://www.artscouncil.org.uk/media/uploads/pdf/Creative\\_media\\_policy.pdf](http://www.artscouncil.org.uk/media/uploads/pdf/Creative_media_policy.pdf). It wants to encourage 'greater coordination across the arts, cultural, heritage and creative media sectors ... to ensure that arts and cultural archives and collections are digitised, available, attractive, easy to find and can be brought to life in new ways.'

And The National Archives (TNA) will help them deliver their commitment to 'skills development in archiving, rights management, curation and preservation' as partners in the *Creative media infrastructure programme* to be launched in September 2013.

This will complement TNA's own *Archiving the Arts* programme designed to support collection development and improve sustainability for arts collections, whatever the medium, wherever they are held: <http://www.nationalarchives.gov.uk/archives-sector/archiving-the-arts.htm>

It's TNA's contribution to the *What Next?* conversation among practitioners and organisations who want to explore and share new ways to promote audience engagement and encourage public support for arts and culture: <http://www.eventbrite.co.uk/event/5590960714>

## But what does all that have to do with archives?

We need to position ourselves firmly within the cultural sector, demonstrating the valuable contribution we make to the creative cycle and so helping to ensure sustainability for our services, and recognition of our professional worth.

### Cathy Williams

Head of Collections Knowledge, The National Archives

## Archiving the arts

Archiving the arts is a strategy to improve sustainability and collection development for archival collections of the arts, wherever these are held. Initial research has shown that whilst rich collections exist and are growing, gaps remain and there are risks to long-term preservation and sustainable funding. The strategy will address these challenges by working with archives, strategic and funding bodies and arts practitioners.

Archiving the arts will help strengthen ties across the cultural heritage and arts sectors, building on the strategic relationship between Arts Council England and The National Archives and working to the benefit of our artistic and archival communities. This means having a positive impact on both and demonstrating their value as part of the wider creative economy.





## 2013 ARA Conference: Conservation in Cardiff

The Conservation strand of this year's ARA conference is very broad in scope and provides a veritable cornucopia of lively sessions. Dr Jane Henderson, perhaps one of the foremost practitioners in conservation education in Wales opens the programme with a presentation on the benefits of touch; just what do we ourselves and the public get out of handling original archive materials? This is followed by Lisa Childs on museum archives and Dr Elizabeth New speaking on the preservation and interpretation of medieval seals. The ever-evolving subject of ethics is then broached in two sessions. Emma Dadson asks if our disaster plans are fit for purpose.

As ever there is such a mix of subject matter both academic and practical on each day that much social interaction and inner questioning is promoted, as thought is deliberated and diffused, seeping out to inform the advance and development of the preservation world. This is aided of course by the flow of convivial networking and wine receptions.

After a splendid breakfast involving strong coffee we may revel in the delights ahead. Jean Brown, eminent lecturer at Northumbria University, gives an

overview of conservation education, and Phil Crockett then brings his vast experience in papermaking to address the subject of historical and modern sizing. Dextrous skills and craftsmanship are displayed by Dilwyn Williams with his session on the Boston Manuscript, a recent acquisition to the National Library of Wales. Jane Egan from the Oxford Conservation Consortium will then give a presentation on her translation of Lalande's *Art du cartonier* – an exploration of 18th century paper boards which will offer new insights and promote scholarship in this area. Sue Houriggan will give details of a conservation project to clean and re-house early documents from the College of St George, Windsor. A method to remove the many years of dirt from seals was discovered and a simple document pressing technique was developed. A method to protect the surface of mounted double-faced seals will also be discussed.

The dexterity of a conservator is laid bare with a practical demonstration of the conservation of black and white photographs by Antony Oliver. This is followed by a demonstration of marbling paper and book edges by Christopher Rowlett, giving a rare opportunity to witness first hand the artistry involved.

Mark Walmsley reveals a lifetime of study with a presentation on 17th century decorative papers, a talk not to be missed.

After all these wonderful talks it will be nice to peruse the information marketplace, relax for the annual dinner and let our hair down during the Twmpath.

Friday begins bright and early with a description of work on the contents of a Victorian time-capsule by Sarah Money and Beth Werrett. This holds many surprises including dealing with parchment with arsenic present. A very salient topic is tackled by Natasha Trenwith from Northamptonshire Archives in the treatment of 16th century wills. Then Comic Book Girl, Lorraine Finch comes to the rescue, not sure if this involves a costume or not but it will be very interesting to find out.

After coffee with 'Developing preservation protocols for transparent paper', Dr Helen Wilson deals with a difficult preservation problem for all archive repositories across the UK. Professor Matthew Collins explains what we can learn about parchment origins and processing by the analysis of eraser waste. New research from the Book and Beast Project will shed light on many areas of social history, the movement of parchment in the UK, animal husbandry and many other fields of study. Deborah Rohan will then deliver an historical overview of book furniture, extending knowledge of clasps and locks used to secure bindings over the ages. The final speaker of the day is Sarah Paul from CyMAL who will describe the extensive range of conservation work that is taking place in Wales. All in all a very good, forward-looking programme this year and every conservator involved in books, paper, seals, maps, archives should be encouraged to attend.

.....  
Mark Allen  
.....

# Responding to the call of justice: accountability, culture and ethics

ARA Conference. Cardiff, 28-30 August 2013

How many of us view our role as 'responding to the call of justice'? For Randall Jimerson, who devotes a chapter to this in his book *Archives Power*, justice is key: he says we 'need to confront both the traditional ethical concerns of the profession and new ethical concerns relating to social justice, accountability and public responsibility.' This is quite a challenge and requires an ability to balance conflicting priorities, a balance made more difficult at a time when resources are limited.

This year's ARA conference seeks to look at these issues through a mixture of presentations, case studies and panel discussions. By examining what archives and records are for and by seeking to define their values and potential values for individuals, organisations and society, we can begin, as a profession, to articulate their worth to others and to make sure we are in the best position to secure the support that is needed to manage them effectively.

Last year saw the publication of the findings of the report of the Hillsborough Independent Panel and its conclusions would not have been possible without the records that demonstrated the shortcomings of some of those involved. These records and archives will continue to play a role in binding those affected by the tragedy together and preserving the memories of those who died. Keynote speaker Sarah Tyacke, a former panel member, will examine the role of archives in accountability and their contribution to the communities involved. Our second keynote, Dr Jones Lukose, Head, Records and Archives, International Criminal Court, The Hague, will describe the importance of records in supporting justice. Both speakers will examine the consequent ethical responsibilities of archivists and records managers.

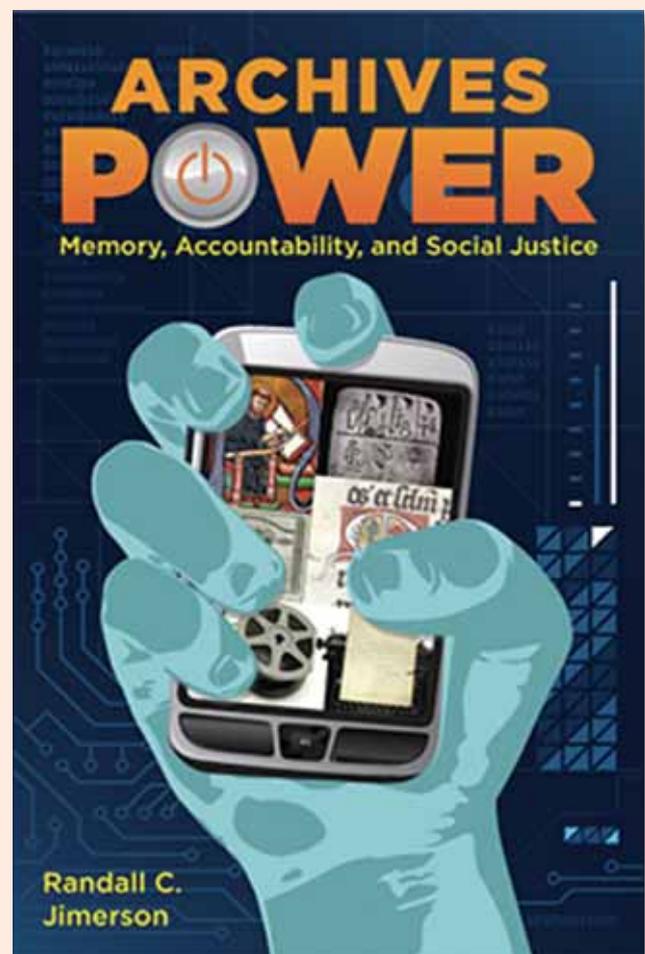
Some of the key topics the conference will address are:

- Archives, civil rights and reconciliation
- Professional responsibilities and balance
- Accountability and activism
- The perception of archives and records management
- Creating and supporting communities
- Accountability and culture in the digital world
- Ensuring diversity

Jimerson argues that 'objectivity is not neutrality' and that records professionals should be active in pursuit of justice. This conference will examine if this should be the case, if we can focus on both accountability and culture, and what the ethical implications are of our changing roles, priorities and collections.

For more information, the programme, details of speakers and their papers and to register visit <http://www.archives.org.uk/ara-conference/the-ara-conference.html>. Hotel rooms are limited so book soon to guarantee a place and day rates are available if you can't make the whole conference. We have some really interesting speakers, a great hotel with a central location, plenty of social activities and even opportunities for dancing so hope to see you in Wales in August.

.....  
**Caroline Brown**  
 .....



# Section for Film, Sound and Photography

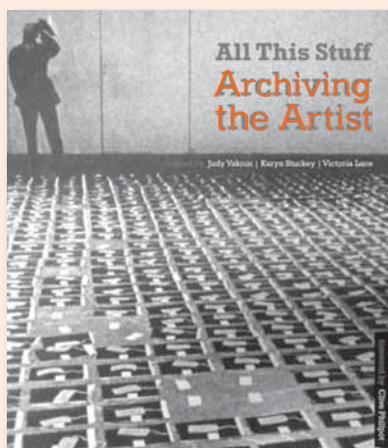
## A Word from the Chair

We hope you enjoy this special edition of ARC featuring the work of members of the Section for Film, Sound and Photography. We hope it goes some way towards illustrating the range and value of these types of records, and the many ways they can be made accessible.

If you have a particular question or issue relating to film, video, audio or photographic items in your collections, or if you just do not know where to start with identifying and dealing with them, the Section for Film, Sound and Photography can help. There are a range of useful resources on our pages of the ARA website. Alternatively, you can contact us by sending an email to [fspg@archives.org.uk](mailto:fspg@archives.org.uk) and if we cannot answer your question ourselves, we will do our best to find somebody who can.

### Martin Astell

Chairman, Section for Film Sound and Photography



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# Digitising a video collection at Rambert Dance Company

Rambert Dance Company is the national company for contemporary dance. Founded by Marie Rambert in 1926, the Company has sustained her pioneering commitment to choreography and developing dancers as artists, leading the way for over 85 years. Rambert is credited with the birth of British ballet and later, recognised as the Company that embraced modern American choreography heralding a shift from pure classical ballet.

The Rambert Archive was established in 1982. The archive includes costume, design, still and moving image, music scores, dance notation, correspondence and technical files. Previously the collections were accessible for use by the Company and by appointment for external researchers. 2013 heralds a major change for the archive, as it moves with the Company to a new home on London's South Bank. As part of the new facilities, the archive will be housed in a purpose-built, climate-controlled facility with a designated reading room, giving members of the public an unprecedented opportunity to explore the collections. This prompted the Company to seek support from the Heritage Lottery Fund for an ambitious preparatory project.

2012 saw the launch of *Rambert: Unlocking the Passion*. The project's purpose is to increase access to and engagement with the archive through cataloguing, conserving costume, digitising VHS and a programme of archive-inspired education work.

I was recruited to deliver the VHS digitisation strand. The Heritage Lottery Fund grant required 700 VHS to be catalogued by volunteers



Current repertoire 'Sounddance'. Photo by Chris Nash, 2012

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

and digitised by an external company in a six month period. These had been prioritised due to their format-vulnerability, frequent use and noticeable deterioration. The content included rehearsals, live performances, education projects, marketing materials and press appearances.

My initial task was to locate the VHS items to prepare training examples for the volunteer cataloguers. This highlighted that there were 1400 VHS. It was therefore necessary to prioritise those that should be included in the project. Those containing rehearsals and performances were selected on the basis of greatest demand, and because the archive was more likely to include related documentation to the work and contact details for rights holders.

Once cataloguing had begun a challenge emerged. The documentation surrounding the tapes was poor, many were missing labels or their original content had been taped over rendering existing labels redundant. Each volunteer played a vital role. Cataloguers worked in teams of two to watch the videos. This allowed one person to sift related documentation such as programmes, press releases and photographs to identify productions, places and individuals. Music often provided the strongest lead. Our smart phones came in handy,

using music recognition apps and YouTube. In addition some volunteers were former Company staff or long-term audience members. Their impressive memories made short work of an initially daunting challenge.

As the HLF activities gathered pace the Company showed great interest and support. This led to the extension of the digitisation strand for a further six months to complete the remaining videos.

As cataloguing continued, my attention turned to writing a tender document to attract potential digitisation contractors. The Rambert Archive had no previous digitisation experiences, and it was yet to begin the collecting and ongoing management of born-digital records. The outputs of this project would help to establish a framework for ongoing service development.

With time short and stakes high I was touched by the openness of colleagues willing to share their knowledge and experience. The plethora of case studies from previous similar projects meant there was no need to reinvent the wheel. We settled on the following specification. Each VHS would be digitised to create three files: a preservation master, a

Current repertoire 'Labyrinth of Love'.  
Photo by Chris Nash, 2012



Some of the VHS in the Archive Store a.  
Photo by Chris Warburton, 2012





Past repertoire  
'Aurora's Wedding'.  
Photographer Malcolm  
Dunbar. Date c.1935

Volunteers and  
Archivist during VHS  
cataloguing session.  
Photo by Chris  
Warburton, 2012

mezzanine version for access and web version, all along with corresponding SHA-1 checksums. Respectively the formats of each are to be uncompressed .mov; compressed .mov with DV (video) and PCM (audio) codecs; compressed .mp4 with H.264 (video) and AAC-LC (audio) codecs. In addition to these files, we also wanted our contractor to supply metadata documenting the file creation process and describing the technical attributes of the digital files. By good fortune National Records and Administration launched an open-source moving image digitisation metadata tool, AVI MetaEdit, contemporaneously to the Rambert project. I utilised the tool's documentation to identify the schema it used (see [http://mediaarea.net/en/AVI\\_MetaEdit/](http://mediaarea.net/en/AVI_MetaEdit/)) before mapping each element to headings in a spreadsheet.

The contract has been awarded to BBC Studios and Post Production and in May the tapes were transported to their headquarters, where they took receipt of a spreadsheet containing designated filenames. The tapes will return direct to our new home with a NAS containing the video files, LTO-5 back up tapes and a completed metadata spreadsheet. Meanwhile, the Rambert Archive has made the first steps in identifying requirements for a digital repository and a software solution for playback in the reading room.

The Archive plans to open its new facilities in Winter 2013/14.

**Natalya Kusal**

Rambert Dance Company



Volunteers during VHS cataloguing session.  
Photo by Chris Warburton, 2012



Bazaar in Srinagar, Kashmir, c. 1911. Photograph by P.Vishinath

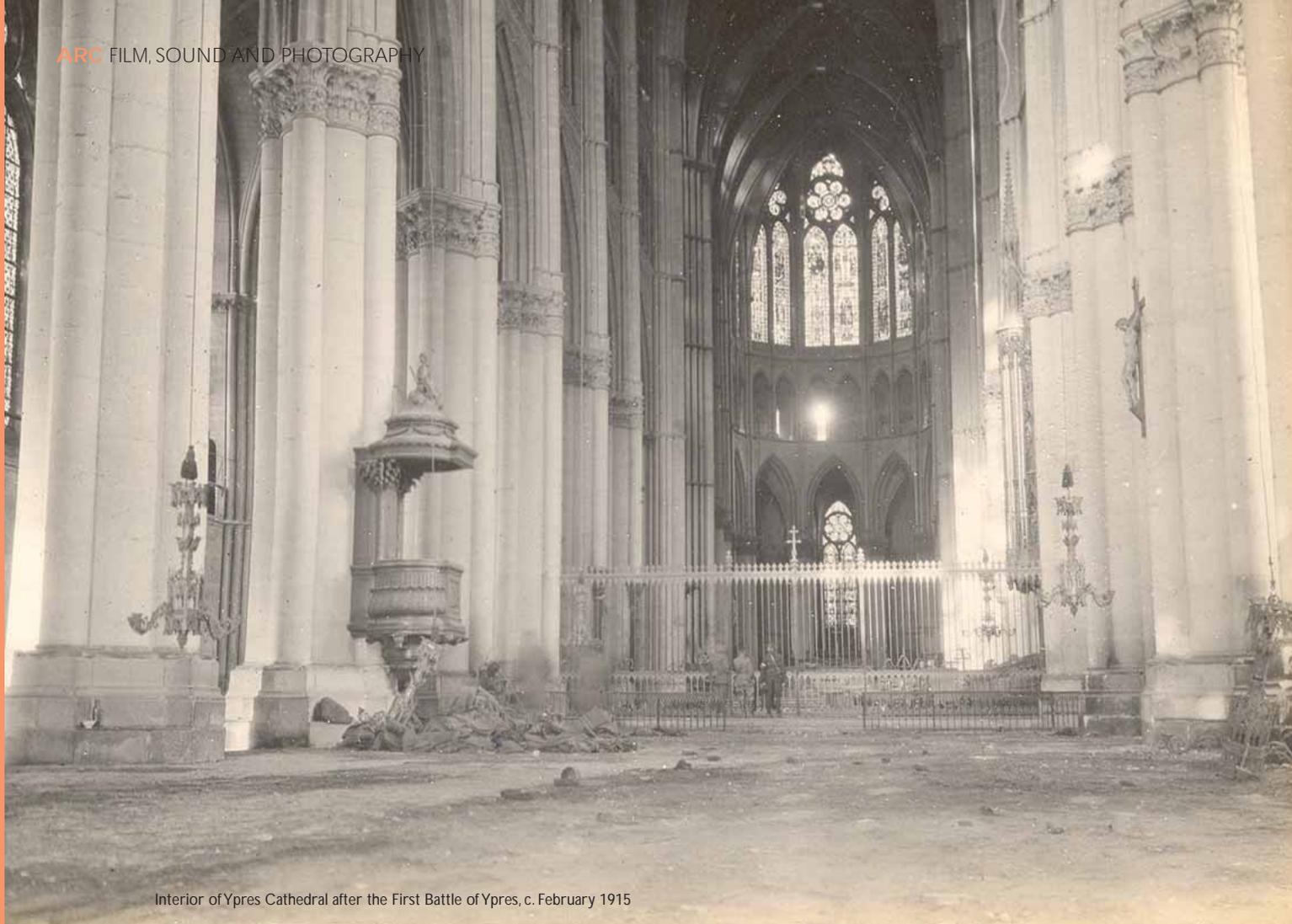


# Captain Pat and His Camera

In December 2012, Glucksman Library Special Collections, University of Limerick, completed the cataloguing of the papers of the Armstrong family of Moyliffe Castle, County Tipperary, donated in 2001 by Graham and Susan Armstrong of Natal, South Africa. The collection, which consists of some 50,000 items, includes over 13,000 photograph albums, prints, negatives, metal and glass plates, slides and film dating from the 1860s to the 1980s. The images include studio portraits of members of the Armstrong, Maude and Kemmis families and snapshots of family life at Moyliffe Castle and the Kemmis family seat at Ballinacor, county Wicklow. There are also images of hunting and shooting parties in country houses across Ireland, England and Scotland, portraits of horses bred at Moyliffe Stud, and snapshots of tenants and labourers on the Moyliffe and Ballinacor estates. A significant find was a bundle of photographs wrapped in greaseproof paper and tied with string, which revealed some 1,500 prints and negatives of military life in India and South Africa (1910-1913), and of field operations in Europe and North Africa during the First World War. Although the collection consists mostly of family snapshots and amateur efforts, it holds a naïve and evocative charm, capturing the genteel lifestyle of the Anglo-Irish gentry and the gradual and irrevocable changes wrought upon it by the Great War.

Captain William Maurice ('Pat') Armstrong (1889-1917), 1914.  
Photograph by Lambert Weston Ltd. of Folkestone





Interior of Ypres Cathedral after the First Battle of Ypres, c. February 1915

The photographs were mostly taken by and of Captain Marcus Beresford Armstrong, his wife and children and their extended family and friends. Captain Armstrong (1859-1923), who was the eldest child and only son of William Armstrong of Ballydavid, County Waterford, succeeded to the Moyaliffe estate in 1889 following the death of his uncle, Captain Edward Marcus Armstrong, who had died without issue. The year

before inheriting the estate, Captain Armstrong had married Rosalie Maude (1868-1956), second daughter of Maurice Ceely Maude (1820-1904) of Lenaghan Park, Enniskillen, County Fermanagh.

Captain Marcus and Rosalie Armstrong had four children: William Maurice, Ione, Winona (later Mrs Kemmis) and Lisalie. The only son, known to his family

Officers of the Tenth Royal Hussars and their servants disembarking from a flat-bottomed wooden boat on the Indus River at Skardu, Pakistan, c. 1911





Soldiers building a sandbank in Gallipoli, 1915

and friends as Pat, was born in 1889, and followed the distinguished military tradition of his family, rising to the rank of Captain in the Tenth Royal Hussars (the Prince of Wales's Own). He served in India and South Africa until the outbreak of the First World War, when he joined the 2nd Cavalry Brigade of the British Expeditionary Force. On staff of Major-General Sir Henry de Beauvoir de Lisle, Pat was awarded a Military Cross in 1916 for gallant and distinguished service in the field.

In his letters home, Pat repeatedly regretted the lack of a camera to capture the many interesting things which surrounded him in France and Belgium. In November 1914, his family sent Pat one as a present. Exactly what type of camera it was is not known, except that it had a Zeiss lens and was small enough to make it easily portable. The camera became Pat's faithful companion, recording events unfolding at Ypres, Gallipoli, Egypt and Arras, where a sniper ended Pat's life on 23 May 1917, while he was inspecting his troops in a front-line trench. Following his death, the General commanding the Cavalry corps wrote of Pat: "I do not know of anyone of his age who had a more promising

future before him, as not only did he love his profession, and show most of the qualities needed for him to shine in it, but he had such a charming personality that all he came in contact with loved him, and were able to show their best work when working with him or under him."

Pat Armstrong was just one of the 30,000 Irishmen who lost their lives in the Great War. Owing to the nationalistic complexities of the new-born Republic of Ireland, they were regarded with hostility for having fought on the British side, and their deaths were not officially commemorated until 2006. The photographs and related items in the Armstrong collection illustrate the profound impact of the war on Irish families and make an important contribution to the better understanding of this little researched part of 20th-century Irish history.

“  
he had such a charming  
personality that all he came in  
contact with loved him...  
”



Soldiers on a break in Gallipoli, 1915



The Armstrong family in 1897 (L-R) Lone, Mrs Armstrong with Lisalie on her lap, Winona, and William Maurice. Photograph by Sac Williams of Leicester

“  
I do not know of anyone  
of his age who had a more  
promising future before  
him...  
”

With the help of a Heritage Council grant, the images were arranged, housed and catalogued in 2011, and a portable exhibition was prepared to tour local libraries in County Tipperary. Glucksman Library is also planning a major website event based on some of these images. For future updates, visit [http://www2.ul.ie/web/WWW/Services/Library/Special\\_Collections](http://www2.ul.ie/web/WWW/Services/Library/Special_Collections).

.....  
**Anna-Maria Hajba**

Consultant Archivist, Glucksman Library  
Special Collections, University of Limerick  
.....



# An Album of Friends

The Langford Brooke Photography Collection  
John Rylands Library, Manchester

A family album can be many different things to many different people; a hallowed space of treasured memories, a time capsule of things that may otherwise have been forgotten, a place to keep 'in touch' with those who are no longer around.

The term 'album' so commonly associated with photographs these days, was derived from Latin in the early 17th century, long before Niepce developed his first heliograph, and was 'used as a noun meaning 'a blank tablet'. It was taken into English from the German use of the Latin phrase *album amicorum* 'album of friends' (a blank book in which autographs, drawings, poems etc. were collected).<sup>1</sup> I start here as this definition so neatly describes the Langford Brooke Glass Plate Negative Collection.

This collection was rediscovered in the John Rylands Library during a review of the photography collections in 2010, at some point it had been 'orphaned' from any provenance or catalogue information. However upon finding these incredibly fragile glass plate negatives, a quick survey of the images soon began to tell us that we had come across something very special indeed, I can only liken it to Howard Carter uncovering the tomb of Tutankhamun. The collection was selected to be an exemplar project for an intern programme that was about to begin at the Centre for Heritage Imaging and Collection Care (CHICC). The interns researched how best to clean, rehouse, store and digitise the collection; working in collaboration with specialists to devise 'best practice' methodologies.

What was discovered was that the digitisation not only allowed us to 'see' the images, but also provoked the images to be 'read'. These readings



Conservator, Elaine Sheldon, cleaning glass plate negatives.

began to build a picture of the provenance of the collection, those who created it and exist within it. We were able to trace the historic house that featured in many of the images to Old Mere Hall, Cheshire. The Library holds the muniments of the Langford Brooke of Mere family, containing various documents dating back to 17th Century; a Mrs. Dunkerly gifted this collection to the Library in 1983. There is some limited, yet amusing, correspondence between Mrs. Dunkerly and the Library, the photographer at the time sent her prints in order that she could identify family members, 'One small boy, who I remember being particularly naughty and bad mannered, is now a retired Bishop!' she writes. However the correspondence reveals little else about this 'family album' who they were or why Mrs. Dunkerly came to own it. We have much research still to do, but one of the most striking things is the amount that we have been able to glean from careful reading of these images.



From the Langford Brooke Photography Collection

There is a wealth of information and evidence to be found within these incredible images. We have dated them to around 1910 to 1914, the subject matter ranging from photos of workers washing knickers to a portrait of the lady of the manor, mid-winter snowmen to high summer tea, little boys dressed-up to play cowboys and Indians to grown men dressed ready for war. There are photographs of people taking photographs; impromptu pecks on the cheek, silliness and joviality to photographs of a fresh grave. We even see evidence of a young female photographer practicing and developing her craft.

The next steps are to make it available online, we have hopes for a crowd-sourcing project and some innovative methods of academic and public engagement. This collection was presented to us as a 'blank tablet'; we knew nothing of where it had come from or why we had it in the Library collections. The process of preservation and digitisation has introduced us to an 'album of friends' who can teach us of an infinite number of things.

<sup>1</sup> <http://oxforddictionaries.com/definition/english/album>

### Gwen Jones

Senior Photographer, Centre for Heritage Imaging and Collection Care

# Film Club

## 1st Rule of Film Club: You talk about film club

The film and video collections at London Metropolitan Archives (LMA) amount to just over 2,500 items. The most extensive collections are those belonging to the Greater London Council, the Corporation of London and the Inner London Education Authority. Other collections with archive film include the Metropolitan Water Board, the J. Lyons Company and the John Grooms Association. Each film explores a different aspect of London life – its architecture, people, open spaces and even civic administration. With the earliest dating back to the 1920s, these films showcase events such as the Lord Mayor's Show, people such as Charles Dickens and Florence Nightingale and engineering feats such as the Barbican and Hammersmith Flyover. Each provides a fascinating insight into the historical, social and economic issues that tested centuries of urban life in the capital and which ultimately culminated in the London we know today.

The LMA Film Club started in Spring 2012 to showcase this large collection of archive film. It meets on the third Wednesday of each month and is free. Each session has a different theme, which so far has included fashion, industry, open spaces, transport and engineering. The films shown are between three and thirty minutes which enables Film Clubbers the perfect opportunity to discuss the week's offerings. Discussions are lively and informed, touching on the technical details of the films themselves, their composition, historical background and relevance to current events.

Piccadilly Circus, 1958.



Film Club attracts a varied audience with a committed core of regulars and "drop-ins" who are interested in a particular film or theme. Since it began, numbers have steadily grown from a handful to around twenty. The audience includes tour guides, academics, local historians, film makers and those simply interested in exploring and enjoying London's history through archive film. As there are still a number of films that need to be digitised, Film Club also provides LMA an opportunity to learn about what its audience would like to be prioritised and therefore helps us deliver a more relevant service to readers.

While at Film Club visitors are encouraged to explore the wider film collection now available through LMA's Mediatheque space, either on the big screen or via its ten individual terminals. A selection of which can also be viewed on its YouTube channel <http://www.youtube.com/user/LdnMetArchives>.

For more information about Film Club or if you wish to be added to our mailing list, please contact: The Development Team, Telephone: 020 7332 3820  
Email: [ask.lma@cityoflondon.gov.uk](mailto:ask.lma@cityoflondon.gov.uk)

### Tom Furber

London Metropolitan Archives

Watching Films on the Big Screen, 2012



# Pull out and keep...

# ARCHIVE EXPLORED

**In November 2013 the archive sector in the UK and Ireland will come together, as never before, to explain and to celebrate the vital work we do.**

A public awareness campaign - **EXPLORE YOUR ARCHIVE** – will begin on 16 November. There is no end date for the Campaign, but we hope to make a real impact in the first few days of the Campaign launching.

To get the public's attention and understanding and to make more friends, we need everyone in the sector to get involved in this opportunity. Please start your thinking and planning **NOW**.

The Explore Your Archive toolkit makes it easy to get involved. It explains the Campaign and what we are trying to achieve. It shares ideas of how you can take part, whether you have very few resources and time or whether you can think big. There is downloadable artwork so you can add the Explore Your Archive brand easily to existing or new events and activities. We are preparing finished posters and stickers, which you will be able to download from the Campaign site to use at Campaign time. We also plan to produce button badges; you will be able to get these, free of charge, from us before the Campaign starts.

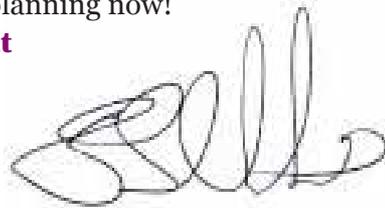
Please take a look at the Toolkit and start your planning now!

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



**Martin Taylor**

Chair, Archives and Records Association (UK & Ireland)



**John Chambers**

Chief Executive, Archives and Records Association (UK & Ireland)

## What will you do?

This is the easiest it has ever been to promote your archive, your collection and your work.

Explore Your Archive lets you join in a little bit or a lot depending on your resources and time.

Use the Explore Your Archive brand to badge your stories, your events and your collection during campaign time and beyond. The Explore Your Archive toolkit has artwork and branding you can easily download and use. There will be finished Explore Your Archive posters which you can just download and use – adding your own logo if you want to.

**ARCHIVE**

**EXPLORED**

**DISCOVERED**

**FOUND**

**DETECTED**

**CONNECTED**

**ENGAGED**

**UNEARTHED**

**LEARNT**

**IMAGINED**

**CREATED**

**UNLOCKED**

**OPENED**

**REVEALED**

**CELEBRATED**

## Make a Story Box

You know better than anyone the richness of the stories within your collections. If you had to choose a few items to bring to life some of these stories, which would you choose? Think about the capacity to surprise, shock or move people with the variety of human experience represented within the records you hold.

Make a Story Box. Just get a box – perhaps an archival box - brand it with Explore Your Archive stickers, and put copies of some interesting material in the box. Your Story Box can bring a collection of items to life. And what better way to share with others the variety and importance of materials held in archives?

**ARCHI'VE**  
**DISCOVERED**  
**CREATED**  
**FOUND**  
**DETECTED**  
**ENGAGED**  
**UNEARTHED**  
**LEARNT**

**EXPLORED**  
**CELEBRATED**  
**CONNECTED**  
**IMAGINED**  
**UNLOCKED**  
**REVEALED**  
**OPENED**



# Pull out and keep...

## Get involved now!

Access the Campaign toolkit and download: [www.nationalarchives.gov.uk/yourtoolkit](http://www.nationalarchives.gov.uk/yourtoolkit)  
The Welsh Toolkit and artwork is available at: [www.archiveswales.org.uk/staff-archives](http://www.archiveswales.org.uk/staff-archives)

## Join in the conversation:

[Community.nationalarchives.gov.uk/groups/explore-your-archive-network](http://Community.nationalarchives.gov.uk/groups/explore-your-archive-network)

Use the hashtag: #exploreararchives

The public url for the campaign in October will be: [www.exploreyourarchive.org](http://www.exploreyourarchive.org)

Explore Your Archive free workshops are available for those who wish to bring their early ideas to work up and share with others.

Workshops will be held: in Manchester on 17 July; in Kew (The National Archives) on 31 July and in Edinburgh – hosted by the Scottish Council on Archives – on 14 August. Contact [exploreyourarchive@nationalarchives.gov.uk](mailto:exploreyourarchive@nationalarchives.gov.uk) for Manchester and Kew workshops and Ben Bennett at [b.bennett@scottisharchives.org.uk](mailto:b.bennett@scottisharchives.org.uk) for the Edinburgh workshop.

## Important dates

The toolkit and campaign artwork will be available in Welsh in early July  
Additional artwork including finished, ready to print out posters and stickers (for your Story Box or general use) will be available in August

Button badges will be produced and be available for you to order free of charge by late August

The ARA 2013 Conference in Cardiff 28 to 30 August will be a good opportunity for those present to share ideas and planning – look for the Campaign information point!

16 November – The Explore Your Archive campaign begins

The Explore Your Archive campaign has been developed by the Archives and Records Association (UK & Ireland) working in partnership with The National Archives.



Archives & Records  
Association  
UK & Ireland



## Explore Your Archive is supported by:

The Public Record Office of Northern Ireland  
The National Archives of Ireland  
The Archives and Records Association Ireland  
National Records of Scotland  
Scottish Council on Archives  
The Welsh Government through its CyMAL: Museums Archives and Libraries Wales division  
The National Library of Wales

**ARCHIVE  
EXPLORED**

# Putting you in the Picture

## Analogue Photography at the John Rylands Library, Manchester

Archive repositories and libraries are often thought of as the ancestral home of written rather than visual culture, so people are often surprised to discover that the John Rylands Library houses a significant collection of paintings, drawings, sculptures, textiles, ceramics, prints, engraved and etched books, painted and illuminated manuscripts, as well as a substantial collection of analogue photography. The latter ranges from handmade, calotype prints made in the 1840s by the inventor of negative-positive photography, William Henry Fox Talbot, to the retro-chic plastic coated film of contemporary colour Polaroids. Mindful that digital technologies dominate the production of images today in every medium, thereby re-orienting contemporary thought around visual paradigms, this is a good time for us to reappraise and explore the extent and richness of our collection of analogue photography and to develop ways to reinterpret it and share it with a range of audiences for the purpose of research, study and pleasure.

In 2010 we began an ongoing programme of collections analysis across the Rylands' holdings, using a schema that was designed in-house. Its function was to inform our audience development and collection management strategies. So far we have found our photography collections cover a conspectus of subjects from Art to Zoology, were produced by amateurs and professionals photographers, and contain an impressive array of analogue processes and formats which extends to include some objects with associational value such as cameras, stereoscopes, tripods and even a magic lantern.

The findings of our collections analysis have begun to shape our collection development policy. When opportunities arise and funding permits we have been

augmenting our holdings. In 2012, an important acquisition was made with the aid of the V&A Purchase Grant Fund. This consists of four salt paper prints by the celebrated Lancastrian photographer Roger Fenton (1819-69). Commissioned and published in Exchange Street, Manchester by the leading international art and print dealers, Thomas Agnew & Sons, these images are taken from a larger series shot during the Crimean War (1855-56). They represent the first photographs to have been made by a named photographer, of any nationality, in a theatre of war. The image shown here is known as 'The Council of War' and portrays the commanders of the British, Turkish and French forces: Lord Raglan, Omar Pasha and General Pelissier, planning their assault on the Russian fortifications at Mamelon.

We have also started to use our collections of photography as the focus for academic, public and professional engagement activities. Over the past year we've hosted symposia based on these collections. We worked with a 'Researcher in Residence', Jenna Ashton, from Art History and Visual Studies at the University of Manchester,

to design and deliver a day conference on the topic of 'Photographic Archives, Technologies and Methods of Recording', which attracted a large crowd of academics, students, curators, archivists, librarians, and photographers.

Meanwhile, the Rylands' own photographers, Jamie Robinson and Gwen Jones, are currently working on a project called 'The Portrait of a Living Archive'. Keen to explode the myth that archives are the preserve of the venerably dead, they are working with the creators of 'living' archives to produce a series of portraits (on photographic film and in digital format) that will be displayed in the library later this year. The archive they generate in the creation of their work, and its prehistory, will then eventually be deposited within our collections - made, received and accumulated by our organisation in the conduct of our affairs - and our photographic gifts to the future.

### Stella Halkyard

Visual Collections & Academic Engagement Manager, John Rylands Library, University of Manchester



Roger Fenton (1819-1869),  
From 'The Crimean War Series', salt paper print, 1855-1856, 19 x 16 cm

# Historic Images; and Images with Stories

Visual material, particularly photographs, conveys more potency, immediacy and impact than text. Recall the iconic news photograph in 1969 of Buzz Aldrin standing next to the American flag on the moon, or the 1989 photograph of the Chinese student standing in front of the line of tanks in Tiananmen Square. The visual impact of images like these remain imprinted on the viewer.

Even with ISAD(G) providing minimum guidance, it is a challenge for cataloguers to provide missing information that can contextualise an individual photograph. But it must be done, because if a collection is well catalogued, users will understand the wider social and historical context of an image, the photograph can gain a broader appeal for different users and it will serve a wider range of purposes.

## The Bedford Lemere and Company Collection

The Bedford Lemere and Company collection consists of approximately 25,000 black and white photographs taken between the 1870s and the 1930s. The company specialised in architectural photography, and a large proportion of their work consists of exterior and interior views of Victorian and Edwardian country houses, town houses, public buildings, banks and offices. With the benefit of knowledge of the collection in its entirety, and using the additional documentation that is part of the collection, the images offer an unparalleled commentary on the architectural development of Britain at a time when the country was experiencing rapid growth and commercial prosperity. However, as individual artefacts, these photographs by themselves are indistinguishable from each other.

The company did, however, keep detailed daybooks listing each individual photograph, who commissioned each image, and information about the architect, designer or builder of the structure shown. In addition to providing a valuable resource for identifying the buildings (many have been

demolished) in each image, the daybooks provide a starting point for researchers. By augmenting the catalogue entries with this extra detail, the stories behind these images come alive.

This image from the Bedford Lemere and Company collection shows a music room in a town house in Egerton Place, London.



**Reference:** BL15159

**Title:** Interior view of the music room at a house on Egerton Place

**Date:** 1899

**Level of Description:** Item

**Extent:** Albumen print

**Creator:** Bedford Lemere and Company

Although it is a fine example of late Victorian furnishings amongst the upper classes, the image tells us very little else, and the catalogue entry, as it is, does little to enhance this. With the assistance of the daybook, a researcher can find that a Mrs Dickens commissioned this photograph. With that name, another research tool, the 1899 *Post Office Directory for London*, can be used to discover that Henry

Fielding Dickens (and Mrs Dickens) resided at 2 Egerton Place. Henry Fielding Dickens was the sixth son of the novelist Charles Dickens.

A further check of the census online shows that the family were still living at the address in 1911, at which time there were five adult children and seven servants also living at the address. This information underlines the relative wealth of the family, which is also suggested by the detail shown in the photograph.

Knowing this interesting extra bit of information expands the possibilities for its use beyond history of interior design.

Of course, it is not possible to provide the level of extra information shown here for each photograph we catalogue. Pressures of time and staff resources mean that research time is limited, and not every collection has the same level of documentation.

However, if item level details are available, they should be added to the catalogue entry, especially if the collections are available online. Often online searches (googling by keywords) find individual images rather than whole archival collections. Contextual knowledge that may come from approaching an image as part of a wider collection is often lost.

**Kate Bevan**

English Heritage



Examples of substantial catalogue entries:

**BL18741/003: The entrance front and circular drive at Preston Hall, Aylesford. 1904. Reproduced by permission of English Heritage.**

The photograph of this neo-Elizabethan style country house was taken for the owner, Henry Leonard Campbell Brassey, later 1st Baron Brassey of Apethorpe. It is likely that the photograph, one of a set, was taken at around the time the house was sold in October 1904, in the same year that Henry Brassey purchased Apethorpe Hall in Northamptonshire. During the First World War the house became a military hospital and today is part of Preston Hall Hospital.



**BL17920/004: The Operating Room in the Italian Hospital, London. 1903. Reproduced by permission of English Heritage.**

Founded in 1884, the Italian Hospital (also known as the Ospedale Italiano) was established for the benefit of sick Italians living in London who were unable to pay for their own health care. This hospital was designed by architect Thomas W Cutler and built in 1898-9 on Queen Square.



**BL20480: Arrol Gantry and crane, Harland Wolff Heavy Industries' Shipyard, Queen's Island, Belfast. 1909. Reproduced by permission of English Heritage.**

This enormous gantry, measuring 840ft long and over 200ft high, was built by Sir William Arrol & Co of Glasgow to Harland & Wolff's designs. It was erected along with two new slipways in order to construct three new transatlantic liners for the White Star Line: RMS Olympic, HMHS Britannic, and the infamous RMS Titanic.

**BL23800/003: A view from the south looking across open countryside, now part of Onslow Village. 1917. Reproduced by permission of English Heritage.**

This photograph was taken in the prelude to the development of Onslow Village, a planned development intended to address the shortage of good quality working class housing following the First World War. The Bedford Lemere daybook records that 'Fawcett' (probably the Fawcett Construction Company) commissioned this shot.





1955 Gibbs SR Toothpaste. 1st commercial shown on British television

## “Washes Whiter”

How HAT rescued 35 years of British domestic life in TV commercials

As one of the most exciting, fascinating and important specialist archives in the UK, the History of Advertising Trust (HAT) Archive contains something for everyone. This is because it contains every imaginable product and service that has been advertised over the past two centuries. HAT provides the stories behind the famous brands, and the ideas and research that led to their development and changing image.

Advertising mirrors society. The seismic social changes in post-war Britain that it reflected were examined in a television series, *Washes Whiter*, commissioned by the BBC. Over a period of two years, 4,000 TV commercials were collected from UK advertising agencies on a variety of film and video formats, compiled onto 1-inch videotape (VT) and logged in detail. The resulting five programmes demonstrated how television advertising had changed from its inception in 1955 until 1990, when the series was first broadcast.

The manner in which the various aspects of the British way of life were often depicted in these highly sophisticated films was an indicator of the cultural

shifts in society, in the national mood and changing popular opinions. The rise of convenience foods, the expansion of women’s roles, the nature of childhood and the perception of British citizenship, were all put under the microscope, and adverts using fantasy and aspiration to sell all manner of products from chocolate to cosmetics, cleaning materials to cars were scrutinised.

But what became of those 1-inch VT compilations that were used for this programme? Ninety spools of material were taking up valuable storage space at BBC Brentford and in 2007 it was decided that a new home should be found for them. It was a matter of urgency, or they would be wiped. An agreement was reached between the BBC and HAT – the natural home for this important collection and an eager recipient of them.

The collection of tapes was duly delivered to HAT, with a matching set of time-coded VHS viewing copies and files of production information. The 1-inch masters were inaccessible without a machine to play them on and the costs to have the entire collection transferred onto a more useable format were



Sony BVH-3100PS. 1-inch VT open reel video recorder

prohibitive. However, HAT was able to send the tapes to nearby Anglia TV studios in Norwich for transfer on an ad hoc basis.

This arrangement worked well until early 2012 when HAT learned that ITV intended to close some of its regional outposts. Anglia TV Studios was to be decommissioned and this would leave HAT with a big problem: there was no other company in the locale with 1-inch VT equipment to continue our transfers. Sending the tapes to London seemed the only solution, but this was costly, time consuming and risked the loss of valuable master material.

But what if ITV could be persuaded to donate some of its obsolete machinery to HAT? Naturally, as a charity, HAT's resources are small, but the HAT Archive could show ITV that it could provide a deserving and appreciative home. Furthermore, ITV would have the knowledge that the equipment was going to an organisation with an educational and charitable ethos, and the ability to provide copies of the commercials would be a huge improvement to our service to the industry and education.

“ Sending the tapes to London seemed the only solution, but this was costly, time consuming and risked the loss of valuable master material. ”

# History of Advertising Trust

It was certainly worth a try.

A dialogue was opened and in a matter of weeks HAT had secured the promise of a number of machines, above and beyond our original appeal, and vastly surpassing our expectations. Not only was the equipment donated, it came with portable racking and the expertise of an ITV technician, Allen Vaughan, who arranged delivery and installation of the kit and provided staff training and subsequent support and guidance.

HAT is now the proud owner of three Sony 1-inch VT open reel video recorders, one Sony Digibeta record machine, one Sony Digibeta playback machine and three Sony Beta SP machines, plus audio and waveform/vector monitors. Our little studio suddenly has a more professional aspect.

This development has made a massive difference to the HAT Archive. It has facilitated viewing master material on previously inaccessible tape formats and provided HAT staff with the means to make digital and tape copies for commercial clients and researchers on a variety of media. It has also given HAT the impetus to begin a programme of capturing and digitising HAT's enormous and extraordinary TV advertising archive holdings.

.....  
**Maggie Camiss**

History of Advertising Trust Archive  
 .....

# Slashed silks and Indian feathers

## The Zandra Rhodes Digital Study Collection

Launched in March 2013 by actress and star of 'Absolutely Fabulous' Joanna Lumley, the Zandra Rhodes Digital Study Collection provides unique online access to a spectacular 500 dresses and garments from the private archive of celebrated fashion and textile designer Zandra Rhodes: [zandrarhodes.ucreative.ac.uk](http://zandrarhodes.ucreative.ac.uk)

With a career spanning five decades, Zandra Rhodes is renowned for bringing an innovative approach to garment construction by using her bold and vivid screen print designs to determine the cut and shape of the garment. Other experimental techniques include her use of exposed seams, slashed garments inspired by Elizabethan silks, and her fusion of punk fashion with haute couture.

### Trunks of treasure

From her first collection in 1969, Zandra Rhodes has kept a sample of each of her designs which are held in vast silver trunks stored throughout her fashion studio in London, where she and her team are busily working on designing, screen printing, cutting and sewing her very latest fashion collections.

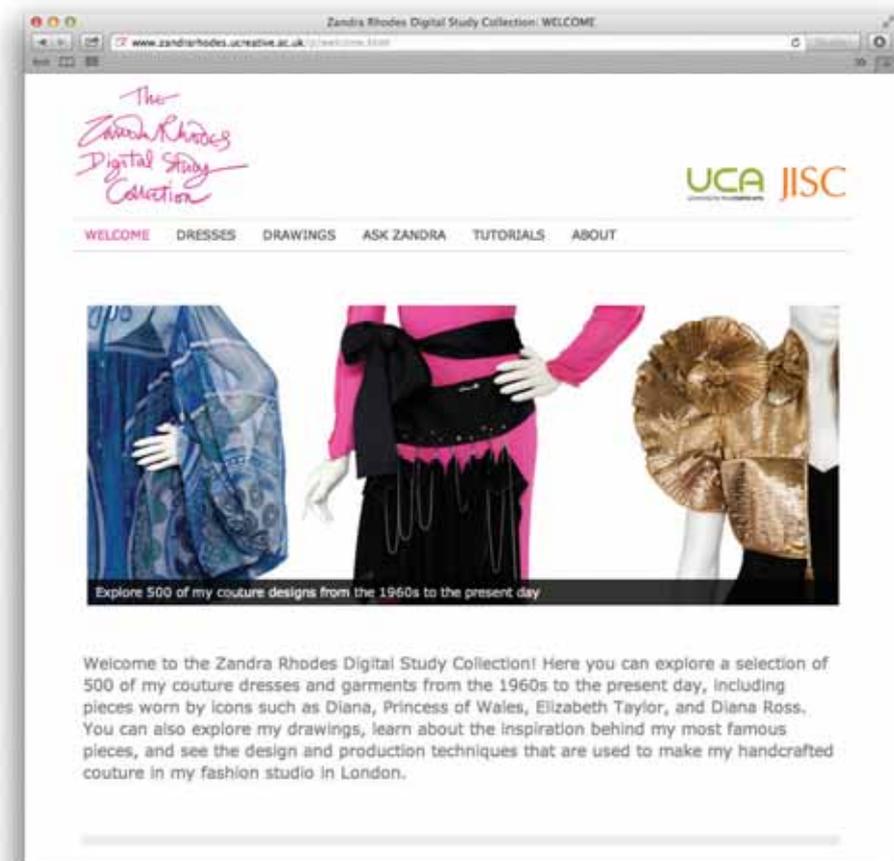
“ From her first collection in 1969, Zandra Rhodes has kept a sample of each of her designs which are held in vast silver trunks stored throughout her fashion studio in London... ”

Researchers and students from the University for the Creative Arts (UCA) have worked alongside Zandra Rhodes at the studio to painstakingly prepare, photograph, and catalogue these fantastic dresses and garments selected from her personal archive, including pieces worn by icons such as Diana, Princess of Wales, Jackie Onassis, Elizabeth Taylor, and Diana Ross.

This exciting collaborative project was made possible with a grant from JISC, and the digitised archive has been made openly accessible online for worldwide use by students, teachers, researchers, and fans of Zandra Rhodes work alike.

### Inspiring the next generation

Zandra's relationship with the University dates back to her roots in Chatham, where she grew up and studied at the nearby Medway College of Design, now the Rochester campus of UCA, where her mother also worked as a lecturer. She became the University's first Chancellor in 2010.





The project has provided the next generation of fashion and textile design students from the University's BA courses with valuable work experience behind-the-scenes at the prestigious Zandra Rhodes fashion house, through paid internships with the project team, to support the preparation, photography, and documentation of these exquisite vintage pieces.

Students described the experience as 'priceless' and 'one of my greatest accomplishments'. They felt privileged, appreciated, and part of the team and they found that they had more responsibility than they initially thought, and that 'it built up my confidence'. They valued 'seeing industry at work' and learning about the different roles in the studio. They also commented that they had 'gained skills and knowledge that I can take away with me', such as how a photo shoot is organised, and that it 'shows future employers that I am willing to work hard' and has helped with securing future internships and employment.

### Digitising a lifetime of design

Filled with vibrant garments with beautiful and delicate fabrics, pleats, layers, and beading, one of the first tasks was to meticulously press many of the pieces as they were unpacked from the trunks. The archive was uncatalogued and so there was an exciting serendipity to the team's work as the contents of each box was gradually unveiled over the course of the project.



A vital starting point for the project's cataloguing was provided by the *Zandra Rhodes Style Bibles*. These are a series of 15 tomes that reside in the studio and chronologically record the fashion collections as a sequence of drawings. The bibles have also been digitised from cover-to-cover and made available online by the University's Digitisation Unit.

In addition, the identification and cataloguing of the garments was enhanced by having a 'living bible' in the form of the studio's Production Manager, with her extensive knowledge of the collections, having worked with Zandra Rhodes since 1976.



### Asking our audience

The direction of the project was informed by interviews with fashion and textiles staff across UCA, and focus groups held with student interns and academics from the wider education sector. Key themes that emerged included the importance of pre-digital techniques and the designer's use of sketchbooks and ensuring these skills aren't lost; as well as asking where Zandra Rhodes gets her inspiration and supporting students with this 'starting-point'.

The project has therefore produced video interviews with the designer about the inspiration and stories behind some of her most important garments from the archive, with supporting texts and links to further information. Video tutorials have also been produced with Zandra Rhodes and her expert team demonstrating some of the processes used to create a quintessentially handcrafted Zandra Rhodes dress.

The project team would also be delighted to hear your feedback, as well as any questions and ideas for developing the project even further.

### Over 120,000 images free for education

To access more visual arts image collections from libraries, museums, and archives for free non-commercial use in education, see the Visual Arts Data Service (VADS) hosted by UCA at: [www.vads.ac.uk](http://www.vads.ac.uk)

### Amy Robinson

Project Manager, Zandra Rhodes Digital Study Collection, Collections Manager, VADS  
Ucreative





Edgware Road Station

# Henry Flather and the Metropolitan Line Railway

In the year when we celebrate the 150th anniversary of the opening of the London Underground, an album of photographs at London Metropolitan Archives documents the construction of the historic first section of the Metropolitan line railway and gives us a fascinating view of mid-Victorian London.

The art of photography was still in its infancy when this set of photographs was taken between May and July 1862. The chief engineer of the project, John Fowler, commissioned the album of 'photographic works, to illustrate works in progress' and they are attributed to a photographer named Henry Flather. A modern media reflecting a modern transport technology, the album consists of 44 photographs showing most of the stations in a state of near completion along with images showing sections of the track, cuttings, construction workers in action and the techniques involved in the complex task of building the railway.

Construction work on the line between Paddington and Smithfield began in 1860 and this stage of the project was opened to the public in February 1863. By then, the initial plans had been expanded, and work was already under way to extend the line at both ends – from Smithfield to Finsbury Circus (now known as Moorgate station) and from Paddington to

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Hammersmith. These projects burgeoned, other projects were conceived and approved and all eventually developed into the underground network we know today.

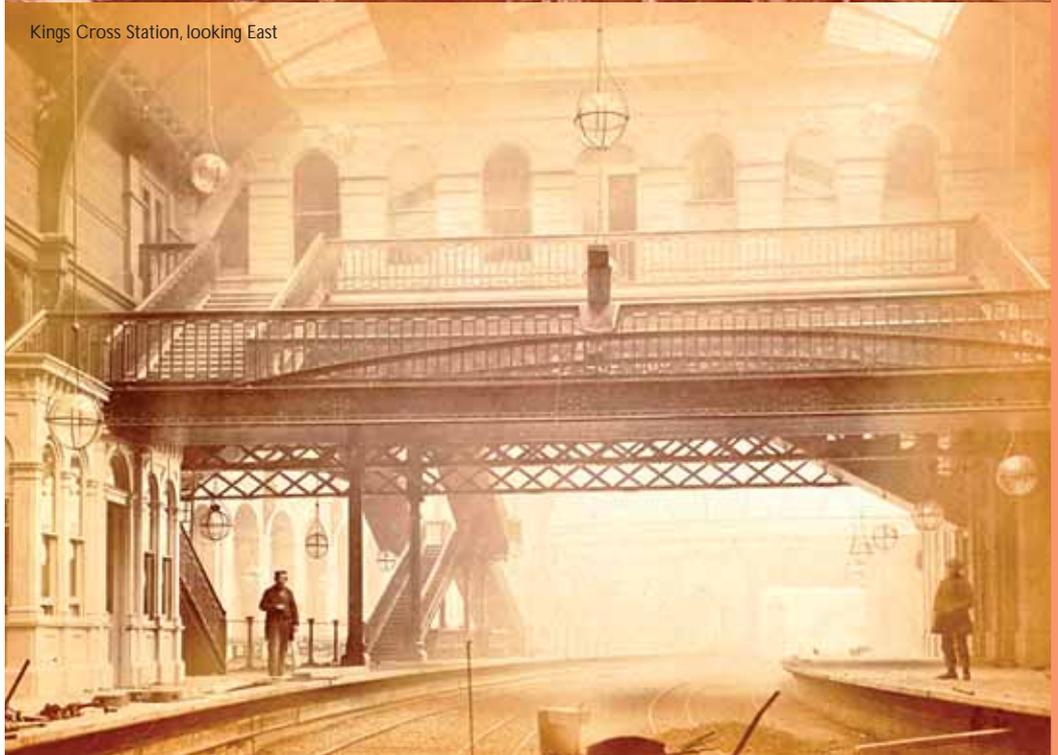
The album begins with a picture of the great and the good, including John Fowler, wearing a natty white top hat, with shareholders, landowners and future Prime Minister William Gladstone (then Chancellor of the Exchequer) assembled for a trial run to test the line. Workers peer over the wall behind at the assembled dignitaries – that dignity perhaps diminished somewhat by having to sit in the building contractors' trucks rather than first class carriages!

The album moves on to show a variety of images of the construction work, in tunnels, stations cuttings and junctions. In some images showing the 'cut and cover' technique of building underground railways, we see the workers posing for the camera. From the well dressed foremen and contractors agents, to the clay pipe smoking navvies – one even shows a couple of cheeky children poking their heads round the side of the fence to get in the shot! The pictures are noteworthy not only for the fascinating glimpse at Victorian engineering and technology in action, but also for the tremendous assortment of Victorian beards, moustaches and sideburns on display. The stations seen will be familiar to anyone who uses the Circle, Hammersmith and City and of course Metropolitan

At Baker Street, looking West



Kings Cross Station, looking East



Lines today. We can see the original appearance of Paddington, Edgware Road, Baker Street, Portland Road, Gower Street (now known as Euston Square), and Kings Cross underground stations. While we may know the names, sadly, most of the station buildings we see here, with the exception of Baker Street, are completely gone – however, if anyone passes down the line and looks out of the window in one of the many cuttings, you may recognise some of the very familiar brickwork!

**Kevin Sheahan**

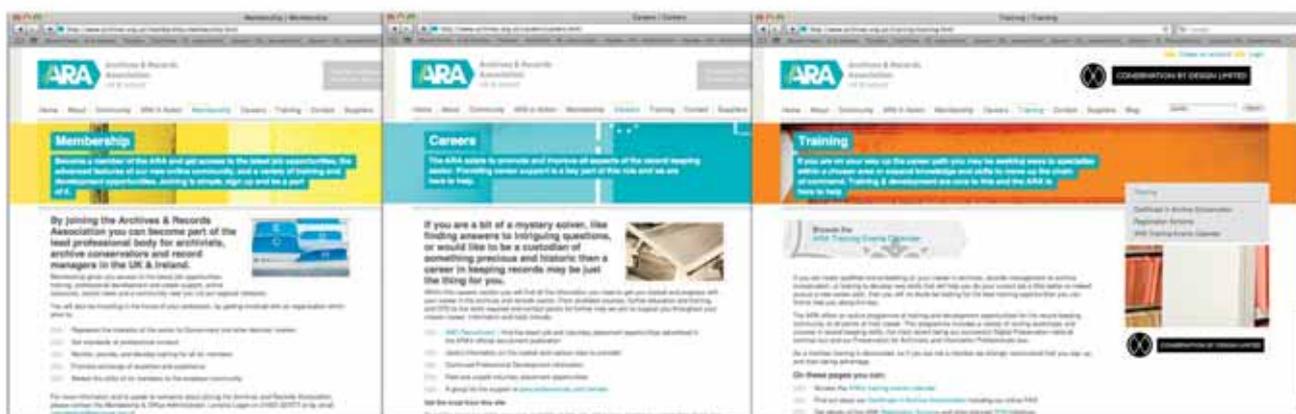
London Metropolitan Archives



# When did you last click on [www.archives.org.uk](http://www.archives.org.uk)?

We're working hard to improve the website and make it the one-stop-shop for everything you need to know about your Association and the archive and record-keeping world.

Read the latest news and views. And share some views of your own on the community pages. Forgotten your password? Send an email to [membership@archives.org.uk](mailto:membership@archives.org.uk) – and you're ready to join in!





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# Wanted: Can you Identify these people...

## in the Allen Library Archive?

As part of a new outreach initiative, the Allen Library asks members of the public for help identifying unknown people shown in some of its photographic collections, displayed on the Allen Library's new Flickr page at <http://www.flickr.com/photos/allenlibrary/>

There are some interesting images, and it would be great if names could be linked to these faces.

In 1828, a site for a Model School was acquired by Edmund Rice, Founder of the Presentation and Christian Brothers, at North Richmond Street. The foundation stone was laid by Daniel O'Connell and the school opened in 1831 with 600 pupils. The

Roger Casement and submarine crew, April 1916





American women protesting in Washington in support of Irish freedom c.1920

school has a library with interesting archival material, owned by the Christian Brothers. Mainly focusing on the years 1916-1922, the Allen Library holds material relating to the history of modern Ireland.

In the 1940's Br. William Palladius Allen, after whom the present library is named, was put in charge of managing the collection. During his years as Curator the library and archival collection expanded. Today the archival collection includes papers and photographs of prominent people such as Dr Kathleen Lynn, Madeline French Mullen, Alice Milligan, Áine Ceannt, Grace Plunkett, Constance Markievicz, Daniel O'Connell, Seán T. O'Ceallaigh, Éamonn Ceannt, Patrick Pearse, Frank Flood and Robert Monteith.

Highlights of the collection include a large collection of autographs; a complete set of Famine Ration Cards; Patrick Pearse's last Intermediate Attendance Book from St. Enda's, Rathfarnham; Military tactics in the handwriting of Thomas MacDonagh; the lower half of an original 1916 Proclamation; an open letter to the Irish people by Roger Casement and the map used by Casement in his attempt to land arms on the Kerry coast in 1916.

The flicker page provides a glimpse into the Allen Library collections. Please take a look and get in touch.

<http://www.flickr.com/photos/allenlibrary/>

Email: [allenlib@connect.ie](mailto:allenlib@connect.ie)

Tel: +353 (0) 1 8230062

**Rosemary King, Archivist**

Allen Library

Willie & Patrick Pearse. Both men were executed for their part in the 1916 Rising



# ARA Core Training Events



**ARA Core Training courses are high quality, affordable and offered regularly across the regions and nations. They focus on the common skills essential to all of us who work with records - from Audience Engagement to E-Records Management. Each course is supported by ARA funds. If you wish to register an interest in any of the following courses please e-mail [ara@archives.org.uk](mailto:ara@archives.org.uk)**

## **Freedom of Information 10 July 2013, Cambridge**

The course will cover the basic principles of the Freedom of Information Act as well as exploring some practical case studies. This will be a great opportunity to develop your knowledge about the Act and how to implement it in the workplace.

## **Data Protection 12 September 2013, Reading**

The course will begin with refresher sessions on the basics of Data Protection. In the afternoon there will be opportunities to discuss best practice and raise queries from your own workplace with an expert panel.

## **Copyright 16 September 2013, Chippenham**

This course offers participants practical and relevant training in copyright for archives, and will instil confidence to manage copyright demands in the workplace. Practical workshop sessions, led by copyright experts and archivists with extensive experience in the field, will ensure the opportunity for discussion and provision of advice.

## **Audience Engagement 20 September 2013, Aberdeen**

The course will cover various aspects of audience engagement, from producing an exhibition to running a successful community-based project. This will be a great opportunity to learn from the experiences of colleagues and to start developing some ideas of your own.

# Understanding and Preserving Audio Collections

**(3-day course)  
British Library, London  
2 - 4 October 2013**

From the end of the 19th century, sound recordings have documented some of the most significant events in culture, science and history. Today, custodians of audio collections are faced with the challenge of maintaining access to our priceless audio heritage, and the urgent need to digitally preserve recordings held on fragile and obsolete formats. Understanding and Preserving Audio Collections will guide you through collection management and preservation strategies, with an emphasis on digitisation for preservation and access.

The main areas covered are:

- Analogue audio carriers and technology
- Digital audio theory
- Collection level overviews
- Working with audio files
- Archival principles for audio material

The course has been developed for anyone with audio collections, whether managing or simply using audio materials. Whilst no hands-on experience is necessary, it will be useful to have identified beforehand a collection to which the theory and practical elements of this course can be applied. It is led by members of the British Library Sound & Vision department and is structured to allow for plenty of informal discussion and information-sharing.

Full programme and booking information:

<http://www.bl.uk/blpac/audio.html>

ARC magazine

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## **Graham Bignell Studio Paper Conservation**

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Founded in 1981, Graham Bignell Paper Conservation is an accredited member of the Institute of Paper Conservation, specialising in the conservation of all works of art & archives, on paper & parchment.

# Calling All Colleagues!

ARC is always seeking articles reflecting the issues that matter to you most. We would love to publish pieces that reveal the sector's opinion and showcase successful best practice.

If you would like to send something for inclusion in the magazine, please send articles to [arceditors@archives.org.uk](mailto:arceditors@archives.org.uk), or write and let us know what you'd like to read about. Guidelines for articles for ARC can be found on the Association's website: [www.archives.org.uk](http://www.archives.org.uk).



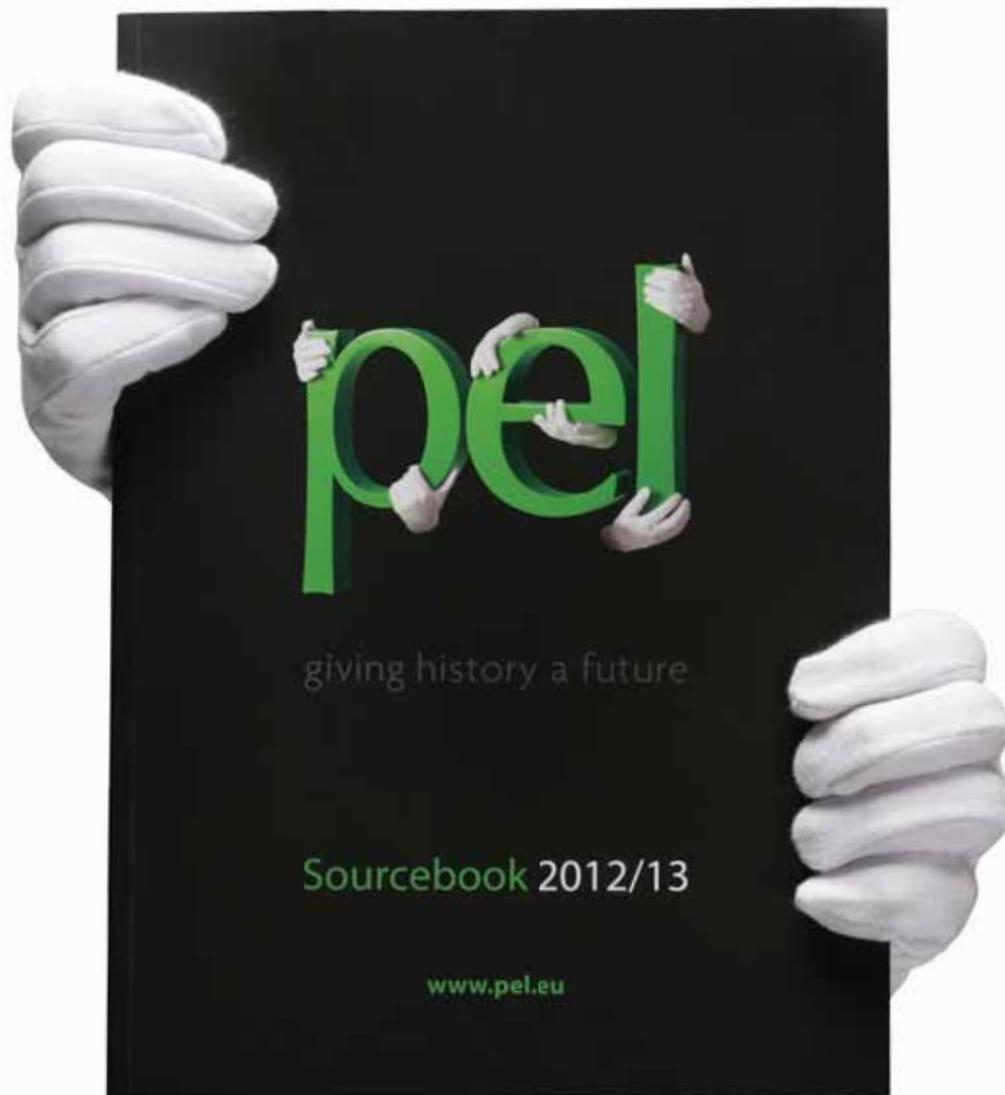
## ARC magazine is a great read - but are you also reading **ARA TODAY?**



ARA TODAY is your fortnightly e-newsletter. If you haven't been reading it, you may not know about the latest training courses, the availability of bursaries, special member discounts, what the latest sector research is telling us.... Every issue also has up-to-the-minute news from the ARA's Chief Executive.

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# Handle with care

The sought after PEL 2012/13 Sourcebook is now available, inside you will find details and prices on Europe's largest selection of conservation and archival products. There are several new items, including our Polyester Spotwelder – for encapsulating fragments – and our unique Just-In-Case cases, to name but two. We pride ourselves on our efficient delivery service and the vast majority of items are in stock and ready for immediate despatch.

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# **ARA CONFERENCE 2013**

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