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Association**
UK & Ireland

ARC magazine

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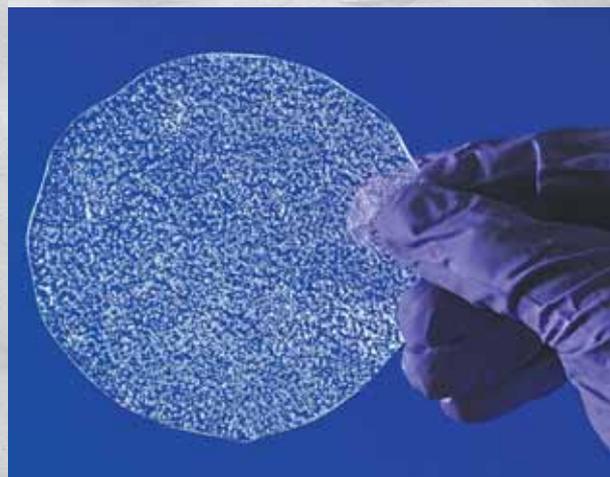
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Film, Sound and Photography Special Issue



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If you're not receiving ARA TODAY in your inbox, you may need to add ARAToday@news-archives.org.uk to your address book to make sure your newsletter is not being rejected – or talk to your local technical colleagues.



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EDITORIAL

Is time travel possible?

Time travel is a fitting analogy for this special issue of Film, Sound, and Photography. At some point in time, all of the technology used to create records in non-textual media was cutting edge. Some of it still is, and with it there are many challenges.

Projects discussed in these pages recount migrating archival material into Youtube, scanning and digitising photographs, sometimes even creating new records virtually from people's memories. Music is captured in many media, as recounted in an article from the Irish Traditional Music Archive, as well as the commitment to sharing audio-visual material as widely as possible. The Mediatheque at London Metropolitan Archives also shares this commitment, although its collections are not limited solely to music. Places as far away as Tibet and Antarctica were filmed and photographed when scientific specimens were collected for the Royal Botanic Gardens in Edinburgh and the British Antarctic Survey. And, there is a haunting article about a place that only exists in the memory of a culture nearly obliterated, that is now slowly being preserved in a virtual archive at the *Società Dalmata di Storia Patria*.

As you read this issue, the 2012 Olympics will be nearly upon us, and the feature article calls on all people, not just professionals, to try simultaneously being journalists who bear witness to historic events, as well as archivists who record and preserve the record for future generations. It calls upon us to set up blogs, to tweet, and to post photos and comment on what you see, hear and experience, as these events are once in a generation.

We hope you enjoy this issue of ARC and your summer adventures, wherever they may take you on the space-time continuum.

Rose Roberto, Gary Collins, Ceri Forster, Sarah Norman, 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.



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Left: Close-up of dog's face, Halley, Image courtesy of British Antarctic Survey

Right from top to bottom: Mediatheque, image courtesy of London Metropolitan Archives.

A dog sledge team (1950s). Scientist holding a slice of ice core, images courtesy of British Antarctic Survey.

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Advertising enquiries to:

anu@cabbell.co.uk

or phone Anu Kaplish on

0203 603 7931

Send articles/comments to:

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Opening Lines



Janice Tullock is an Archives and Heritage consultant, working to provide archive services with management support and archive holding organisations with archival expertise. She is a former Archives Fellow on the Clore Leadership Programme and is currently working on projects including Archives+ (Manchester City Council and partners) and leading the co-creation of the UK Archives Accreditation Standard.

I just wanted some company... The need for professional colleagues drove me to put my head above the parapet and volunteer for the SoA Council (as it was then). The life of an independent consultant can occasionally be lonely, you miss the chance to discuss professional issues and of course to analyse the latest Eastenders plot line with colleagues. Three years later I've stepped down, having played my part, helping to develop our professional development work. Over those years I've realised that playing a role in ARA is more essential to the sector than I'd understood and as a sector we need to reconsider how we use the organisation.

In the past few years ARA has raised its visibility beyond all recognition from the days of my first SoA subscription. The organisation has a seat at influential tables and constantly seeks to make the case for archives and drive professionalism forward. I've been impressed at the dedication, enthusiasm and commitment of the staff team and those volunteering their time for ARA. They are leading

difficult agendas in difficult times and achieving more than many similar organisations. However the pool of volunteers driving this work forwards seems to be smaller and more transient than before. Again this year we have not required an election to the ARA board and some regions are struggling to pull together committees. It also seems to me that over the last few years we have lost the regular contribution of the most experienced archive managers to ARA, to the detriment of the organisation and the sector. How many senior archive professionals have taken on a role in ARA recently?

This isn't just a plea for people to give time selflessly. As a self-employed professional, my time volunteering is time not earning. I know as well as anyone how precious time is. It is however a plea to reconsider how playing a part in developing the ARA and its agenda can help to deliver the objectives of your archive service. A strong ARA which is leading the sector forwards can only be complementary to your service objectives. A more visible archive sector and strong profession strengthens all our professional careers. By contributing time, experience and knowledge to building and developing ARA,

volunteers are actually supporting their own careers and services. In addition, volunteers develop contacts and a wider knowledge of the sector and experience in new areas. These are all good additions to your CV.

I believe that we need to reconsider our use of the organisation, to begin to view it as a vehicle for change in the sector and for supporting the work of our archive services. For too long we have viewed the organisation as peripheral, or having a limited role to play. This is a short-sighted and misses potential opportunities we can make with our organisation. ARA could be playing an even stronger advocacy role for archives and providing its members with a revamped professional development offer, but its reliance on a small, but dedicated core of volunteers holds us back as a sector. Occasionally during my board tenure archive colleagues have muttered, "ARA should do something about that". My reply is that the members ARE ARA. If you see a problem that needs solving or an opportunity to be taken, ARA could be the vehicle to do that, but it needs the time of its members to deliver solutions.

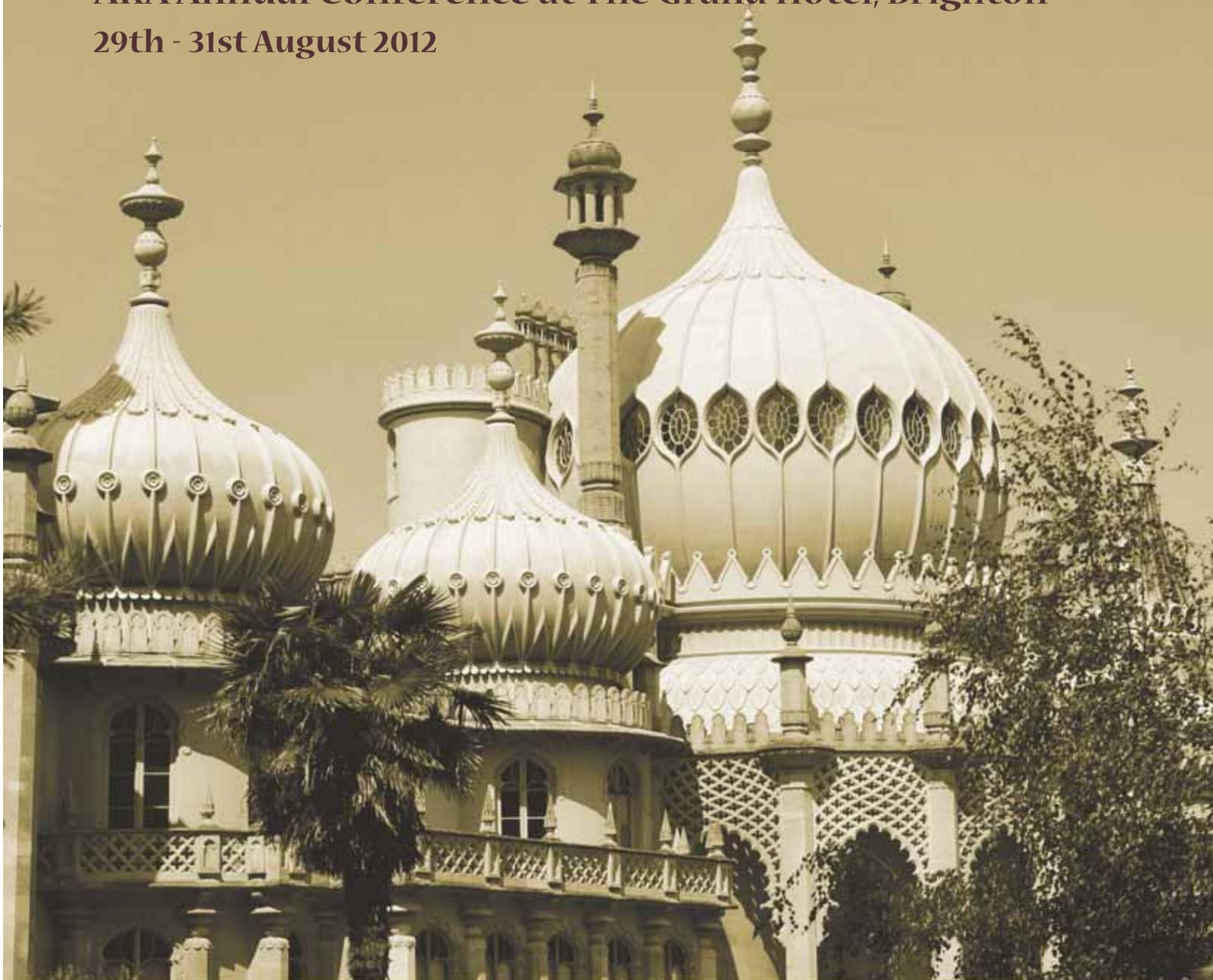
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Collecting Matters: the Caribbean through a lens

Caribbean through a lens is a project based on a set of thousands of images taken from a broad photographic collection of Foreign and Commonwealth Office records, and now held by The National Archives. It particularly focuses on a selection of these from the CO 1069/INF 10 series, and will include incredible early photographs from the 1860s spanning nearly 100 years of Caribbean history.

Examples of what make this project interesting are shown below. The collections reflect a colonial point of view that visually depicts racial profiling and stereotypes of Caribbean people.



A 'Characteristic Group' Bahamas, Nassau, 1890.
A colonial depiction of African-Caribbean people using early photography.

The girls are seated at the front appearing demure and ladylike, whilst the boys at the back are standing, adopting strong masculine poses.

The original captions have been retained to preserve the historical record as it was made at the time. However, our project aim is to breath new life into this collection by making it relevant to people today through working with members of the communities depicted. Plans are also in place to form partnerships with archives and community organisations in regional cities across the UK, and to use various social media tools to spread the word to encourage the Caribbean to share personal recollections, and their own reflections of the images.

There are also plans to have small exhibitions, further workshops and educational resources. All this work will help contemporary and future researchers have a better understanding of these public records.

For further information on *Caribbean through a lens*, please contact:

Sandra Shakespeare

Community Project Officer

sshakespeare@nationalarchives.gsi.gov.uk



Portraits of 'East Indian Immigrants' British Guiana. General views collected, c. 1870-1931 'A coolie immigrant who has adopted English garb and customs. A rara avis.'

Registration Scheme News

The Registration Scheme sub-committee organises a number of workshops throughout the year, most recently in Ipswich and York. Heading north from London to help facilitate the York workshop I had three aims: track down the cafe that supposedly sells the best sausage sandwiches in the north; help colleagues decide whether or not the scheme was for them; answer the specific questions of existing candidates (not necessarily in that order).

If you are thinking about the registration scheme and whether or not to enrol I would certainly recommend attending one of the workshops. A good number of the delegates were asking the question 'is this for me?' Obviously I'm rather biased but I thought the event went some way to demonstrating that the scheme is a valuable and worthwhile experience. So much of what the attendees said they did in their current roles could be written up into credits and that is one of the misconceptions that I thought the workshop was able to dispel - that working towards registration isn't all about finding 'nice extras' and grand projects.

For the delegates already enrolled on the scheme the workshop allowed for particular questions to be asked - and hopefully answered. It was a chance to bounce ideas around, ask the facilitators for their thoughts and compare notes with fellow candidates. The candidates attending the York workshop were able to discuss specific achievements and how they might form the basis of a written-up credit.

The workshop also had a couple of mentors in attendance. For some mentors, registration will seem like a long time ago. The workshops offer the perfect refresher; ensuring mentors have up-to-date information with which to support their mentees. With so many ideas whizzing around the room there's also sure to be something to take away and discuss later.

So, whether you're a prospective candidate, enrolled on the scheme or mentoring somebody, attending a workshop is a great way to progress with the registration scheme. We organise a number of workshops throughout the year so look out for one happening soon. Don't forget though, you don't need to wait for a workshop if you have a query or quandary. You can always drop us a line at the email addresses below.

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

#media2012: The London 2012 Citizen Newswire

As the 2012 Games approach, most people will not yet fathom just how significant a presence the media will have in London and how crucial they will be in determining how the Games will be remembered by 205 nations – or 4 billion people – around the world. So great a presence will they have that the organizers have even built a media village to house journalists – a space that will host more journalists than the number of athletes competing.

While there are 20,000 sports journalists, there promises to be around 12,000 general interest journalists, who will focus on what happens around the Games. Each of these communities will be constituted by professional reporters, but there is a new community emerging that is likely to change everything for the Olympic Games – the citizen journalists.

For London 2012, this community is operating under the Twitter hashtag #media2012, which has become the defining identity for the initiative as the 'citizen newswire for London 2012', providing a gateway to alternative 2012 stories and issues.

When we launched the project at the *Abandon Normal Devices* festival in Manchester during 2010, we could not have imagined how far we would come in such a short space of time. The #media2012 concept was proven at the Vancouver 2010 Winter Games, where people from the network created the world's first Social Media Centre at an Olympic Games and a virtual community of reporters who

collectively wore a DIY accreditation to identify themselves as reporters.

For London 2012, these principles are being applied again, but in addition there is a nationwide network in operation with leaders around the country developing #media2012 projects.

In Scotland, there is a 'Citizen Relay', which will take student reporters around Scotland following the 2012 torch relay. In the South West of England, there will be a media camp set up in Weymouth and a media centre in the town centre.

In the North West, 'Let's Go Global' are taking forward the #media2012 agenda by recruiting people from around the region to cover the *Games and Future Everything* festival will host the nationwide pre-Games meet on 18th May.

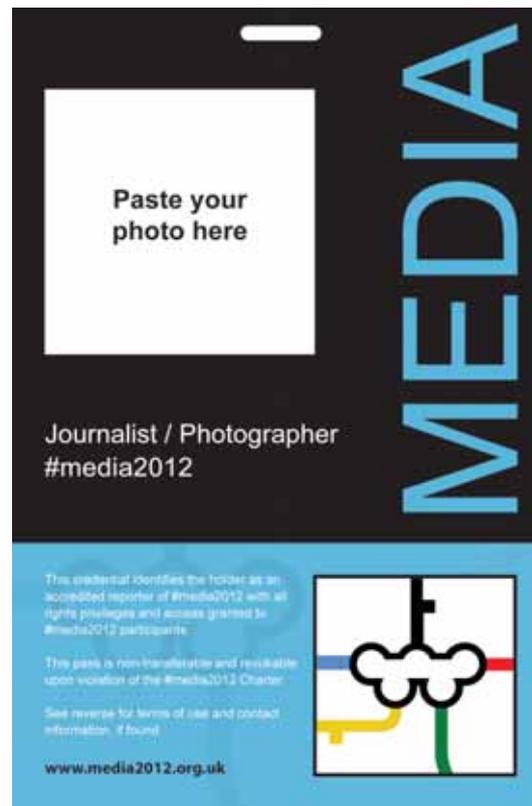
In the East Midlands, the Citizens Eye community news centre in Leicester is recruiting 2,012 reporters to cover their region. In the West Midlands, students at Birmingham City University are developing a crowd source platform for collaborative journalism.

In London during the Games, the plan is for #media2012 to run 17-day Olympic Question Time debate series in different venues around the city, while also create a physical Olympic Social Media Centre, as a hub for citizen journalists who come to the Games.

With all this activity, #media2012 has been working with colleagues in the National Archives, British Library, numerous universities and colleges and many cultural institutions to ensure there is a coordinated attempt to claw back the means of media production and affect how people consume the Games.

All people who visit London – or elsewhere in the UK - are invited to join the community. Reporters can create their own #media2012 accreditation using the templates on our website Or copying images on the right.

You can also email publish to the #media2012 digital assets – Facebook, YouTube, Twitter – but crucially the project promotes the decentralization of media ownership. We don't want to host your content. We want to help you build your own web presence, which you own and manage.



Asserting one's right to work as a journalist is crucial in an age of media expansion and the #media2012 is all about claiming ownership over media production. The legacy of this project goes on beyond 2012 and we will work with interested friends to try to bring reporters to future Games, to continue the opportunities for cross-cultural learning.

A crucial dimension to the project is to find a way to archive the social media content generated around the Games. Citizen journalists may be seen as archivists in one sense, focused squarely on trying to document what takes place.

Undertaking such work and capturing the fruit of their labour is no easy task, not least because there are multiple levels of producers and multiple brand identities associated with the project. For example, on Twitter or Facebook, there are countless users who use iconography that is legally protected, but which is not pursued by LOCOG or the IOC.

This state of affairs reflects how different identity and ownership operates online. As such, the people involved with the project are also trying to think through how to archive what happens in the world when much of communication is on new digital platforms for which there is nearly no knowledge or structures through which to archive material. To help, crowdsourcing solutions is a vital way forward.

To start engaging, sign up to twitter and follow the hashtag #media2012

Professor Andy Miah (@andymiah)

Director

Creative Futures Research Centre
University of the West of Scotland

<http://creativefutur.es>

Chair of #media2012

<http://www.media2012.org.uk>

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. The aims of the Section are to:

- Provide practical advice to archivists and curators of collections;
- Provide useful resources and literature;
- Promote best practice for the archiving, preservation and conservation of film, sound and photographic materials;
- Encourage education and research in areas relating to film, sound and photographic archives; and
- Foster links with other groups with related interests within the archive profession and elsewhere.

In practice we seek to fulfil these aims by:

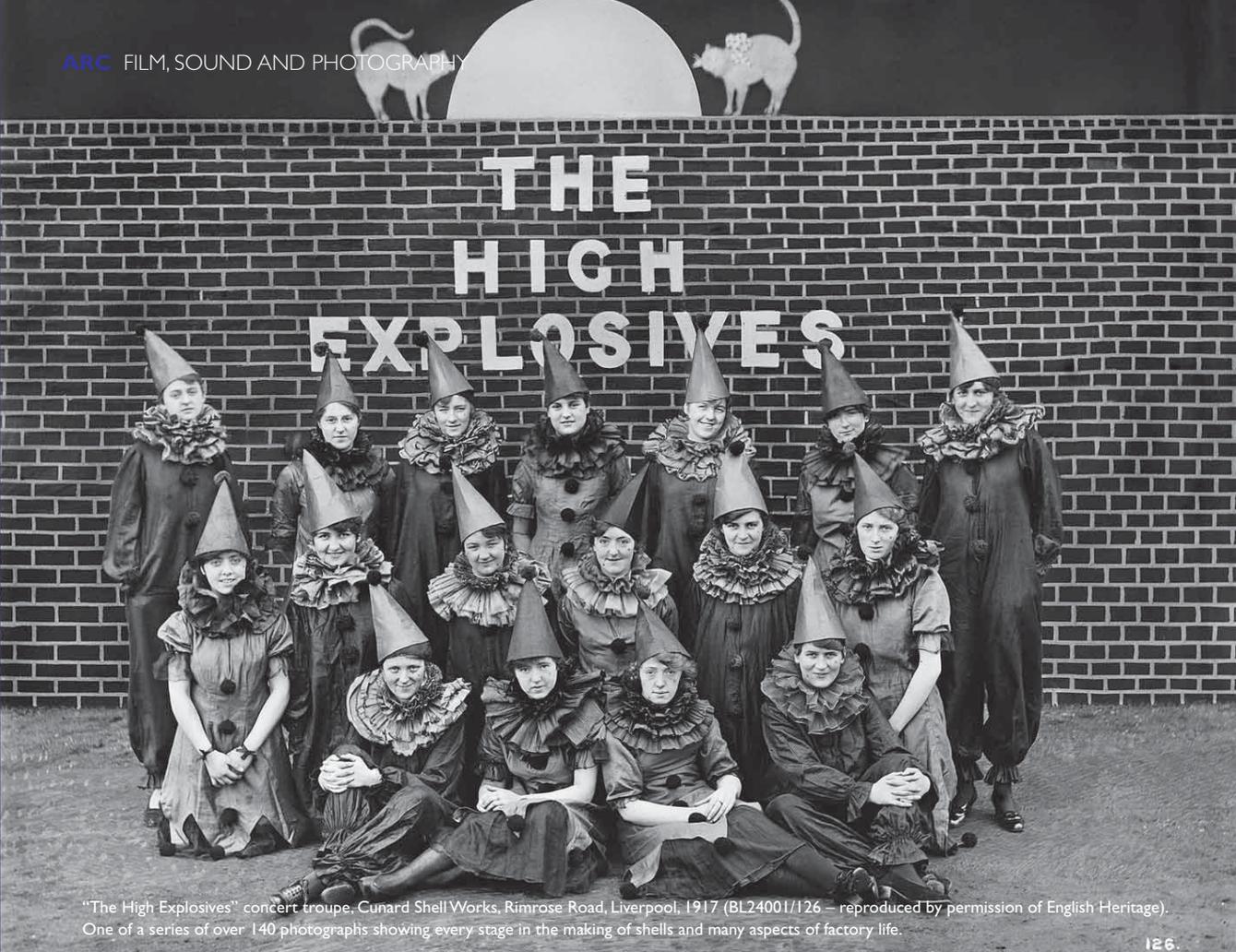
- Providing opportunities for training;
- Providing a helpdesk;
- Compiling a special edition of ARC;
- Providing information and resources on the FSP section of the ARA website;
- Forging links with film, sound and photography professionals outside the archives sector;
- Reviewing and providing input to professional standards and policy documents which relate to film, sound and photographic archives; and
- Where possible, acting as an advocate for film, sound and photographic archives.

If you would like to help the FSP committee in carrying out these tasks, or if you have ideas about how we might do things differently, please get in touch. We would love to hear from you. At the moment we are in need of an eager individual to take on the role of Training Officer to coordinate the work of the committee in providing opportunities for training. We are also keen to attract to the committee one or more new members with experience in the realm of film archives, as we find ourselves slightly lacking in this area since David Lee of the Wessex Film and Sound Archive stepped down from the committee at our last AGM after many years valuable service.

Amongst other things David did a great deal of good work in providing advice and information to people who contacted the FSP helpdesk. However, we continue to offer this service. If you have any questions relating to film, sound or photographic archives please send an email to fspg@archives.org.uk and if we cannot answer it ourselves, we will do our best to find somebody who can.

Martin Astell

Chairman, Section for Film Sound and Photography



THE HIGH EXPLOSIVES

"The High Explosives" concert troupe, Cunard Shell Works, Rimrose Road, Liverpool, 1917 (BL24001/126 – reproduced by permission of English Heritage). One of a series of over 140 photographs showing every stage in the making of shells and many aspects of factory life.

126.

Rediscovering a Collection: the photographs of Bedford Lemere & Co

Bedford Lemere & Co were the pre-eminent commercial architectural photographers in England in the later 19th and early 20th centuries. The firm played a key role in defining how the vibrant and diverse architecture of the period was presented and perceived.

The main body of the surviving negatives of the firm has been part of the collections of the English Heritage Archive and its predecessors, the National Monuments Record and the National Buildings Record, since 1955, together with the firm's day books. The photographs have long been recognised as one of the most important collections in our possession, and were selectively printed and published over the years. Yet the sheer number of the negatives and their unwieldy format – over 21,800 12 x 10in glass negatives – made it difficult to make the Collection comprehensively accessible to researchers or to gain an accurate sense of its scope and range.

In recent years the development of digitisation technologies and the commitment of a significant resource by English

Heritage have meant that we have at last been able to begin to systematically and comprehensively conserve, scan and catalogue the negatives. All the negatives have now been cleaned and rehoused, with any broken negatives being stabilised. Over 9,000 images have been scanned and catalogued, and can be viewed through our online catalogue at www.englishheritagearchives.org.uk. The remaining images will be available online by the end of 2013.

This process has been a revelation. Many of us thought we had a good understanding of the Collection, based on the small proportion of images which had been printed. And there are indeed the pictures of the great houses and the London mansions, of the polite drawing rooms and bedrooms, fresh from the final touch of the interior decorator. The new town halls, department stores and grandiose banks are also all there – but so are the workers and the staff in the various businesses, from the cramped staff canteen at Pen Corner on Kingsway in 1920 to the teenagers processing vast quantities of receipts in the Comptometer Room of the Stratford Cooperative Society

in 1914. There is also much more detailed coverage of industrial undertakings and processes than we had realised, from comprehensive coverage of the Lever Brothers factory town at Port Sunlight to the grinding shop of the Davis Gas Stove Company in Luton. Taken together the Collection is a far fuller picture of the Victorian and early twentieth century world than ever we had guessed.

Revisiting the negatives in this way is also opening up the Collection to a whole range of further research topics and approaches. Using the firm's daybooks alongside the images it is possible to explore the networks of influence and patronage which bound the firm to a wide range of prominent architects, designers and clients, and to see how the role of photography as a marketing tool influenced the content and scope of the images. We can also start to map what is missing as well as what we hold. We know that the company produced over 100,000 negatives during its lifetime, and while the majority of the missing negatives have almost certainly been destroyed we can begin to see how the prints and negatives which survive in many other repositories relate to our holdings.

Nor are the questions raised only about the work of the firm or the subjects of the images. The conservation treatment of the negatives focussed attention on the particular problem of delamination, where the image emulsion layer separates from a degrading glass carrier. Before the conservation of the Collection began, the causes of this deterioration were unclear. Through scientific investigation using a variety of tools, including x-ray fluorescence, scanning electron microscopy and x-ray diffraction, we were able to discover why it occurred and to devise an appropriate conservation treatment. This allowed the negatives to be scanned as well as ensuring their long term preservation.

We have been able to show something of the range of the Collection through a publication, *The Photography of Bedford Lemere & Co* by Nicholas Cooper (English Heritage, 2011), and through exhibitions at the V&A and the Lady Lever Art Gallery, Port Sunlight. A new exhibition will open at Sudley House, Liverpool (www.liverpoolmuseums.org.uk/sudley) on Friday 20 July and will run until the end of 2012. We hope that our work will encourage researchers to revisit this important collection and to find new ways to use and interpret these fascinating photographs.

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Mike Evans, Chief Archivist

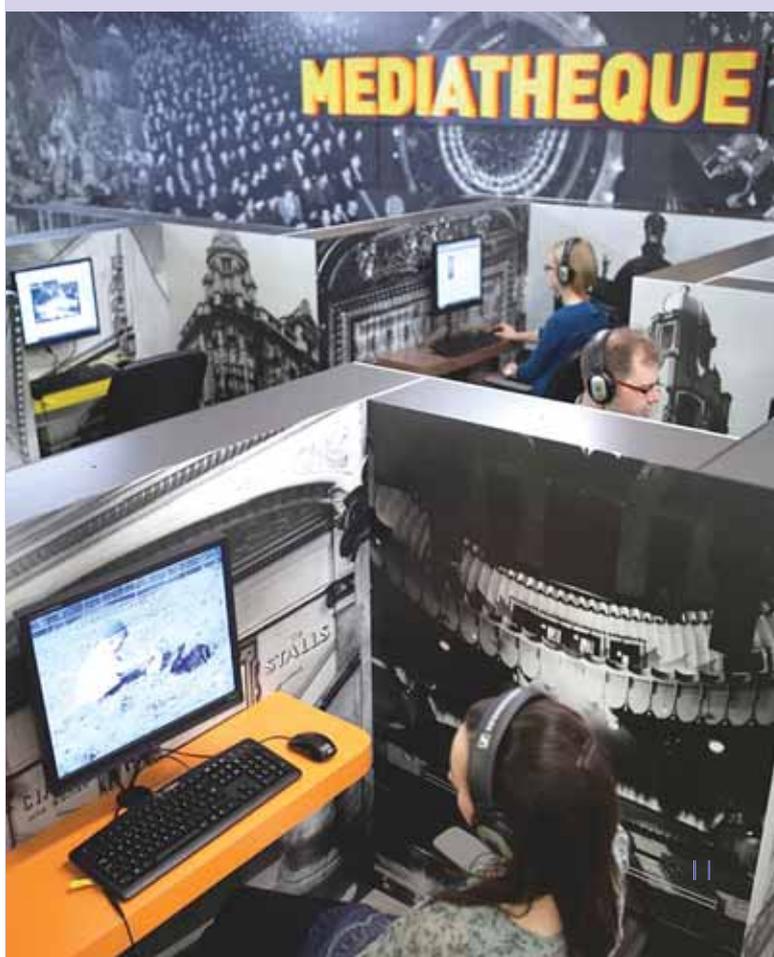
English Heritage

Mediatheque at London Metropolitan Archives

Earlier this year, London Metropolitan Archives (LMA) opened a new space in its public rooms called Mediatheque. Its aim, to provide a dedicated area for researchers, schools and similar interest groups to explore the vast array of audio-visual material, images, maps and plans held in its collections.

What is a Mediatheque?

Originally, a Mediatheque was an establishment, generally public, that preserved and gave access to different types of media. The "Mediatheque concept" developed in the 1980s, when broadcast material (audio and video recordings) was finally recognised as important cultural testimonies, in the same way as manuscripts are. The Mediatheque term was also introduced to better reflect the variety of works collected and made accessible to the public, notably in the form of video cassettes, but more widely in Betacam and VHS format. During the 1990s, Mediatheque(s) expanded to incorporate new developments in media formatting such as CDs and DVDs.





Today, there are numerous Mediathèque(s) across the UK and Western Europe. In France, for instance, they can usually be found within municipal and district libraries. All are open to the public, who are allowed to consult collections online and borrow both CDs and DVDs on request.

In the UK, the British Film Institute (BFI) has its own Mediathèque based on Southbank (London) providing access to a series of film and TV collections spanning over nine decades. BFI also support four regional Mediathèque including Central Library (Cambridge), QUAD (Derby), Wrexham Library and The Discovery Museum (Newcastle).

A Mediathèque at LMA

Inspired by existing media centres across Europe and within the UK, in particular BFI's Mediathèque, we decided to develop a space for 'on demand' access to the films and videos but with added applications, including access to its extensive photographic series and its varied collection of maps and plans. While our image database 'Collage' has been available online for several years, we felt that it was important to provide a point of focus for researchers who want access to all of our sources on the visual history of the capital. Furthermore, while the film and video screenings we have organised over the

past few years have proved popular with audiences of all ages, until relatively recently, providing access to this material has not been straightforward.

It was clear that digitisation offered an excellent solution to these problems. This was achieved through a number of channels, including project work with London's Screen Archives (the regional archive film network for London). Copies generated from this work in DVD or Digibeta format made it possible to deliver a "View by Appointment" system where researchers could request to view these films. Although access was enabled, it was limited and required a certain amount of staff time to oversee. We therefore developed the Mediathèque terminals with our colleagues in the corporate IS team to enable the use of streamed digital files and provide instant access from standard thin client technology.

The Mediathèque space is divided into three defined sections. The first of these sections affords the visitor (or group) an opportunity to enjoy a film on the big screen, using wireless headphones for added comfort and practicality. The second opens up the film archive and digital image collections for personal research via 10 individual terminals. The third and final supports the examination of a range of large maps, each documenting the geographical landscape of London

Youtube and Film archives: an Experimental Approach

The project "A portrait of a great company" is a collection of videos from the historical archive of the energy company Eni, recently made available on Youtube after a long process of digitisation and editing of the source material. The project aims to make the collection accessible to the largest possible audience, promoting the film archive not only for the importance of its historical records but for the entertaining and artistic value of its films.

Eni, an Italian State-owned oil company funded in 1953, holds one of the largest and most beautiful industrial audiovisual archives in the world. From the start of the company and for the following 30 years, in fact, the external communication department was run by a "Cinema Office", a real film company dedicated to the production of documentaries and films. The "Cinema Office" collaborated with directors of the calibre of Bernardo Bertolucci, the Taviani Brothers and Gillo Pontecorvo, as well as documentarists such as Gilbert Bovay, Joris Ivens and Folco Quilici.

The films are not a simple panegyric of the company: they tell stories of their time, focusing on politics, energy problems and industrial development. People can find original videos of historical figures, from Reza

A frame from 'Pantomime by Giancarlo Cobelli', c. 1956.



over six centuries. Reference material is also available, including a small library of books supporting the subject of prints, maps and photographs accompanied by a series of catalogue listings that detail which collections at LMA hold similar material. Our ultimate aim is to create an essential research centre for the visual history of London.

Films available on Mediatheque

The films available to view each explore different aspects 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 (re-developed following the devastation of the Blitz) and Hammersmith Flyover. Each provide 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. To find out more about Mediatheque, please get in touch ask.lma@cityoflondon.gov.uk or visit our YouTube channel www.youtube.com/ldnmetarchives and online image database <http://collage.cityoflondon.gov.uk>.

Laurence Ward and David Baldwin

London Metropolitan Archives



Becha per eni, 2012.

Pahlavi to Malcom X, as well as many of the relevant Italian characters of the past 60 years: a small treasure chest of images that deserved to be promoted.

The easiest and most effective way to make the archive available online was through Youtube, which is more and more becoming not only a social network, but a keeper of the world’s visual history. “A portrait of a great company” tries to imitate its language and style—instead of being published in its entirety, each film is divided into short, significant bites that are more catchy and focus on something precise. Through a system of tags and references it is then possible to watch the full film or to go to all the other videos that refer to the same topics and keywords. It is the Youtube aesthetic applied to material produced 30 to 60 years ago, in accordance to the principle of granularity: the attempt was to do with audiovisual sources what hypertext did for written documents.

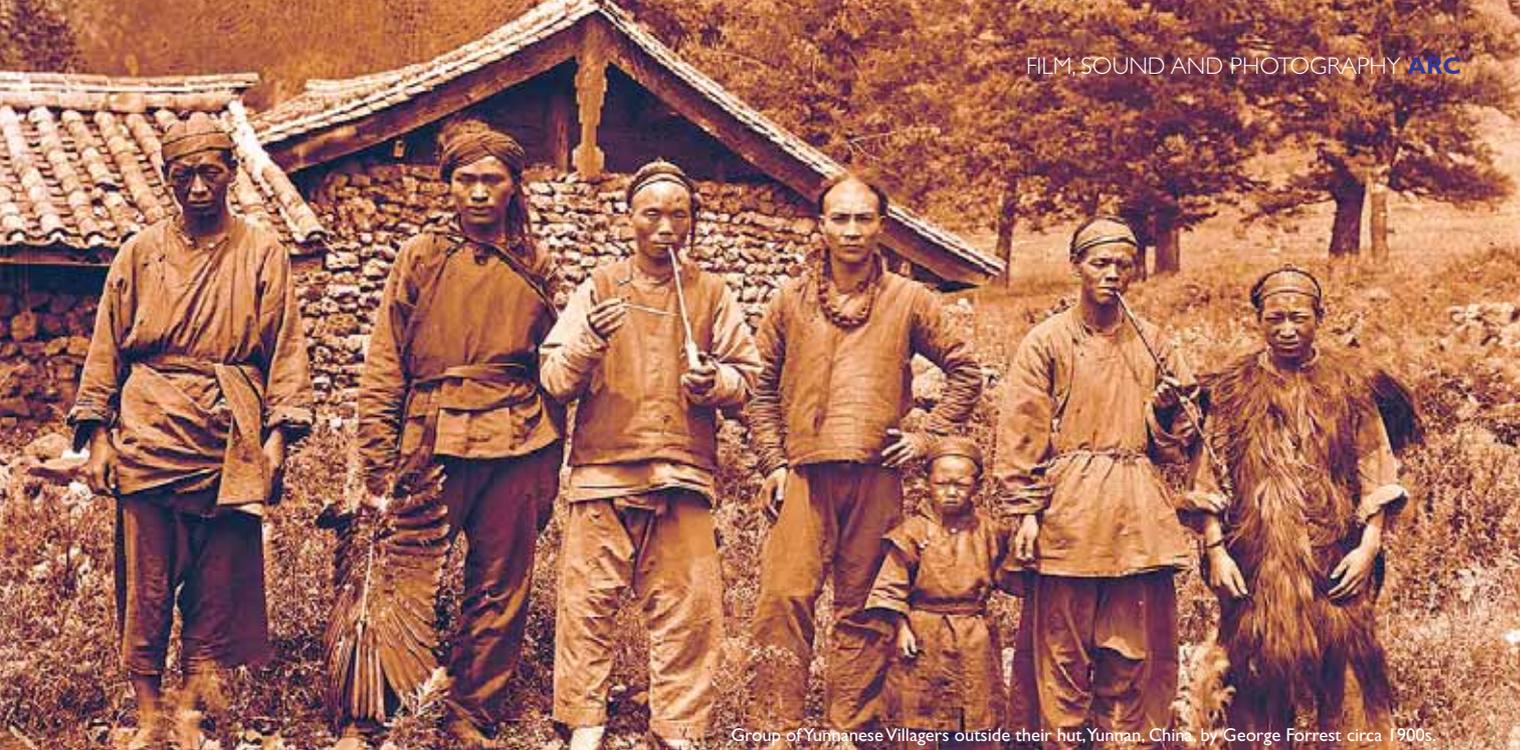
The collection is divided in three macro-sections: “Eni and the economic boom”, on the changes the country went through during the ‘60s; “Eni’s way”, on the operations of the company abroad; “Enrico Mattei”, a special section dedicated to the founder of Eni, one of the most relevant characters in the post-war history of the country. But even if the project was conceived as part of the marketing strategy of the company, which largely relies on its history, it is nonetheless interesting from a historical and archival perspective: a new way of combining film archivism and the internet, aiming to the promotion of worthy documents as well as their preservation and accessibility.

“ the attempt was to do with audiovisual sources what hypertext did for written documents. ”

The videos can be found on the company’s Youtube channel (enivideochannel) and on a special section of the company’s website dedicated to the project http://www.eni.com/en_IT/company/history/portrait-great-company/portrait-great-company.html?home_2010_en_tab=altri_altri_siti&home_2010_en_tab=altri_altri_siti

The videos are updated weekly, with more and more material being added; although most of the films are only available in the original language (Italian in most of the cases) the descriptions and tags are in English, and captions will soon be available for all videos.

.....
Marta Musso
 Archive services manager/media producer
 Eni Historical Archives



Group of Yunnanese Villagers outside their hut, Yunnan, China, by George Forrest circa 1900s.

The Photographic and Film Collections at the Royal Botanic Garden Edinburgh

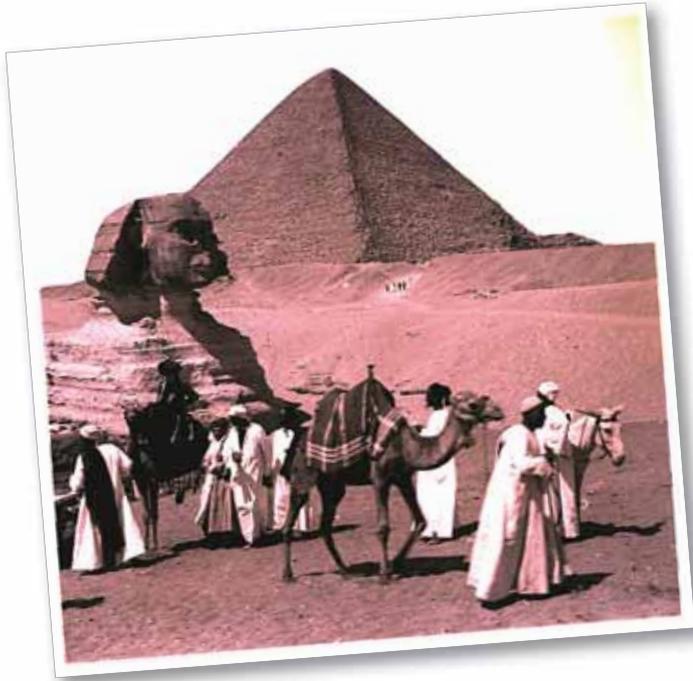
The Archives at the Royal Botanic Garden Edinburgh (RBGE) are sometimes referred to as our 'best kept secret', but in these days of opening up information and improved accessibility this is not necessarily something to be proud of. Our paper collections are probably reasonably well known and fairly 'obvious' – we hold correspondence and papers relating to the history and functions of our organisation, and of related gardens and individuals, and provide a place where documents relating to the history of botany and horticulture can be stored and accessed. Recent changes to our website have allowed us to start making catalogues and finding aids for the 'paper' collections available in the public domain. What are possibly not as well known, and could arguably be of more interest to a wider audience are our photographic collections and our small collection of cine films.

One would imagine that our photographic holdings would consist of a library of plant photographs from every corner of the world – and one would be right. But we also have a huge associated collection of people and places encountered whilst obtaining those photographs, not forgetting a somewhat unassociated collection of photographs taken by former members of staff and donated to us as bequests. Our glass plate negative collection contains, amongst many things, early 20th century

photographs of Chinese villagers, Himalayan yaks, Indian textiles and tourists visiting the Sphinx in Egypt. There are late 19th century/early 20th century photographs of the Royal Botanic Garden Edinburgh, views of Edinburgh and of other locations around Scotland including the Isle of May, bridge building at Elvanfoot and vessels negotiating locks on the Caledonian Canal.

A tulip tree with a female figure, by George Paxton circa 1890s.

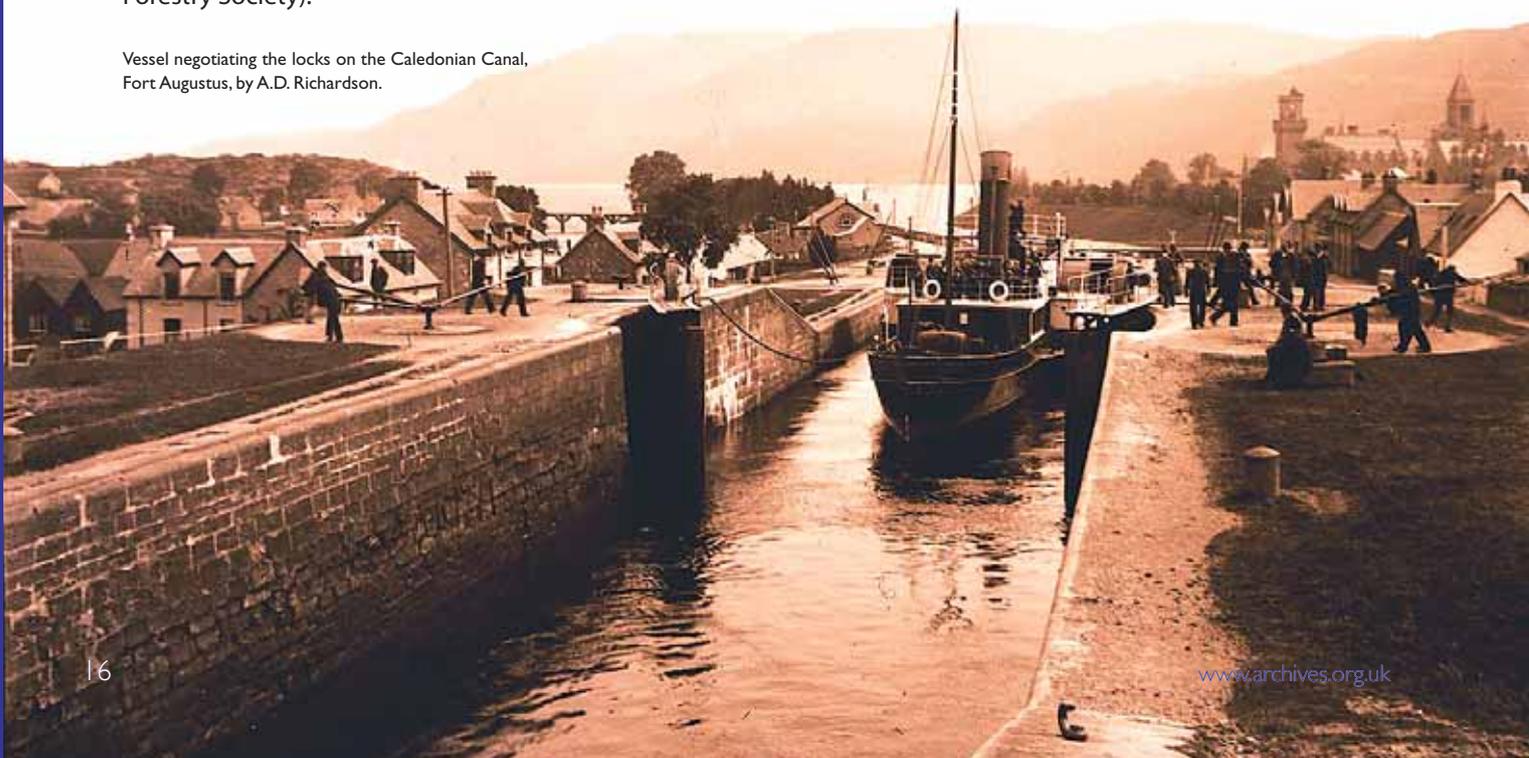




Sphinx and a great pyramid circa 1910, by D.S. Fish.

Recent developments include a donation of around 650 glass plate negatives produced by Kilmarnock based brewer and amateur photographer George Paxton (1850-1904) being repackaged and arranged by volunteer Dr. Helen Bennett, which has resulted in an exhibition at the RBGE's Inverleith House (12 May to 8 July 2012). Many of these photographs are of significant trees taken in Ayrshire in the 1890s but what is particularly interesting about them is that they have often captured people positioned beneath the trees or buildings and garden features in the background. Paxton also photographed scenes and locations relating to Robert Burns, portraits, streets and river scenes. He travelled widely with his camera and even visited Ireland and Sweden as Photographic Artist to the Scottish Arboricultural Society (now the Royal Scottish Forestry Society).

Vessel negotiating the locks on the Caledonian Canal, Fort Augustus, by A.D. Richardson.



“
Our glass plate negative collection contains, amongst many things, early 20th century photographs of Chinese villagers, Himalayan yaks, Indian textiles and tourists visiting the Sphinx in Egypt.
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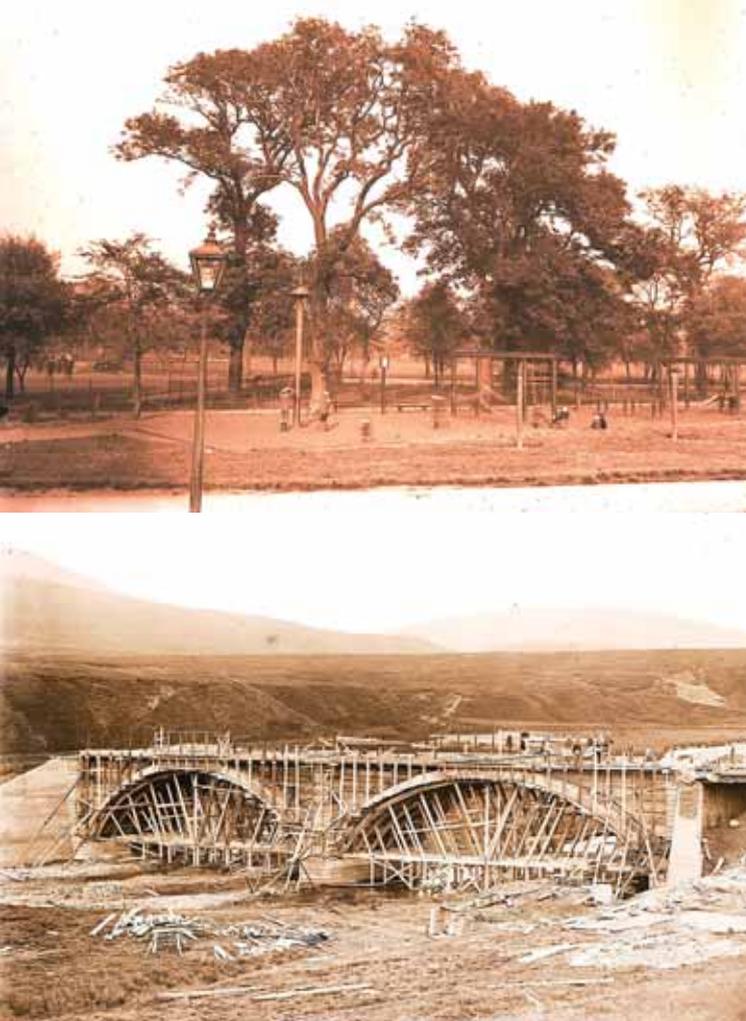
It is hoped in the near future to progress along a path of digitising and cataloguing this diverse and extensive collection with the aim of making our image collections more widely available to an external audience, starting by advertising their existence and the production of on-line catalogues.

We also have a collection of cine film which, with the help of the BBC Telecine, Grading and Restoration Department, has very recently been converted to dvd format so that it can be ascertained what is actually on the films – a project well worth doing as several treasures have been revealed to us. Work is still in progress to view the discs, and research the contents, but already footage of power saw demonstrations in 1948, a tea party held to celebrate the centenary of the formation of the Botanical Society of Edinburgh (now Scotland) in 1936, and a visit to RBGE by King George V and Queen Mary in 1935 has been seen. Some films do seem to be duplicates of ones already held by the British Film Institute or the Scottish Screen Archive, such as a documentary filmed at RBGE in the late 1970s called

Irish Traditional Music Archive: Celebrating 25 years

The Irish Traditional Music Archive (ITMA) – *Taisce Cheol Dúchais Éireann* – is a national reference archive and resource centre for the traditional song, instrumental music and dance of Ireland.

ITMA is open, free of charge, to anyone with an interest in the contemporary and historical artforms of Irish traditional music. It now holds the largest multimedia collection in existence for the appreciation and study of Irish traditional music – sound recordings, books, serials, sheet music, ballad sheets, manuscripts, photographs, videos and DVDs, etc. It is situated at 73 Merrion Square, Dublin 2, and includes public rooms for accessing and studying materials; specialist rooms for digitising, conserving, cataloguing, and storing materials; and a recording studio. The Archive's collections and services, and its outreach activities, are widely accessed on a daily basis, online and through visits to its premises, by users in Ireland and throughout the world. ITMA's main current project is the provision of digital music materials and information through its website www.itma.ie.



Top: Play Area in the Meadows, Edinburgh, circa 1912, by Richardson.

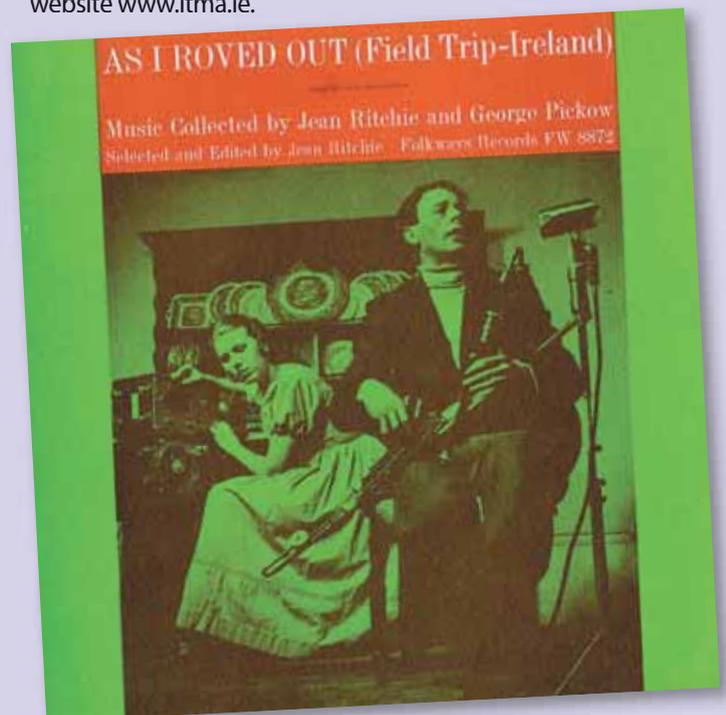
Below: Railway Bridge being built over the river Elvan near Elvanfoot, circa 1900, probably by W.E. Evans.

'Capital Garden' and the films taken by Major George Sherriff and his wife Betty in Tibet in the 1940s which feature a number of ceremonies and processions which apparently no longer take place. In a documentary about Sherriff's films, Betty mentions that they often had film nights for the locals in which they showed early silent movies. It may be that a couple of these films have also found their way to RBGE as there are two reels showing what appear to be forgotten edits of some 'Our Gang' and Stan Laurel films dating between 1924 and 1927 alongside parts of Harold Lloyd's 'All Aboard' and Charlie Chaplin's 'Easy Street', both 1917. Apparently the Tibetans liked the humour of the Chaplin films the best. There are other films still to view, mainly taken in the Himalayan regions of Bhutan and Nepal and it will be interesting to see what these reveal.

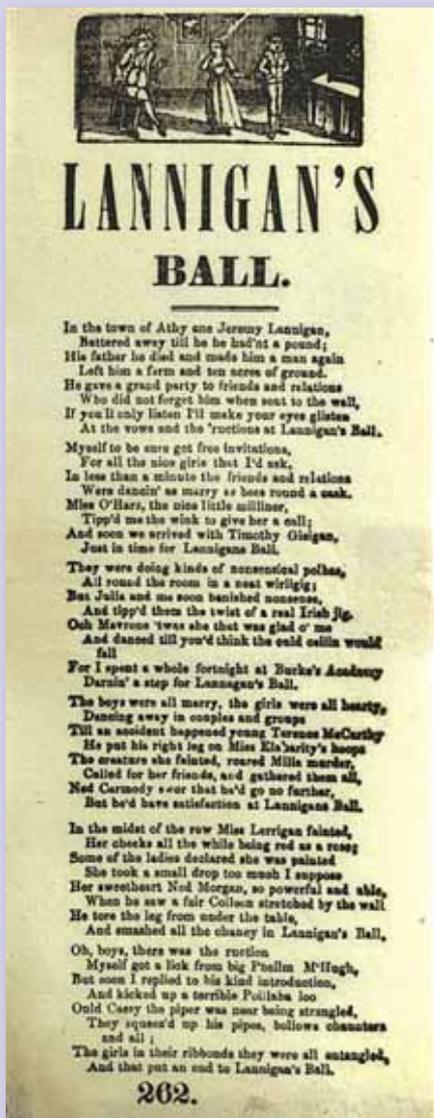
In the meantime, the progress of listing, scanning and improving accessibility continues so that many more people can look through these little windows onto such different worlds.

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Leonie Paterson, Archivist

Archives at the Royal Botanic Garden Edinburgh

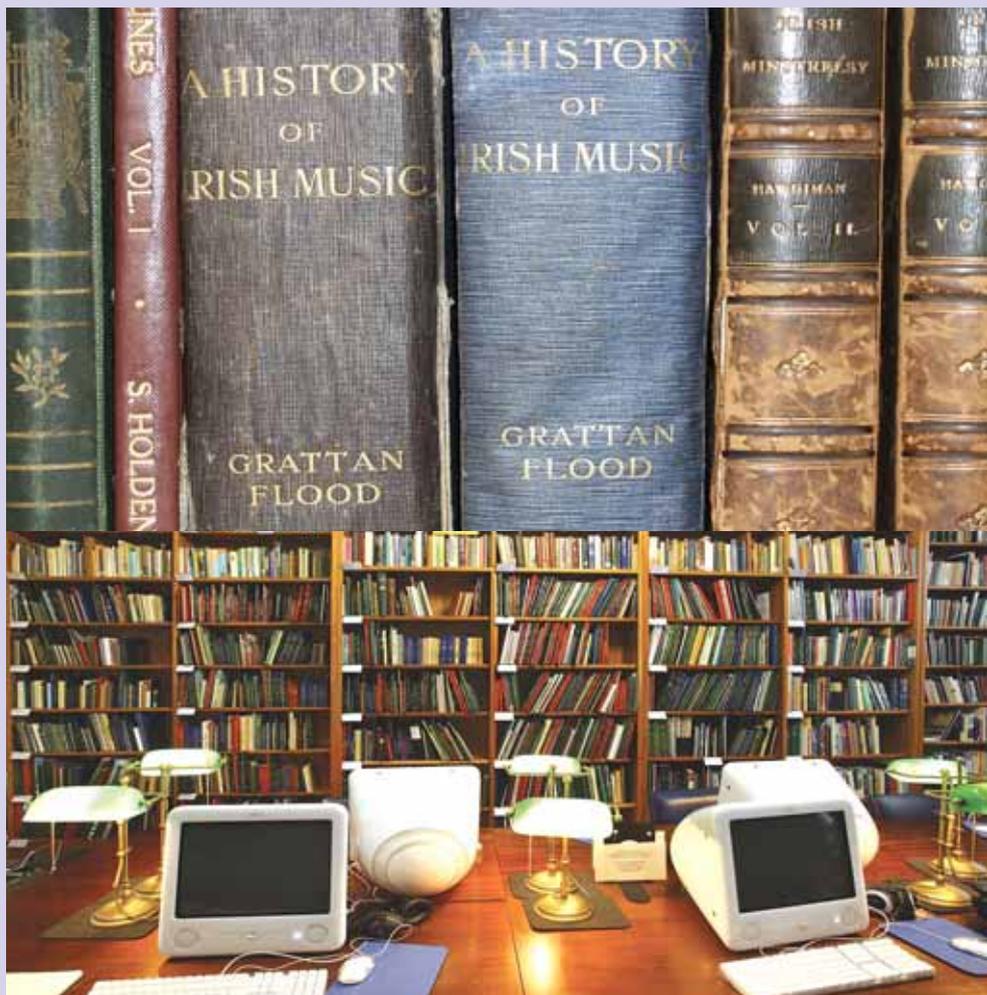


'As I roved out' LP cover.



Top: Ballad sheet.

Bottom: Feis Ceoil Programme in Irish Traditional Music Archive.



Top: Books in Irish Traditional Music Archive. Bottom: Research room at the Irish Traditional Music Archive.

ITMA has had a web presence since 1992, and in April 2011 it launched a major re-design and upgrade of its website, resulting in improved navigation and functionality. It gives access to a Digital Library with enhanced audio output and visual display, a Web OPAC, a Recent Publications and Acquisitions listing, an online shop, direct access to social media, and other information. It is managed totally inhouse by ITMA staff.

ITMA Digital Library

The focus of the new site is the Digital Library (DL). Divided into nine sections, it comprises an increasing wealth of audio, printed items and still and moving images. Contemporary items, such as recent ITMA field recordings, are presented with the agreement of the performers and other copyright holders. Historical items generally come from the considerable amount of older material

which is out of copyright. Material is added regularly and is presented with contextualising notes. Users can browse the website's Printed Collections, Audio Playlists, and Galleries of still images and videos. Alternatively items can be searched and viewed individually with their accompanying metadata. The DL also includes interactive music scores created by ITMA staff using Sibelius Scorch. These music notations can be viewed on screen and played back in user-friendly ways.

Playlists range from digitised cylinder recordings of the early 1900s to recordings made by ITMA staff at festivals in 2012. Image galleries include photographs and slides, posters and newspaper cuttings. Video playlists show ITMA field recordings and singers from the Inishowen Song Project. The videos are also accessible via the ITMA YouTube



The home of the Irish Traditional Music Archive at 73 Merrion Square, Dublin 2, Ireland.

Top: Screenshot of ITMA Home Page. Bottom: ITMA sign.

channel. Printed collections present published and manuscript material from the eighteenth to the twentieth century.

The ITMA DL provides users who cannot visit Dublin with a taste of the variety of items held in our premises. In March 2012, ITMA embarked on a new initiative with a local traditional singing organisation in Donegal to provide national and international access to locally sourced field recordings. The Inishowen Song Project provides a template for providing maximum public access on the Internet to local and regional traditional music materials collected anywhere in Ireland or in the Irish diaspora. The Digital Library is also a valuable contribution to scholarship in traditional music by making key and lesser-known texts, unique audio recordings, a wide selection of still and moving images, and current discography, bibliography and filmography available

to researchers across the world. The DL also enables us to share our resources through portals such as Europeana and DHO Discovery who regularly harvest and upload our metadata.

ITMA inhouse computer catalogues use DB/TextWorks to host the largest body in existence of information about Irish traditional music. The user can search for books, serials, ballad sheets, sheet music, theses, programmes, CDs, downloads, audio cassettes, LPs, 78 rpms, VHSs, DVDs, photographs, negatives and slides. All media are catalogued to content level and this rich store of information will also soon be available online.

The online shop sells books, CDs and DVDs of Irish traditional music which ITMA has published itself or in partnership with organisations such as RTÉ, Pavee Point and Gael Linn.

Facebook, twitter, Flickr, and an email newsletter service are regularly used to promote and inform users about ITMA's activities, news, collections and events. Directly accessible from the website, they help to keep followers abreast of new developments in an informal and immediate way.

The website has been designed with the future in mind. We continue to add content, to collaborate with other institutions and to enhance access to our collections. We look forward to exciting times ahead.

For further information on ITMA, we invite you to subscribe to our email newsletter on www.itma.ie or contact ITMA Librarian grace.toland@itma.ie

Grace Toland

Irish Traditional Music Archive



Image from the Fred Crisp Collection, showing the bombed Plymouth Pier, c1941 (Acc: 616/27, © PWDRO).

Picturing a city

Plymouth and West Devon Record Office (PWDRO) holds over half a million individual items, which chart over 900 years of history of the city of Plymouth and its surrounding area. Within PWDRO's holdings are some amazing photographic collections totalling around 100,000 images, dating from the mid 19th century to the present day.

These photographs are particularly poignant in Plymouth, as over the past century, the city has changed beyond recognition. Plymouth was heavily bombed during the Second World War resulting in the famous 'Plan for Plymouth' by Sir Patrick Abercrombie and the rebuilding of the city centre and a large number of housing suburbs around the city. The Record Office collections offer members of the public a chance to view these changes and discover how the city has evolved.

One of the city's major photograph collections is the City Library collection, which has recently been fully catalogued and digitised by a team of dedicated volunteers at the Record Office. This collection reflects every aspect of the City's life, from its rich naval heritage to its recently opened shopping centre. As part of the City's commitment to making its collections accessible to all, the 10,000 images in the collection are now viewable through the PWDRO's online catalogue, www.plymouth.gov.uk/archivescatalogue.

Other major photographic sources held by PWDRO include over 40,000 negatives, (of which 20,000 are glass plates), making up 'The Western Morning News' collection creating a visual record of the 1940s through to the 1970s. These are currently being digitised as part of a wider volunteer programme at the office, with over 5,000 now viewable online.

As well as the major collections held by the Archives there are a number of smaller but equally fascinating collections. The Fred Crisp collection is a small collection of a couple of hundred images that were taken by a local resident and photographer during the Second World War. The images offer a unique picture of a city under fire and provide future generations with a record of the devastation the city endured.

PWDRO recognizes the value of its photographic collections, both as a rich source of heritage in their own right and as a tool to get people interested in the city's heritage and the wider collections held by the archive. After one of the many talks given by PWDRO staff utilising the wide range of images held in the collections, the group organised wrote: 'I'd just like to thank you for exposing images of Plymouth that I had never even thought about before. I was born here and I've lived in and around Plymouth all my life.'

Tony Davey, Learning Officer

Plymouth and West Devon Record Office



Top: Image from the Western Morning News Collection, showing Lady Nancy Astor with Patrick Abercrombie and Mr N Grigg at The Mayflower Steps on Plymouth's Barbican, 1941 (Acc:1418/1324, © Plymouth Herald).

Bottom: Image from City Library collection, showing aerial view of Plymouth City Centre, c1935 (Acc: 3488/PCC/76/5/7310, © Plymouth Library Services).



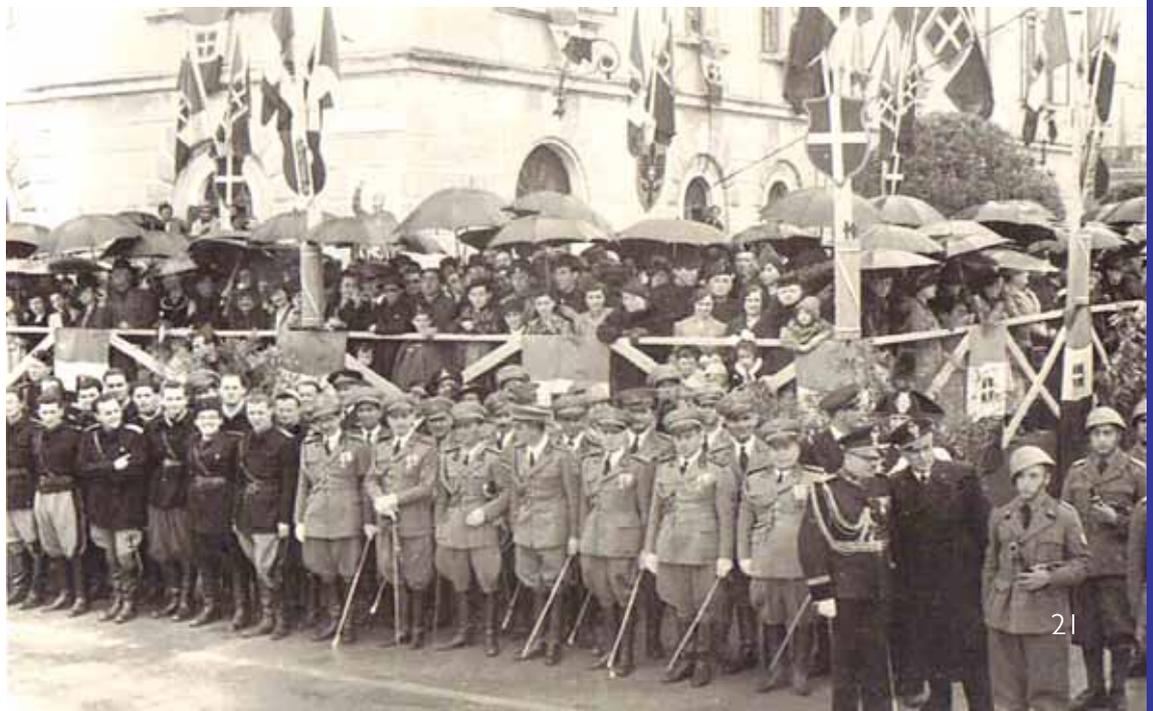
Shadows of a Missing People

Dalmatia lies on the coastal region of the eastern Adriatic Sea. Formerly a multi-ethnic region, in the middle of 19th century a strong campaign by Croatian nationalists began in Agram (as Zagreb was named in the period) to wipe out people who spoke the Italian language and identified with Italian culture. Although Dalmatia (Dalmazia) didn't have links with Croatia in the last millennium, Croatian nationalists affirmed that Dalmatia was part of Croatia and that all people living there should be Croatians. They claimed that those calling themselves 'Italians' or 'Serbs' were 'traitors.' In 1920, the newly created Yugoslavia gained most of Dalmatia; however the town Zara became part of Italy. After WWII, however, Zara also passed to Yugoslavia. Most Italian Dalmati fled to Italy; others migrated to different parts of the world.

The Società Dalmata di Storia Patria (SDDSP: Dalmatian Society for Homeland History) was created in 1926 in Zara to preserve the history, memory, and culture of the Italian Dalmati. Disbanded after WWII, it was re-created in Rome in 1961, with the same goals of preserving history. This has been not an easy task, due to the lack of support by the Italian government and the lack of consistent links with Dalmatia.

But some help arrived in the last years from technology. For multiple reasons, it is not possible for the SDDSP to collect a large physical archive, so instead SDDSP created a digital one,

Military ceremony in Zara, April 1940 (Collection Botteri family).



Rationalist architecture houses in Zara at the end of the 30s (collection of Botteri family).

with two types of collections. The first consists of oral histories, with personal interviews of older Italian Dalmati discussing life in Dalmatia before their exile. The second collection is comprised of virtual photographs of Dalmatia, borrowed from Dalmati families, scanned and then saved.

Only some people, escaping from Dalmatia, had the opportunity to bring photographs capturing precious memories for their families. Naturally the physical items must be kept and preserved within families as treasured possessions. However, by allowing digital access of their pictures through the virtual archive to researchers of history and culture, a wider understanding of Italians in Dalmatia can be gained by the international community.



Young women with an Italian Army officer during the Italian period of Lissa Island (collection Dojmi di De Lupis family).

To be as thorough as possible, any kind of pictures—people, ceremonies, and private and public occasions—are scanned and saved. Photos are kept in the original order that a particular family or individual owner kept it in, then an SDDSP archive code is given to each picture. After the scanning, a complete description is made, including metadata such as size, in millimeters, information that was written on the physical artifact itself, and any other details recalled by the donors.

Unfortunately, due to the shortage of SDDSP manpower, the number of personal photographs actually scanned and described is limited, and our work is still progressing slowly. However, the work that has been done already means that the archive has captured interesting and very beautiful pictures. Among them, some dozens of portraits ranging from the late 19th century until WWI, with signboards of the photo studio. A signboard can sometimes be more fascinating than a portrait, itself.

It's not a simple work. It is challenging to identify families who preserve old pictures and then to convince them to join the project. Then there is the process of looking through their collections and planning a realistic digitisation workflow. After that comes the long task of scanning, describing, then verifying information with donors, before finally storing the archive on a DVD. But it is worth it.

Please see: <http://www.sddsp.it/index.php?it/112/archivio-fotografico-digitale-dalmato> to find out more about this project and what the archives has collected so far.

Carlo Cetto Cipriani

Società Dalmata di Storia Patria

Film and Sound Collections at the British Antarctic Survey

The Archives Service of the British Antarctic Survey (BAS) holds a wide variety of audiovisual material in many formats from cine film, open reel, and digital files. The archives manage the scientific and heritage collections produced by the Survey and its predecessor organisations dating from 1943. Many of the holdings are Public Records, held under a Place of Deposit agreement with The National Archives, while modern holdings are publicly accessible as the Survey is funded by the non-departmental public body the Natural Environment Research Council (NERC), now a public records body.

The film collection consists of over 250 catalogued items including the official film collection, films made by BAS providing examples of our research, to cine film footage donated by staff of their time in the Antarctic.

George Hemmen and Christopher Eldon Lee during oral history interview in 2010. AD6/24/4/2010/2.





A dog sledge team (1950s). AD6/19/2/D391/4.

BAS cine film collection in BAS Archives stores.

We now have over 200 oral history interviews, many recently produced through the British Antarctic Oral History Project (BAOHP), a collaborative project to preserve the memories of BAS staff and others involved with Antarctic science and logistics, and jointly funded by BAS, the UK Antarctic Heritage Trust and others. These interviews are produced in a digital format, and all older interviews have now been digitised.

In addition to oral history recordings we also hold audio recordings of lectures and of evocative sounds such as husky dogs howling and the sound of bubbles of air popping as they escape from melting pieces of ice obtained from cores drilled from the depths of the Antarctic ice sheet.

In our science collections we hold 5,500 open reel audio tapes recording upper atmospheric phenomena called 'whistlers'; very low frequency (VLF) radio waves from a variety of Antarctic locations between 1967 and 1995. These contain raw science data that can be analysed to reveal information about the structure of the ionosphere and magnetosphere through which they pass.





Halley VI Research Station on the Brunt ice shelf Antarctica, 2010/11 season.

Close-up of dog's face, Halley.AD6/19/2/Z55.

We have temperature and humidity controlled stores for our physical collections and a fully backed-up and secure Storage Area Network for our digital holdings, we hold over 1TB of digital films and audio files. Our digitisation has been done off-site by professionals, with a Service Level Agreement in place to clearly specify standards (e.g. WAV format (PCM), sampling rate of 96 kHz, bit depth of 24 bits and MP3) and file-naming conventions.

Before starting the oral history project or any of our digitisation projects, we consulted with experts and attended specialist training courses to ensure we produced digital files to the latest recommended standards. Holding digital files provides a back-up to the original media and makes it easier to share and reuse our resources.

Our collections are catalogued using archival description standards and incorporate aspects of other systems, such as metadata descriptions used by data managers describing scientific data sets. We also include detailed information about media, formats and technical specifications, e.g. file extension and name, running time, the recording equipment, stereo or mono etc.

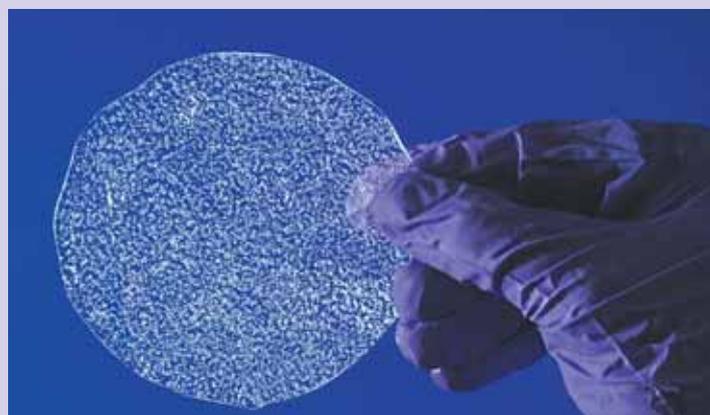




Halley Bay Station 1956. By the time the base transferred to the Falkland Islands Dependencies Survey (which later became BAS) in 1959, the buildings were completely buried.

Scientist holding a slice of ice core. Trapped air bubbles form an archive of past atmosphere and temperature.

The BAS Archives Service has customised the newly available MODES Complete by the MODES User Association to deal with archival cataloguing and we are currently migrating our 50,000+ catalogue entries from MODES for Windows. MODES Complete uses an underlying xml database and has excellent multimedia functionality, allowing the playing of audio and video clips as well as displaying photographs and digital files such as pdfs and Word documents.



We have an ongoing programme to digitise our film collection and over the last few months were fortunate to have an ex-member of staff add a commentary to a silent film produced about our Halley Bay research station in 1959. So a previously silent film is now available with sound in high resolution digital formats ensuring it is preserved for the future and more easily accessible. Halley Research Station, on the Brunt Ice Shelf has been rebuilt 5 times since the 1950s and this newly available film will be used as part of the official opening of Halley VI, which is being used as a winter station for the first time this year.

Over the next few months we plan to digitise all the film footage we hold for Operation Tabarin, the first UK government expedition to the Antarctic from 1943-45 and from which BAS originated. It is hoped that the newly available digital film we be used to produce films and online resources as part of the celebration of the operation starting 70 years ago next year.

Website: www.antarctica.ac.uk/archives

Ellen Bazeley-White

British Antarctic Survey

Work on photographs registered for copyright at Stationers' Hall

The introduction of the 1862 Fine Arts Copyright Act gave copyright protection to photographs for the first time. This inclusion of photographs in the bill as 'Fine Arts' had not been without contention, reflecting the heated debates in the second half of the 19th century about the status of photography. Eventually the Solicitor General steered the bill through the House of Commons, arguing the considerable expenditure of time, labour and money involved, as well as the reluctance of artists to exhibit their work in the absence of any copyright protection.

Photographers could now protect their work, by paying a small fee and registering it at the Stationers' Hall. An entry form was dated and filled out with a description of the photograph, alongside the name and address of the photographer and the copyright proprietor, plus details of assignees if relevant. Those registering for copyright were encouraged to annex a copy of the photograph to the entry form.

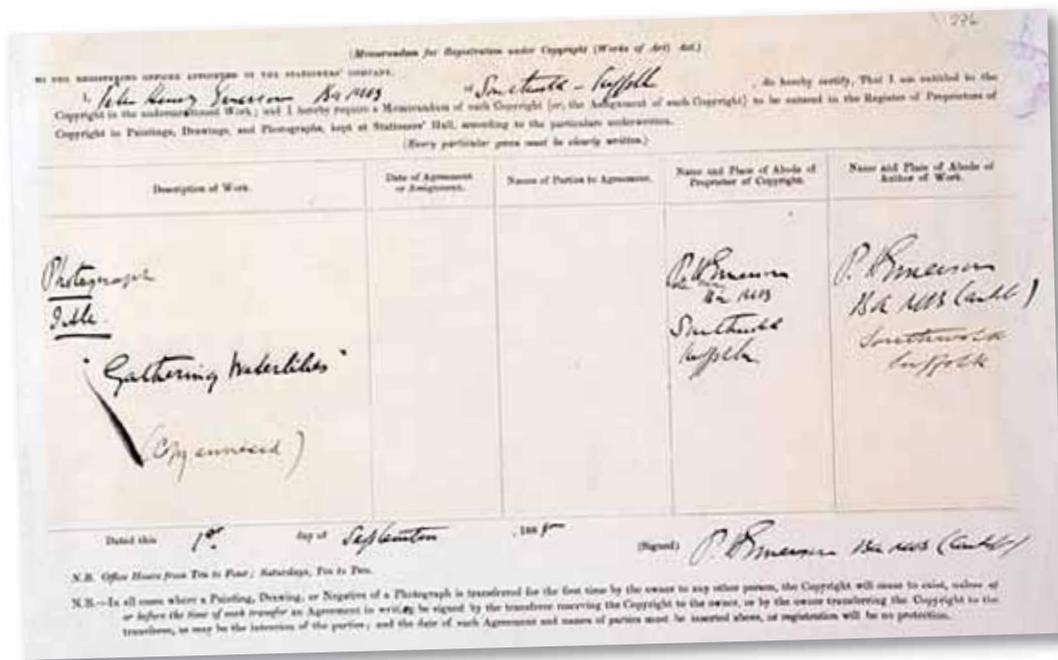
Entry form for Peter Henry Emerson's *Gathering Waterlilies* dated 1 September 1885. On payment of the 1 shilling fee, the details would then be entered into the registers at Stationers' Hall. The discolouration shows where the platinum print was annexed to the form (The National Archives document reference: COPY 1/373/276).

This process would continue for half a century until the 1911 Copyright Act abolished the need for registration.

The result is a collection of over 250,000 photographs depicting every imaginable facet of the second half of the 19th and the early 20th centuries. Many captured by the most well-known studios and accomplished photographers of the day, including Emerson, Beato and Muybridge. The material by lesser-known photographic enthusiasts also offers a fascinating insight into Victorian and Edwardian aesthetic, cultural and commercial sensibilities

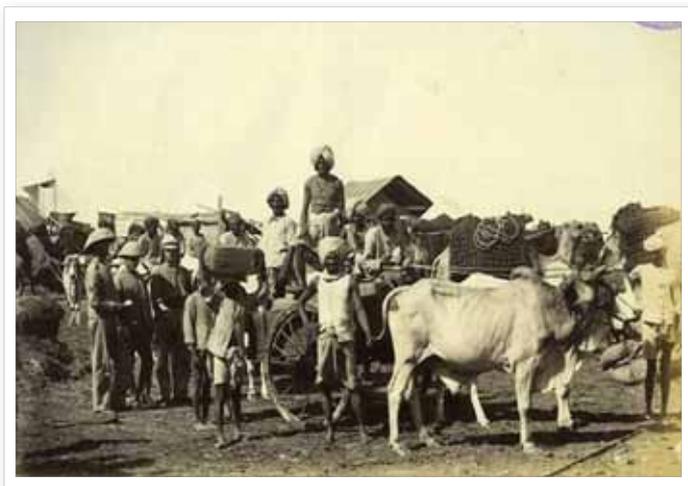
In 1912 this collection, along with the registers dating from the earlier 1842 Copyright Act held at Stationers' Hall, came to The National Archives (then Public Record Office) where the registers, entry forms and annexed photographs can be viewed.

- COPY 1 record series: Copyright Office entry forms and annexed copies
- COPY 2 record series: Copyright Office label books containing paintings, drawings, labels, advertisements, Christmas cards, etc
- COPY 3 record series: Copyright Office registers and indexes.



Record Summary

Title	Records of the Copyright Office, Stationers' Company
Scope and content	The Records of the Copyright Office of the Stationers' Company, relating to the registration of copyright in published works from 1842-1924. Entry forms, in COPY 1 , often include copies of works as do the label books in COPY 2 . The registers, and indexes to them, are in COPY 3
Covering dates	1837-1924
Held by	The National Archives, Kew
Legal status	Public Record(s)



On the 23 April, to mark the 100th anniversary of the transfer, Stationers' Hall (in collaboration with The National Archives) hosted an evening of talks about the collections, alongside displays of photographs and artwork registered for copyright from The National Archives' holdings as well as Stationers' Hall own collection of copyright registers.

Felice Beato accompanied General Garnet Wolseley's on his Nile Expedition to relieve Gordon and Khatoum besieged by the Mahdist warriors. The albumen print depicts the Commissariat Corps, Indian Contingent, registered for copyright in September 1885 (The National Archives document reference: COPY 1/373/368).

An ongoing cataloguing project, in collaboration with the volunteers of the *Friends of The National Archives*, is also currently underway adding written descriptions of the photographs, dates and the photographers' name and address to The National Archives' online catalogue. This project will enable key word searches to identify particular photographs or the work of particular photographers, expanding our knowledge of the Victorian and Edwardian visual world.

Steven Cable

Records Specialist for Photographs
The National Archives

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Glamorgan Archives secures additional funding for traineeships

The Conserving Local Communities Heritage (CLOCH) project, led by Glamorgan Archives, has been successful in securing funding for an additional six traineeships through the Heritage Lottery Fund's 'Skills for the Future' programme. Targeting local young unemployed men, the CLOCH project offers 12-month traineeships in heritage skills focusing on digitisation, research and local history, collections and conservation management and community engagement.

Led by Glamorgan Archives, the project brings together libraries, archives and museums across South Wales to offer placements and work experience in the heritage sector. The CLOCH partners include Glamorgan Archives, CyMAL: Museums Archives and Libraries Wales, Gwent Archives, the National Library of Wales, public libraries and museums in Blaenau Gwent, Bridgend, Caerphilly, Monmouthshire, Swansea and Torfaen, the University of Wales, Newport and West Glamorgan Archives. Over three years, the project will recruit 16 trainees to gain skills and accredited learning in the heritage sector.

looked like a great opportunity. I started in January and so far I have learned many new skills such as digitisation, research and community engagement. But it's also built up my confidence and that has really helped me. At the end of my traineeship, I will have gained a new qualification, work experience and new skills which I can use to start my career in the heritage sector."

Recruitment for the second cohort of trainees will start mid-June with five placements available based at Bridgend Libraries (Y Llynfi, Maesteg), Caerphilly Library Service (Bargoed Library), Gwent Archives (Ebbw Vale), Monmouthshire Libraries and Arts (Chepstow Library) and Torfaen Libraries (Cwmbran Library). Two further recruitment rounds will follow in December 2012 and August 2013. The CLOCH project is using Positive Action Training to target local men under 30 as evidence from placement partners show that young men continue to be under-represented in the sector. We are working with Working Links, Bridges into Work, local councils and local voluntary and training organisations to reach our target group. For more information, please contact the CLOCH Project on tel: (029) 2087 2205 Mobile: 07940 046906.

The trainees spend three months developing core skills at Glamorgan Archives before embarking on additional placements at partner sites. Each trainee receives a tax-free bursary of £12,500. At the end of their 12-month traineeship, trainees will be supported to match their new skills with entry-level posts in the sector and/or explore further training and qualifications.

Joe McCarthy, CLOCH Trainee at Tredegar Library, said "I'd left college and was struggling to find work when I saw the CLOCH traineeship advertised through Working Links. It didn't require experience and it was a chance to gain new skills and a career in a different sector – it



.....
Emma Stagg
 CLOCH Project

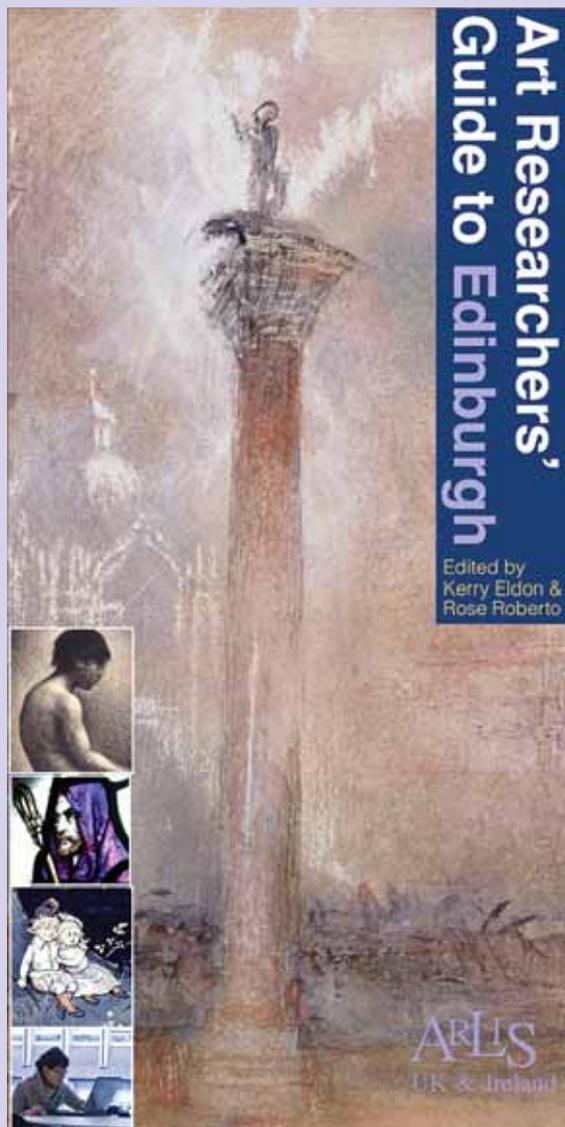
Publicity For Your Collections

Do your collections contain material on art or design? Do any focus on the lives of artists or designers? Do they contain rare gems on these topics that more people should know about? If so, the Art Researchers' Guide series will provide a fantastic opportunity to market this material and bring the institutions that house them to a wider audience.

Published by the Art Libraries Society of the UK and Ireland, each portable handbook from this series focuses on a particular city. Researchers interested in primary art and design material will read short descriptions, be drawn in by colour images, and be directed with maps and icons to the most appropriate repositories and libraries relevant to their needs.

The second book in the series, the *Art Researchers Guide to Edinburgh*, focuses on the capital city of Scotland, with contributors from Historic Scotland, the Royal Botanic Gardens Edinburgh, the National Records of Scotland, the National Library of Scotland, and the National Museums and the National Galleries of Scotland, as well as the major universities in the area. It is only £6.50. To order your copy, please contact Lorraine Blackman by emailing: arlis@vam.ac.uk.

We are interested in hearing from all archives and libraries, small as well as large institutions. If you are interested in contributing, please contact Rose Roberto, the Art Researchers' Guide series editor at r.v.roberto@leeds.ac.uk who will put you in touch with the ARLIS Publications Committee and other people from your area who have expressed an interest in participating. So far we have had interest from potential contributors based in Dublin, Manchester, Liverpool, and London. What about your city?



An Invitation to Join Us

The ARA Training Group is looking for a number of new members to help to develop training for its members. We see the provision of quality, inexpensive, accessible training as one of the key roles for ARA and are seeking to raise the profile and provision of training by the organisation. As a group we oversee training across the organisation, designing and delivering regional and specialist training events. We are developing a series of core training events and hope in the next few months to increase our use of technology to make our training more accessible. Can you help us to make our training provision high quality, tailored and cost-effective? Are you looking to spread your wings and broaden your horizons from your current job? Do you have something to offer?

We are particularly looking for people to take on the following roles:

- Core skills programme co-ordinator
- Communications co-ordinator
- Webinar co-ordinator

We are looking for enthusiastic people who can make a minimum 2 year commitment to the role. We meet twice a year with discussions in between by teleconference and email and travelling, telephone and other expenses are met by ARA.

For an informal discussion or to apply, please contact the chair of the training group please contact Lizzy Baker, Chair of the Training Group on Elizabeth. baker@eastriding.gov.uk

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Lizzy Baker

Chair ARA Training Group

Upcoming events:

Archives & Records Association, Wales

2012 AGM

Drwm, National Library, Aberystwyth

Tuesday 3 July, 10:30- 15:30

Please contact Steven Davies (steve.davies2@ceredigion.gov.uk) to register.

The theme of this year's AGM is Digital Preservation, planned to include talks on:

- 'The Cloud'
- Preserving complex digital objects: feedback on Brith Gof
- Digital preservation in practice
- Archivematica Software

Lunch will be in Pendinas cafe and will be followed by the business meeting.

Association for Manuscripts and Archives in Research Collections

(AMARC) Summer Meeting and 2012 AGM

Dulwich College, London, SE21

Friday 13 July, 11.00-15:50

<http://www.amarc.org.uk/meetings.htm>

For thousands of children, school libraries and archives often provide a first and deeply impressive glimpse of historical material. How, why, whether and to whom these items are made available is fundamental to inspiring a passion for manuscripts in young people, on which the future of manuscript studies depends. The summer meeting will seek to explore both mainstream research resources and lesser known byways located in secondary education institutions, some of which by virtue of age and policy have very rich holdings often unknown to the wider public.

Members and non-members are welcome to the meeting.

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, or write and let us know what you'd like to read about, please send articles to arceditors@archives.org.uk. Guidelines for articles for ARC can be found on the Association's website: www.archives.org.uk.

Speaking Truth to Power:

making special collections work in times of recession

CILIP Rare Books and Special Collections Group 2012 Conference

Lady Margaret Hall, University of Oxford

Friday - Sunday 12 - 14 September, 2012

Please contact Lucy Evans (lucy.evans@bodleian.ox.ac.uk) to register.

As hard times hit, special collections are going to have to fight for attention to ensure their survival. How do they justify their retention and help demonstrate their worth to their owners? Drawing together speakers from a variety of sectors, this event is aimed primarily at senior managers. However, it would also be useful to anyone who holds, or may in the future hold, a managerial position.

Special issues available on

art libraries
journal

Copyright: Challenges and opportunities in the digital world

Volume 37, No 2, 2012

Contents:

Viewpoint: Legalizing the practice of art history
by Virginia Rutledge, PIPE Arts Group NY

Learning to live with risk
by Peter B. Hirtle, Cornell University

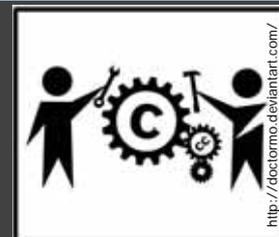
Copyright in art in the UK
by Tim Padfield, The National Archives

A licence to scan by Matt Davies, University of Nottingham

Copyright issues for US archivists by William J. Maher,
University of Illinois at Urbana-Champaign

Basic copyright resources for UK archives & special libraries
by Rose Roberto, University of Leeds

Creative Commons licences: are they right for you?
by John Casey, University of the Arts London



Managing born-digital objects in art, media, and design

Volume 35, No 3, 2010

Includes:

Viewpoint: How 'special' are born-digital collections by Jackie Dooley

From analogue to digital: preserving early computer art at the V&A, by Douglas Dodds

Authenticity: challenges in archiving born-digital design records, by Kurt G.F. Helrich

The 'Library Cafe': distributing & archiving local culture through a podcasts, by Thomas Hill

Collecting and using film and moving images

Volume 34, No 3, 2009

Includes:

The British Artist's Film and Video Study Collection for moving-image research
by David Curtis and Steven Ball

Oscar's very special library: Margaret Herrick Library, Academy of Motion Pictures
by Linda Harris Mehr

The Bibliothèque du film of the Cinémathèque française by Véronique Rossignol

The Art Libraries Journal (ALJ) is published by ARLIS/UK & Ireland and reaches libraries and individuals in over 30 countries. It is available with ARLIS/UK & Ireland membership.

Single copies may be purchased at £14/\$28 each, surface mail postage included. For more information or to order issues, please contact Lorraine Blackman at: l.blackman@vam.ac.uk



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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 – and you're ready to join in!

