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Association
UK & Ireland

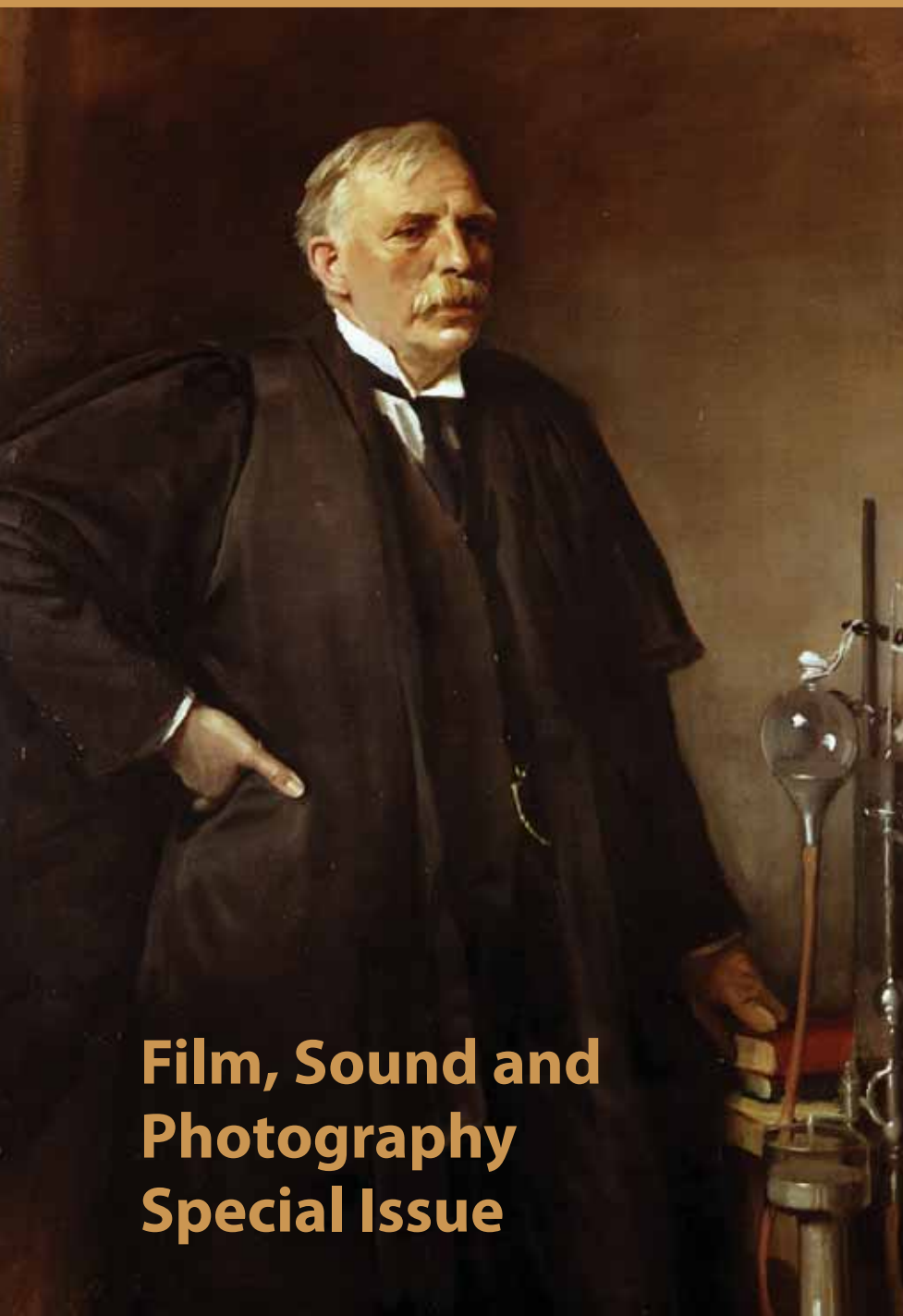
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ARCmagazine

archives • records management • conservation



Film, Sound and Photography Special Issue



DO YOU HAVE
FILMS OR VIDEOS
SHOT IN
SCOTLAND
1970 - 2010?



10

The Joy Home
Movies

14

Africa Through a
Lens

16

Audio arts at
The Tate

25

Scottish Film

The fine art of digital preservation

Making Historical Collections Come To Life

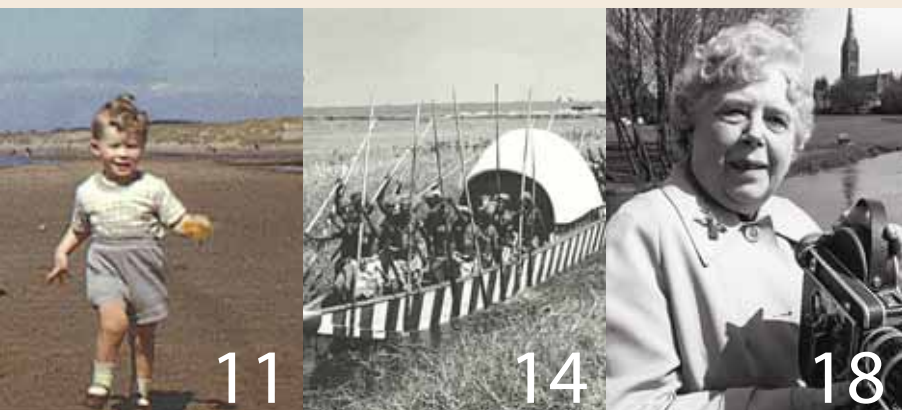
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contents

WELCOME **ARC**



ASSOCIATION NEWS

- 4 A word from John Chambers
- 6 Registration Scheme News
- 6 Collecting Matters

DATA STANDARDS

- 7 UK Archival Thesaurus

FEATURE

- 8 Records and Archives Management Training in Guyana

FILM, SOUND AND PHOTOGRAPHY

- 10 Now screening: An infectious joy of life
- 13 Audio Visual Archives of the Royal Society
- 14 'Africa through a lens' a public engagement project
- 16 'Audio Arts Archive
- 18 Exploring Films and Filmmakers: Revitalising the Regions
- 20 Through South Africa to the Belgian Congo
- 22 Plymouth Pictured: A City Through A Lens
- 25 Scottish films cover Scotland

AROUND THE REGIONS

- 27 The Heritage Change Programme

TRAINING & EVENTS

- 28 Weaving New Futures, 13-15 July 2011
- 28 College Courses for Conservators

NEWS IN BRIEF

- 29 Award Winning Books on Archives

ARC COMMENT

- 30 Soundless Clapping Hosts

Group for Film, Sound and
Photography Special Issue
Cover Images:
Ernest, Lord Rutherford.
Courtesy of The Royal Society.
Emperor Penguin.
Courtesy of The Royal Society.
Scottish Screen Archive.

EDITORIAL

This is quite an international selection of articles that focus on Film, Sound, and Photography, and will take readers on journeys to different parts of the world, including South America, Africa, and closer to home from Scotland to Plymouth. My sincere thanks goes to David Lee at the Wessex Film and Sound Archive for gathering articles on these remarkable projects, spanning place and time.

We start with a fascinating account of teaching archival management skills to Native Americans in very basic and austere conditions, and the satisfaction of working with students very eager to learn. This issue then goes back and forward in time with several films and photograph collections, recording life when Great Britain had quite a large Empire, but using social networking tools like Flickr to ask the public to provide missing information. Engaging with the public closer to home, *Plymouth Pictured* focuses on outdoor photographic exhibitions allowing people to physically visit a city space, with images that virtually launch them elsewhere.

Oral history is a common thread in two articles from London about hidden audio-visual collections, one at the Royal Society, and one in the Tate Archive. Both collections show how oral history can be a useful tool, whether gathering information on the life of an artist or a scientist.

We hope you enjoying this issue of ARC and your summer adventures, wherever they may take you.

**Rose Roberto, Gary Collins, Ceri Foster,
Rachel Freeman, 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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Association News



A word from John Chambers, Chief Executive of the Association

I have had to write six annual reports that would have fallen on him to do. These were such riveting reports that my computer decided that the blue screen of death was a better option. Can't say I blame it.

After much wailing and gnashing of teeth we finally have copies of *Keeping Archives* (3rd edition) printed and available to buy. Copies are available at cost to members- £75 plus postage - and at £90 plus postage to non-members. It's an expensive book to print is all I can tell you.

We recently surprised The Arts Council with the quality of our evidence in our attempt to open up Renaissance to the wider archives sector. It was quite gratifying to see but I think we have too much to overcome in too short a time with the museums lobby. I view this as more of the start of a campaign for the 2015 round.

We recently passed an audit to retain our *Mindful Employer* accreditation as an employer that promotes awareness of mental health at work.

For the second year running we will have elections for Council. As I write this I know that we have more candidates than places. As you read this you should have

received your AGM notice. Please do vote. Turnout last year was disappointingly low and this is a crucial time for the Association.

One project we have inherited from ACALG is a proposed National Digitisation Consortium which will pool the school records from 90 archive services in England and offer them for digitisation. The 90 archives involved would then receive royalties to re-invest in their services. The Association will be the organisation arranging and administering the project. We hope that we will get the skills and knowledge to organise similar projects in the future.

Finally my plug for the conference. You can view the programme and book via www.archives.org.uk. Conference is our highest risk event each year. We budget to break even and keep costs down as much as possible and then watch with everything clenched as bookings come in slowly prior to a last minute rush. The programme this year is top class and highly relevant to the advocacy agenda. Do come if you can. And please save our shredded nerves by booking as possible.

.....
John Chambers
.....

Two new members of staff have recently joined the Association. Marie Owens is our new Head of Public Affairs. She joins us at a crucial time in our advocacy work. There is evidence (from CLOA) that the sector in England is having some success in reducing the level of the cuts it faces in comparison to those being imposed on other sectors. However archives are lean operations and a small percentage cut has a higher impact on service provision and employment. We need to find the time to improve our advocacy skills as a sector, become more proactive and be more successful in getting our case heard in the wider community.

Vicky Thornton-Grimes has joined the staff at the Association's office in Taunton in a part time role primarily to administer the CARN reader ticket scheme. We also have a new Registrar for the Association's Registration Scheme. Welcome Tricia Phillips.

I now realise that Rene Kinzett timed his leaving to perfection.



**Archives & Records
Association**
UK & Ireland



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Registration Scheme News

New Enrolments

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

- Zoe Darani, Temporary Archivist, Lambeth Archives
- Anna Flood, Archivist (Cataloguing), British Postal Museum Archive
- Amy Hurst, Archivist, Gloucestershire Archives
- Victoria Perry, Assistant Archivist, Hatfield House
- Nicholas Smith, Archivist, V&A Archive

The difficulty some candidates have in identifying a suitable mentor has been an on-going point of discussion within the Registration Sub-committee for some time. Next month the Mentors' Representative, Libby Adams, will write with details of the current situation. If you are a registered ARA member and would like to find out more about becoming a mentor please get in touch.

Contacts

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regschemecomms@archives.org.uk

Registration Scheme Mentor Queries and Advice:

regscheme Mentors@archives.org.uk

Richard Wragg

Communications Officer,

Registration Sub-committee

Collecting Matters

Royal Wedding fever is over and as the Duke and Duchess of Cambridge settle into married life, what do they have to remind them of the occasion?

Millions of photographs, videos and soundbites were captured and simulcast via mobile phones and palmtop computers, High Definition TV and DAB radios, social networking and media sharing sites.

Things have changed since the Queen married Prince Philip live on radio, or Princess Margaret said her vows to a television audience.

Now you can relive Kate and William's big day on YouTube's *The Royal Channel*:
<http://www.youtube.com/user/theroyalchannel?blend=1&ob=4>

The Royal Family are part of our cultural heritage, and archived film, TV, radio, and photographs document their private and public worlds.

But theirs are not the only lives to celebrate. How do we ensure we preserve our own multimedia memories?

The National Archives is working at all levels – local, regional, national – to raise the profile of sound and vision collections, to nurture collaboration, to support sustainability, to offer advice and guidance.

After all, who'll look after *The People's Royal Wedding Album* for the grandchildren?

<http://www.flickr.com/groups/peoplesroyalwedding/>

Cathy Williams

Senior Manager: Strategic Collection Development
 The National Archives

www.nationalarchives.gov.uk/information-management/policies/collection-strategies.htm

Archives and Records Association Data Standards

A Guide to Archival and Related Standards

Standards applicable to archives; for the digital delivery of repository guides, finding-aids, and images of material from collections.

UKAT (UK Archival Thesaurus)

Name of Standards Developing Organisation

UKAT was developed jointly by the National Archives (TNA) and the University of London Computing Centre (ULCC).

Current version

UKAT: UK Archival Thesaurus <<http://www.ukat.org.uk/>> (1)

Abstract

UKAT is a subject thesaurus for the archive sector in the United Kingdom. It is a controlled vocabulary for archives to use when indexing their collections and catalogues.

Description

UKAT is a subject thesaurus which was created to support indexing and searching of archives in the UK. Its key aim was to promote greater consistency in the subject indexes created by the individual archive repositories and projects which made up the strands of the emerging national archives network, thereby ensuring that users could carry out effective subject searches across the network.

UKAT was created between June 2003 and August 2004. It was funded by the Heritage Lottery Fund and managed jointly by TNA and ULCC. It used as its backbone the UNESCO Thesaurus, a high-level thesaurus with terminology covering education, science, culture, the social and human sciences, information and communication, politics, law and economics⁽²⁾. UNESCO was chosen because it had already been adopted by several archives and archive

projects. They had found, however, that UNESCO did not contain sufficiently detailed terminology for their needs, so they had supplemented it with terms either devised by themselves or taken from other schemes, such as Library of Congress Authorities or specialised thesauri such as the British Education Thesaurus. UKAT took all the extra terms that these archives and projects had added, and incorporated them into the UNESCO Thesaurus. It also paid particular attention to incorporating terms reflecting the histories and experiences of groups which were under-represented among archive users, in order to encourage their participation in archival heritage. UKAT is therefore an enhanced and extended version of UNESCO, designed specifically for the archive sector.

The thesaurus can be searched or browsed online. There are two options for browsing: alphabetical order or a hierarchy of terms organised under broad fields of knowledge. The UKAT data can also be downloaded from the website in various formats, including formats suitable for import into archival cataloguing software such as the collection management system for archives, libraries and museums, Axiell CALM.

Next month

Next month we will look in more detail at the UNESCO Thesaurus, which forms the backbone of UKAT

Victoria Peters

University of Strathclyde

Records and Archives Management Training in Guyana

Umana Yana, the thatched wooden hut where the training took place.
Image courtesy of Margaret Crockett.

At the beginning of April my colleague, Janet Foster, and I travelled to Guyana on the Atlantic coast of South America to deliver a four-day training course in records and archives management. The training was proposed by Penny Baker, who had spent 2010 as the Commonwealth Fund for Technical Co-operation's Archives Expert for the Iwokrama International Centre for Rainforest Conservation and Development (known in Guyana as Iwokrama). The success of the training project, from securing the funding, to arrangements on the ground and its smooth delivery, owes a lot to her hard work and inspiration as well as Iwokrama staff.

The full title of the training was the *National Capacity Building in Archives and Records Management for Guyana project*, and was substantially funded by the International Fund for Archival Development (FIDA). Apart from the staff of the National Archives of Guyana, there are no professional archivists or records managers in this former British territory, which is culturally part of the Caribbean. There is also no archives or records management education or

training currently available within the country – the National Archives staff went to Cuba, where they had to learn Spanish before they could take the library and archives course. This training project was therefore a way to ensure that Guyanese institutions would build up their own archives and records management expertise and become less dependent upon skilled personnel from overseas. The project aimed not only to deliver the training but also to embed it and provide techniques for participants to cascade learning and build capacity within their own organisations.

The training took place in the capital, Georgetown, and the venue was Umana Yana, a large traditional thatched hut, 55 feet tall and built by Wai Wai Indians as a recreation centre for the Non-Aligned Foreign Ministers Conference in 1972. This type of Amerindian conical thatched hut is called 'benab' and its name, Umana Yana, is Wai Wai for 'meeting place of the people'. It provided an interesting, if challenging, place to deliver training. For instance, it was dim inside, but light comes through the slatted walls and participants at the back of the learning circle were only to be seen in silhouette.

The high pitched palm leaf roof also absorbed all sound so we had to use microphones that were wired up and quite large, so we felt like 1970's pop stars striding about on a stage. The Guyanese climate is hot and humid and although the 'benab' construction provides ventilation it was still very warm in the hut. That none of the participants slept through anything we took as a measure of, at least, our ability to provide enough variety to keep people awake.



Nadia Carter, National Archivist of Guyana.
Image courtesy of Margaret Crockett.



The security guard's hut and the sign for the Umana Yanalmage, courtesy of Janet Foster.



Margaret getting ready to train. Image courtesy of Janet Foster.



From left to right: Janet Foster (the Archive-Skills Consultancy) Dane Gobin (Chief Exec of Iwokrama) and Frank Anthony (Minister for Culture, Youth and Sports). Image courtesy of Margaret Crockett.

The training course lasted four days. The first three of these were designed to cover the main elements of records and archives management, following the records' life-cycle. The final day was an abbreviated form of 'training the trainer', based on the ICA/SAE Train the Trainer Resource Pack which Janet and I wrote some years ago. Day one started with a discussion of terminology and concepts, followed by presentations and exercises covering recordkeeping systems, lifecycle phases, current paper and digital systems, managing non-current records and non-current storage. Day two continued the records management content with record surveys, retention schedules, records disposal, advocating records management and the challenges of managing digital records. We tried to integrate paper and digital media in our treatment of all the issues, particularly as Guyanese institutions are still very much in a hybrid situation, but there needed to be some discussion of the unique challenges of managing digital media. Day three moved on to archives management and we were able to use elements of our Basic Archive Skills Training Day which follows the journey of archives from collecting policies,

appraisal, acquisition, and accessioning through arrangement and description to preservation and access. Training-the-Trainer on day four began with discussion of what makes effective training, and continued with learner profiling, formulating training aims and writing learning outcomes, programme development and finally presentation preparation and delivery. We allowed time for a whole afternoon workshop where participants worked together in groups on various aspects of preparing a one-day course in records management for their colleagues and then presented the results so that everyone had a Guyanese approach to all the elements of a training course.

The participants had been specially invited and, as one of the partner organisations said, 'we invited our friends and family, the people we knew would benefit most and share what they had learned'. Apart from the National Archives of Guyana and Iwokrama, there were people from the University of Guyana, government agencies and ministries (Supreme Court, Foreign Affairs, General Register Office), Conservation International Guyana, the Bank of Guyana,

the Environmental Protection Agency and the Cheddi Jagan Research Centre. In all there were twenty-five participants.

Everyone was attentive and engaged, asking lots of questions and offering their own experience and comment on the issues under discussion. The training was designed to be as inter-active as possible and included group work and exercises which participants clearly enjoyed, producing some excellent feedback. Many people already knew each other and during the training the idea emerged of forming a peer support group to share experience, ask for help with particular projects and continue to learn together. It was clear that there is a group of people in Guyana who are managing records and archives effectively in very challenging conditions in terms of physical environment as well as financial resources. We wish them well in the future. For us as trainers it was one of the most stimulating and enjoyable experiences of our 20-year long partnership.

Margaret Crockett

The Archive-Skills Consultancy



Now screening: An infectious joy of life

Margaret and Fiona.
Courtesy of the Scottish Screen Archive.

The amateur film category in any film archive inevitably encompasses a wide range of themes, from the 'story film' projects of cine clubs, to the enthusiast's recordings of long-gone steam railways. Occasionally, however, it is the cataloguer's privilege to work on a collection of more personal family films, which allows a fleeting, occasionally intimate and highly rewarding insight into the lives of a family group. Such an opportunity occurred recently, when the Scottish Screen Archive acquired the Don McLachlan Collection.

Colin Donald Murray McLachlan was an enthusiastic amateur filmmaker from Glasgow, who, following a family tradition of mechanical engineering, served as a captain in the Royal Electrical and Mechanical Engineers. After the war, he worked for the family business, which designed davits for shipping, including the Royal Yacht *Britannia* and the liners *Canberra* and *Oriana*. In 1970 he retired early due to ill health, and devoted much of his time thereafter to his passions of yachting and filmmaking.

Don's interest in film started in the mid-1930s, around the time when colour film was first commercially available. The earliest films in his collection depict cruises on his father's motor yacht 'Malaya', shot on 16mm in black and white, but he was experimenting with Kodachrome and other early colour stocks from 1936 onwards. The collection encompasses a range of family

activities, yacht club events and caravan holidays, some short 'story films' and a few work films.

The most common thread, which runs through the collection, is his depiction of family life. In his later years, Don embarked on his most ambitious project, 'The McLachlan Saga', a 7,500 ft, 5-reel compilation of McLachlan family history lasting four and a half hours. Beginning with early 20th century family photographs, it uses mostly film footage of family events from the 1930s until the mid-1980s. The film charts the progress of four generations of the McLachlan family through several decades, from the leisurely pre-war sailing days, through the war and the development of the next two family generations in the post-war years. The early films show Don's father and mother on motor yacht holidays with other family members and friends, including Don's future wife Margaret. Don and Margaret's children Fiona and Colin feature as babies in the 1940s, and Don's camera charts their early progress through birthday parties, day trips, first days at school and family holidays. Eventually, as they in turn get married and start families, the fourth generation appears in the 1970s and 1980s, as Don films his grandchildren at play.

There are several factors that set Don's films apart from most family film collections. He approached his filmmaking with an engineer's precision and clarity; most of the films were planned in advance and

constructed as narrative family episodes. He knew what he wanted to shoot and envisaged how he would eventually edit the footage. For example, while on a family trip on his brother Allen's boat, he would land first and then film the boat's second approach to shore. As a result, he was often the unseen observer of his own family's activities. He did not always opt for the easy shot; amongst many memorable sequences in the films is a reverse shot of his brother Allen and son Colin at the wheel of Allen's launch *Tidak-Apa* at sea, which Don filmed while balancing on the prow of the boat. But above all it was his ability to use his camera unobtrusively, which differentiates his filming. His subjects tend to lack the self-conscious awareness of the presence of the film camera that is evident in many similar films. Consequently, even though these episodes in his family life are planned and well-crafted the artifice of filmmaking is actually less apparent to the viewer. While watching them, the cataloguer is in the privileged position of examining the films in detail and thereby becoming acquainted with the lives of the subjects on a more personal, intimate level.

As video cameras and recorders became more available in the early 1980s, Don embraced the new technology. Now in his retirement, he embarked on a new project to copy his original films on to videotape, which allowed him to add commentary and music soundtracks to films such as 'The McLachlan Saga'. The addition of his



Don and Fiona.
Courtesy of the Scottish Screen Archive.

droll commentary on these video versions adds a new dimension to the original films.

The Don McLachlan Collection is not only a valuable social document of the mid-20th century, but also the very personal document of a filmmaker who is making sense of his own life and his family's place in the world, which is presented with an engaging sense of humour and an infectious joy of life.

Liam Paterson, Assistant Curator

Scottish Screen Archive



Family and Colin on beach.
Courtesy of the Scottish Screen Archive.

“
He approached his filmmaking with
an engineers precision and clarity
”



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Audio Visual Archives of the Royal Society

A learned society, whose Fellows are elected on the basis of their scientific achievement, and also serves as the nation's Academy of Science and a major funding body since 1660, does not immediately spring to mind as a repository of audio-visual archives. Yet there is a wonderful eclectic collection relating both to the very eminent Fellows, many of them donated as part of their papers, and the institution's activities, such as recordings of discussion meetings, lectures, events and monologues which take place in the Royal Society itself, or a record of research it has financed, such as various expeditions to Borneo, Chile, or the South Pacific. It includes records, films, tape recordings, videotapes, DVD's and CD's, as well as digital webcasts, podcasts, and assorted downloadable files.

The earliest items in the record collection include a lecture given by Ernest, Lord Rutherford (1871-1937) at Goettingen in 1931; a recording by Leslie John Comrie (1893-1950) in 1948 discussing 'Mathematics in War', and a wonderful broadcast to the British Empire and occupied countries of Europe on the occasion of the Nicholas Copernicus celebrations in 1943. There is even a broadcast on the agricultural possibilities of the Kimberley region of Western Australia by James Arthur Prescott



Ernest, Lord Rutherford.
Courtesy of The Royal Society.

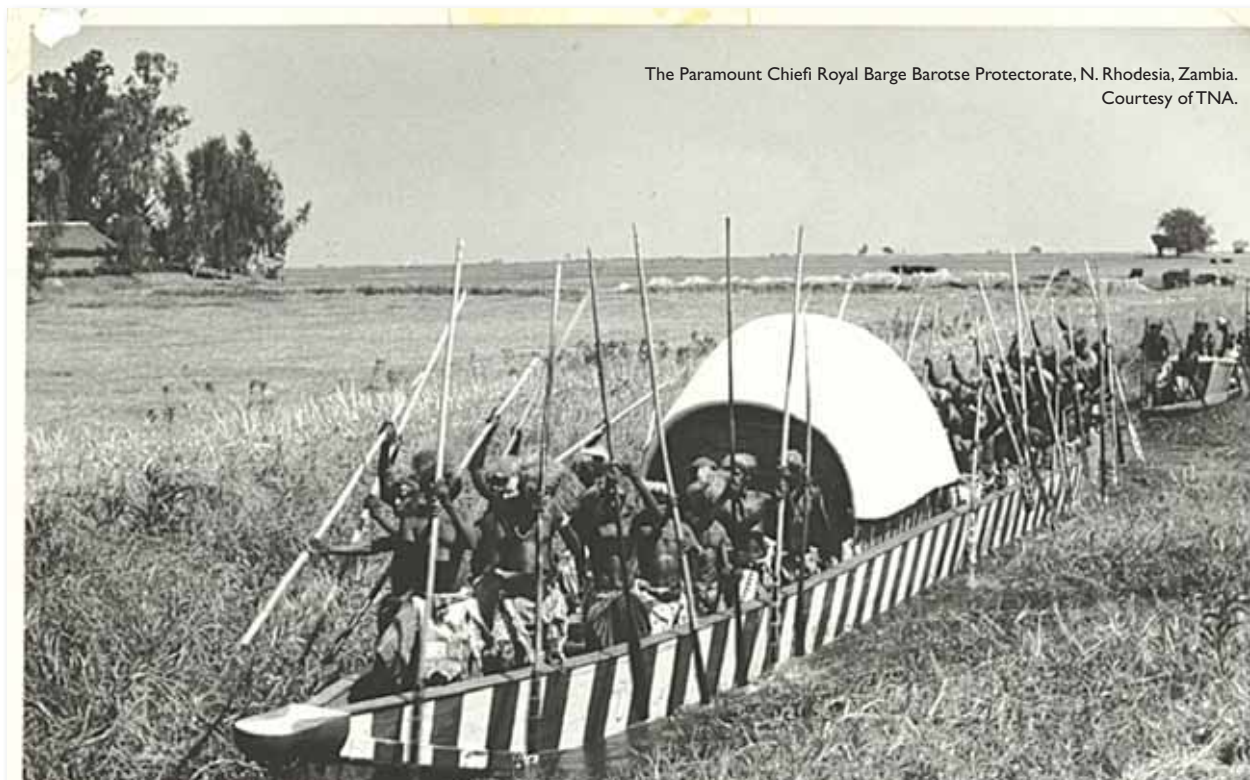
(1890-1987) in 1951, and, further away still, the call made from the Royal Society Base, Halley Bay, Antarctica, to the BBC in 1956, as part of the International Geophysical Year. Rutherford is the subject of the earliest 16mm film, in 1935, on his life and work on radioactivity and the atom. Howard Florey (1898-1968) explains his development of penicillin. Such films are also a record of the film maker; there is another, more comprehensive film on Rutherford's life produced in 1970 by award winning British documentary filmmaker Brian Gibson, one of the producers of the 'Horizon' series for the BBC which ran for 15 years, later moving to America to produce 'Poltergeist II' (1986), and several mini-series, including "The Josephine Baker Story" which won him an Emmy. Other films record a way of life which no longer exists, such as the expedition to the 'Alcaluf' tribe at Tierra del Fuego in 1950, where the tribe are observed as they live.

These recordings, in whatever format, are a wonderful reflection of the activities of the institution and the work of its eminent Fellows.

Joanna Corden
RS Archives

Emperor Penguin.
Courtesy of The Royal Society.





The Paramount Chiefi Royal Barge Barotse Protectorate, N. Rhodesia, Zambia.
Courtesy of TNA.

Africa through a lens: A public engagement project

What images would you capture if you were asked to document the ‘noteworthy’ features in your local area? And over 100 years later, would these photographs still engage other people?

The National Archives (TNA) uploaded several thousand pictures to the photo-sharing website Flickr: <http://www.nationalarchives.gov.uk/africa/> and is inviting visitors to tag them to help improve TNA descriptions by making comments and suggestions of these fascinating images from 1869, gathered as a project from the then African colonies. The Secretary of State for Colonies, Granville Gower, had asked British governors in Africa to take noteworthy photos of buildings, scenery, and ‘individuals of various races peculiar to their colony’. Each governor interpreted the task differently, culminating in a very unique and varied collection made up of personal scrapbooks, official albums, printed pamphlets and framed photographs and paintings. The amount of images for each African country varies in size depending on how diligently the task was carried out.

In 2008 The National Archives accessioned (what is now the CO 1069 record series) a collection of over 35,000

photographs depicting what was once the Empire and the Commonwealth. These early photographs from the 1860s, when the new art of photography was being developed, were the starting point of a collection of images which cover over 20 African countries from the 1860s to the 1980s, and were originally held at the Foreign and Commonwealth Office. The photographs help illustrate stories of the continent, from the late 19th century, through to the independence of the African nations in the 1950s and 1960s.

Other highlights from the collection include:

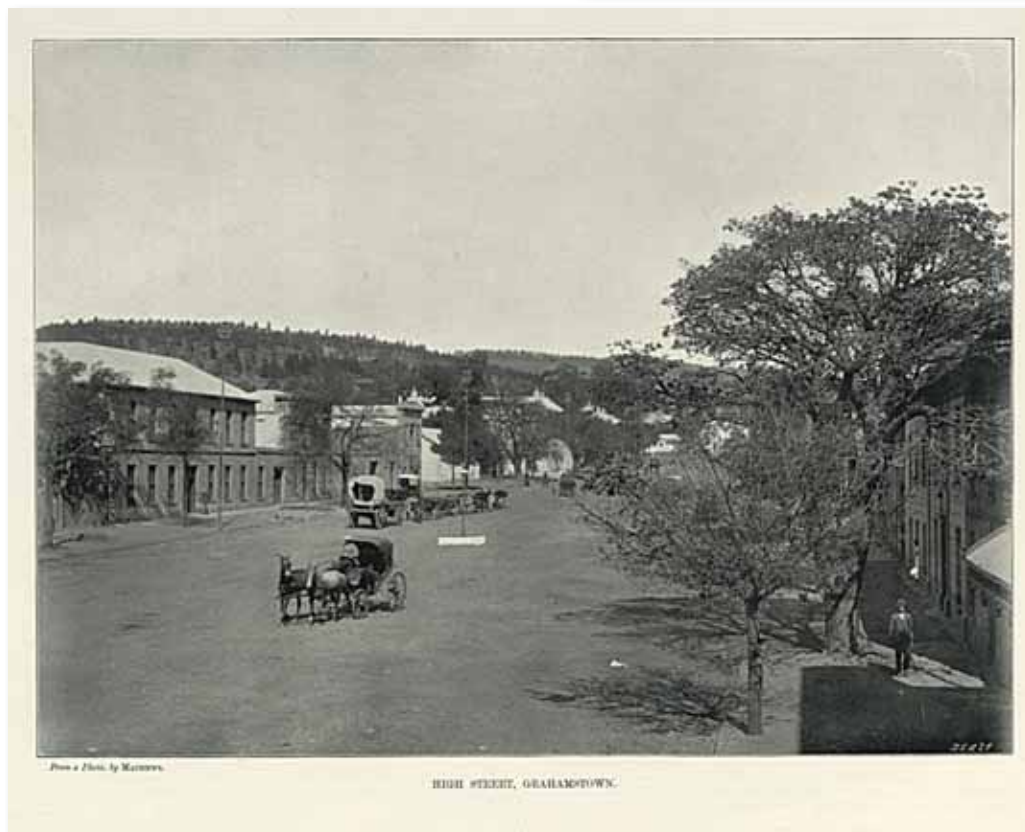
- Photos from Harold Macmillan’s 1960 tour of Africa, including Macmillan draped in leopard skin at his investiture as an Honorary Paramount Chief during a visit to South Africa
- Early sketches and photographs of Abyssinia (now Ethiopia) including pictures taken by

soldiers under the command of Sir Robert Napier during the infamous Magdala campaign (1868-69)

- An album of photographs from the Prince of Wales' (the future Edward VIII) 1925 visit to the Gold Coast colony (present-day Ghana).
- Rare 19th century photographs from British expeditions to Sierra Leone, Zanzibar and South Africa.
- Albums showing images of celebration marking Queen Elizabeth II's coronation and Queen Victoria's Diamond Jubilee in Togoland and Zanzibar.
- Sketches from the Boer War drawn by Charles Trevor Lawrence during his time with British forces (1900-01)

The African photographs comprise nearly one third of the entire collection. Not all photos taken of colonial countries, however, are held at The National Archives – most photographs relating to India, Pakistan and Burma were separated from CO 1069 and now form part of the India Office Collection held at the British Library.

High Street, Grahamstown.
Courtesy of TNA.



Port Elizabeth, Market Square.
Courtesy of TNA.



The Gambia, Government Wharf, Bathurst.
Courtesy of TNA.

Information can also be patchy. For instance, some British diplomats, visiting dignitaries and colonial staff are meticulously named, whereas with the exception of chiefs and rulers, Africans featured in the photos are often labelled as 'natives' or 'people'. And although TNA does have some letters and indexes that accompanied the collection, sometimes the only source of information is a handwritten note on the back of the photograph. With these gaps in knowledge and limitations of cultural bias in mind, TNA turned to the public to help identify these people, places, scenes and events in this important collection.

The response, so far, has been extraordinary. In one day we had nearly a quarter of a million views. Comments have included clarifying spellings and suggestions as to where the images might be, others have been altogether much more personal with one viewer noting that you can almost see their house and another pointing out that they had coffee in the building shown in the 100 year old photograph just that morning. Another viewer thinks that the boat in the photo was commissioned by their father and one viewer is able to explain the Kuomboka ceremony as shown in the photo. As well as exploring new ways to engage with our collection by using free social media tools that encourage participation from across the world, TNA has also been carrying out work to talk to African communities living in Britain to get their perspective. In some respects it's not just about the identifying the subjects of the images, but also about gauging the emotional reactions these photographs prompt many, many years later.

The collection offers a unique visual insight into life in British colonies from the second half of the 19th century to the 20th century, providing us with glimpses into one of the most challenging times in the history of the British Empire and the political formation of the Africa we recognise today. There is much we all learn the collections and the different reactions it generates.

Ruth Roberts

The National Archives

Audio Arts archive

Tate Archive has embarked upon a two-year project to catalogue, digitise and disseminate the records of the magazine *Audio Arts*.

As its title suggests *Audio Arts* was a cassette-based audio magazine, established in 1973 by William Furlong, who became both the editor and producer of the periodical. It has been in continuous publication for 35 years, creating 25 volumes of four issues each, as well as a large number of supplements. It documented contemporary artistic activity through interviews with artists and curators, commentary by artists on their own work, sound performances and artists' soundworks. The list of interviewees reads like a *Who's Who* of the art world including Carl Andre, Joseph Beuys, Tracey Emin, Anthony Gormley, Damien Hirst, Anish Kapoor, Chris Ofili, Richard Serra, Sam Taylor-Wood, Mark Wallinger, Andy Warhol and Rachel Whiteread.

The idea of *Audio Arts* arose out of conversations between two young artists, William Furlong and Barry Barker, in the early 1970s. Its publication was part of the conceptual experimentation, taking place within contemporary art of the time. William Furlong was a member of a generation of British artists of the 1960s-70s including Gilbert & George, Richard Hamilton, Bruce McLean and Paul Richards who were consciously moving from traditional art forms to conceptual art, performance and new media. It was Furlong's intention from the outset that *Audio Arts* should be a creative project, and the magazine actively published soundworks and influenced Furlong's own artistic practice.

The magazine embraced the relatively new technology of the audio-cassette, which enabled Furlong to produce an innovative sound magazine at a low cost and disseminate it easily around the globe via a pre-existing network of audio players



Image courtesy of the Tate Archive.

in people's homes. More importantly this choice of medium enabled the capture of the living voice, infinitely more expressive and nuanced than its transcribed version, and in doing so provided the means for repeated access and long-term retention of the critical dialogue concerning artists and their practice.

The *Audio Arts* project, generously funded by the Rootstein Hopkins Foundation, began in January 2010 when a cataloguer was appointed to arrange and catalogue what evolved into a collection of over 350 boxes of material relating to the inception, creation and production of the audio magazine, making it one of the largest collections to have been acquired by Tate Archive. The archive contains paper records including correspondence, research files, accounts, rare exhibition catalogues and private view cards and photographs. However the star of the show is undoubtedly the original audio recordings and the equipment used to produce them.

Furlong captured the majority of the interviews on location in galleries and at major international art events using a 4-speed Uher Report portable reel-to-reel tape recorder. The material was then pieced together on a larger (Revox or Ferrograph) studio machine at home in London using chinagraph pencil to mark the tape and razor blade editing to compile the material. The resultant master tapes were then transferred to cassette and duplicated using a high-speed Wollensak duplicator, which was capable of producing two simultaneous copies of a master cassette at 16 times the original speed. The cassette

labels were then rubber-stamped by hand and posted to galleries, retailers and other subscribers.

The archive of original recordings comprises a veritable history of formats from reel-to-reel tapes and cassettes to newer digital formats such as DAT, CD and Minidisc. Consisting of over 1000 hours of recorded material, the Audio Arts archive has consequentially become one of the most comprehensive and coherently focused source of artists' voices and sound art in the world.

The digitisation of the audio material will be carried out in-house by a dedicated audio conservator, also funded by the Rootstein Hopkins Foundation, who will compile detailed metadata records to accompany high resolution archival master copies of the audio material. Each individual asset is currently being assessed to identify tape composition, playback speeds, track layouts and deterioration concerns such as oxide shedding, binder breakdown and tape-wind issues. The recordings are inspected closely and documented in fine detail to inform the prioritisation of the transfer process. The resulting digitised material will be published online via the Tate website which already features an Audio Arts microsite from a previous display at Tate Britain (2007) with 4 hours of excerpts from the audio magazine [<http://www.tate.org.uk/britain/exhibitions/audioarts/>] The cataloguer and conservator are putting together a conference on the Audio Arts archive and sound art scheduled for Spring 2012.

The cataloguing, digitisation and dissemination of this material will enable *Audio Arts* to inspire a new generation of worldwide 'readers', opening up the material in a way that was simply not possible in the analogue world.

.....
Allison Foster & Jack Maynard

Tate Archive
.....



Image courtesy of the Tate Archive.



Nancy Bealing in Bealing Nurseries, Southampton. © Nancy Bealing.

Revitalising the Regions: Exploring Films and Filmmakers

At Wessex Film and Sound Archive (WFSA) we have been working on a UK Film Council funded project, Screen Heritage UK - Revitalising the Regions. Our remit has been to catalogue at least 600 films, all of which enhance a sense of place in the region. During the course of our research we have utilised a huge variety of sources to complete the cataloguing. One thing that became clear to us is that film can rarely be used as a stand alone source. In order to fully appreciate and understand the items in our care we have to work with as many contextual sources as possible.

As well as watching each film, we checked the archive for accompanying paper records to ensure we were cataloguing the film fully. Once we added this information to the record we would then begin ensuring we had given each catalogue entry sufficient background detail to allow users to utilise our cataloguing to begin their own research. Typically we would aim to be able to identify the majority of locations seen in a film and provide contextual information to allow users from outside the locality to interpret the cataloguing.

Sometimes, when working with large collections from one filmmaker, it was beneficial to work directly with them or their family to garner as much context as possible. This opportunity arose when working on the collection of Frank Bealing. The Bealing collection comprises approximately 24 films - many of these had little or no cataloguing and very little contextual background. We started with minimal information, but after contacting Frank's widow, Nancy, we were able to enhance Frank's biographical information and identify people in some of the films. Thanks to Nancy's signposting we were able to utilise information from secondary sources; which gave details about

“
In order to fully appreciate and understand the items in our care we have to work with as many contextual sources as possible.
”

the Bealing nursery and their supply of plants to the White Star Line. We also began to trace the history of the nursery through trade directories, and to tie in contemporary infrastructure with the historic. Nancy made one of the films herself, and was able to talk about her own experiences as a filmmaker, but also about how her husband got into the medium.

In contrast to the Bealing Films, the Eda Moore film series arrived at WFSA with scant paper documentation and no additional information about the filmmaker. In the paper archives at WFSA we found a tantalising glimpse - 3 black and white photographs showing an elderly lady holding a Bolex camera. The envelope is stamped from the Salisbury Journal and was sent to BBC South, which gave us two clues to go on. On a visit to Southampton City Archives we popped into BBC South where we discovered they had a television programme with a segment about Eda. They sent us this on DVD, which gave a few more clues. Our next step was to contact Salisbury and South Wiltshire Museum, which had a box of archive material about her father, a past Mayor of Salisbury. We decided a research trip to Salisbury was called for. Our first point of call was the local Reference Library where we located her obituary, a very detailed one, on a microfilm copy of the Salisbury Journal. Then we went to the Museum where we



Eda Moore with her Bolex camera. © Salisbury Journal.

looked through the archive material relating to her father. This provided us with lots more information about Eda, as her films are referred to in the press cuttings about her father's term as Mayor. There was also a very valuable typed note by Eda which included some great information, including the discovery that she always carried her Bolex Camera with her in her handbag! We have now put all this information together and added it to the CALM entries and to the Flickr exhibition.

Other research tools which have proved invaluable include Google maps, Twitter, Ancestry and Flickr. Of particular value was Google maps' street view, which allowed us to pinpoint exact locations. Unable to use Google images, we began looking at other ways of identifying images - and made use of networks established on Twitter and Flickr, by posting images to local interest groups and requesting help.

There are a huge variety of sources available to researchers working with visual material today, and this project has helped us to realise the full potential of many of these. No matter how scant or full the information found with a film may be, the opportunities for expanding this are out there; some, like the elusive Eda Moore, might just take a little bit more digging than expected!

For more information contact WFSa via:

<http://www3.hants.gov.uk/wfsa.htm>

Our exhibition is on our Flickr site at:

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

Zoe Viney and Kathryn Hannan

Project cataloguers

Wessex Film and Sound Archive



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'Through South Africa to the Belgian Congo'

Harold Greenhalgh and James T. Irvine at Victoria Falls. Image courtesy of Unilever Archives & Records Management.

Moving images of the early history of Unilever in Africa are scarce, particularly as films pre-1950 are often made of flammable nitrate, so Unilever Archives is particularly excited by the recent acquisition of 6 reels of film footage of a tour of Africa undertaken by Harold Greenhalgh (1879-1948), Director and Vice-Chairman of Lever Brothers and Director of the United Africa Company, from January-May 1930. The tour was undertaken chiefly to inspect the palm oil plantations and settlements of the Huileries du Congo Belge, a company set up by W H Lever in 1911 following an agreement with the Belgian government for the production and export of raw materials for Lever's soap manufacturing concerns in Britain and Europe. Greenhalgh began his journey in South Africa, travelling north via railway, steam launch and car, entering the Belgian Congo at Elizabethville [now Lubumbashi]. The existence of this unique footage, which had been copied on to safety film during the 1950s, was unknown until it was offered to the archives by a descendant of Mr Greenhalgh earlier this year, but an account of the trip, by Greenhalgh himself, was published in the company magazine *Progress* in July 1930, and this has enabled us both to give a precise date for the original film, and to confirm the route taken.

Beginning in Durban, South Africa, the now digitised silent film lasts for approximately one hour twenty minutes, and includes dramatic footage of Victoria Falls and a sequence recording a visit to the grave of Cecil Rhodes in the Matopos Hills in Rhodesia [Zimbabwe]. On arrival in the Belgian Congo it records visits to the HCB palm oil plantations, mills and settlements on the banks of the Congo, Kasai and Kwilu

rivers, with particular emphasis on the company's work in the provision of housing, schools, and hospitals for locally recruited employees in collaboration with the local missions. It includes scenes showing day to day routines at the mills and plantations, demonstrations of pupils' work at the mission schools and craft workshops, and the progress of construction of the 'model villages' and European managers' houses at Leverville [now Lusanga] and Alberta. The footage ends with images of European trading and residential premises at Leopoldville [now Kinshasa], the capital of the Belgian Congo and the last stop on the trip before embarkation at the port of Boma, and views of the undeveloped coast of Tenerife, Canary Islands, taken on the return journey.



AudioVisual facilities, Unilever Archives. Image courtesy of Unilever Archives & Records Management.



Welcoming Dance at Elisabetha, Belgian Congo, 1930. Image courtesy of Unilever Archives & Records Management.

Unlike the vast majority of the films held by Unilever archives, this film appears to be a personal rather than promotional document, although inevitably some of the sequences filmed at the schools and hospitals appear somewhat contrived. Greenhalgh was clearly totally mesmerised by Victoria Falls, which he filmed from every possible angle, and the most memorable sequence in the whole film shows a vigorous welcoming dance by the local inhabitants on two canoes mid-river as the visitors arrived at Elisabetha. The most spontaneous scenes are those showing the local population gathering at the riverside to trade while acting out their private domestic dramas as the Congo river steamer passes by or stops. Capturing the unplanned moments of this trip, a practice so inherent in the medium of film, makes this document valuable and different to other types of historic records within the collection.

By collating images from the footage with other photographs in the archives, including an album containing a series of still photographs taken during the same tour, we have been able to identify the chief participants. A photograph of Greenhalgh, accompanied by James Irvine, 'Administrateur Delegeue' of the HCB, shows the former with the cine camera around his neck. Greenhalgh was an experienced traveller, and had already undertaken many tours in the South Seas, West Africa and the Congo in the interests of Lever Bros. In his obituary, published in the *Port Sunlight News* in May 1948, Lord Leverhulme (2nd Viscount) wrote: "If you want to get to know a man", my father used to say "travel with him"! To travel with H.R.G. was to realise the great industry and capacity of the business executive, and the charm and humanity of the man himself'.

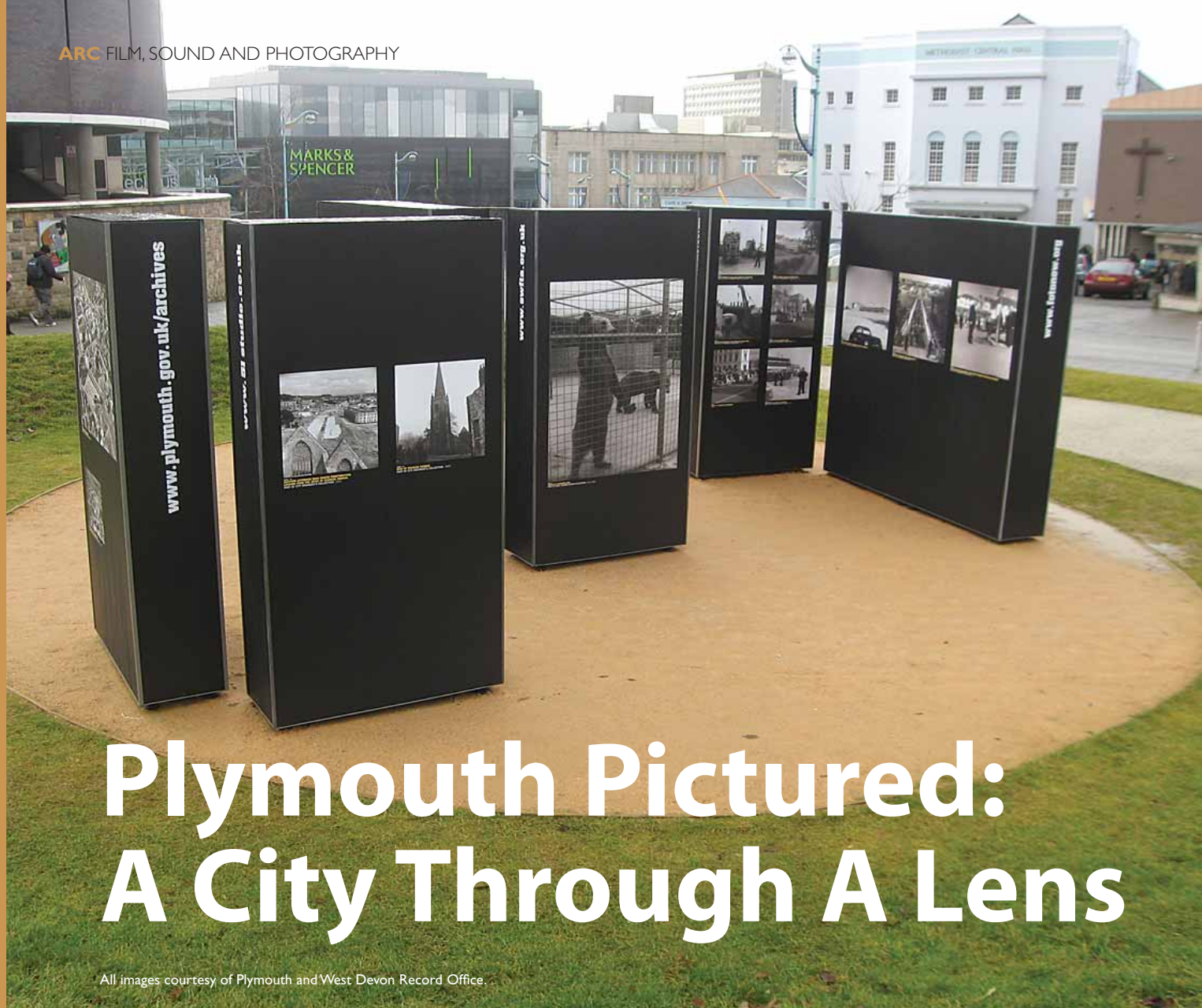
Now that the film has received basic repair in-house, and been copied to a digital format, Unilever Archives have produced both an original and fully edited version reflecting Greenhalgh's itinerary as described in his article. Extracts of the film will be simultaneously premiered at Unilever's Headquarters in London and at the Port Sunlight factory site to promote the Unilever Archives service and mark International Archives day on June 9th 2011.

Diane Backhouse & Siân Williams

Unilever Archives & Records Management

Hospital at Leverville, Belgian Congo, 1930.
Image courtesy of Unilever Archives & Records Management.





Plymouth Pictured: A City Through A Lens

All images courtesy of Plymouth and West Devon Record Office.

Thanks to a grant of £13,075 from South West Screen, the Plymouth and West Devon Record Office (PWDRO) has been able to undertake a project entitled 'Plymouth Pictured: A City Through A Lens'. This project has considerably raised awareness of and access to the image archive collections held at PWDRO, the Plymouth City Museum and Art Gallery (PCMAG) and the South West Film and Television Archive (SWFTA). The project focussed on 4 key themes pertinent to Plymouth's past, present and future:

- Home and Community
- Sea and Seaside
- Building the City
- Transport premises

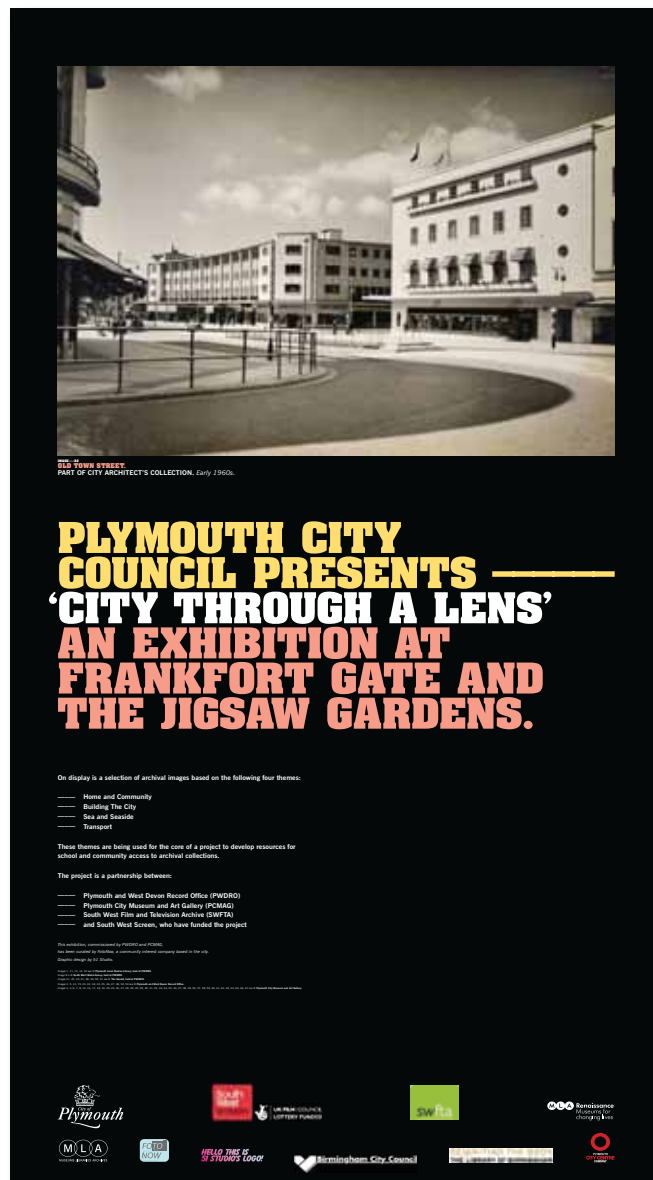
The project was launched in May 2009 and the first phase was research into the film and archive collections held at the above repositories. Selected documents, photographs and film clips were digitised and collated into themed packages for use during the second

“The City Through A Lens project has made a significant mark as a means of engaging people with their heritage and in the way it has animated the public realm so positively...more projects like this would reduce barriers to enjoying heritage and contribute to enhancing the built environment for citizens and visitors to the city.”

” Tanya Griffiths, Director the Architecture Centre Devon and Cornwall

phase of the project, the outreach phase. As with most projects, this one was dynamic and ways of achieving specified outcomes changed during its implementation. For instance, instead of producing DVDs on the 4 key themes, as initially intended in the project brief, we

decided to develop a dedicated website which would make digitised material accessible for schools and at the same time also highlight the project to the wider community. The website is online and available via: www.plymouth.gov.uk/plymouthpictured. Another change to the original project specification was brought about by an unexpected – yet fantastic – opportunity presented to PWDRO in the summer of 2010. We were offered the chance to bring a large outdoor exhibition display system to the city, through a partnership with Fotonow (a local social enterprise company) and Birmingham Central Library. This was a great platform to raise awareness of the film and visual heritage of Plymouth to the widest audience. We estimate that the City Centre exhibition alone attracted at least 17,000 people (based on 350 people per day over 7 weeks). Images of the City Centre exhibition can be seen on our Flickr site: <http://www.flickr.com/photos/plymoutharchives/sets/72157625767839472/>.



IMAGE—54
THE PRUDENTIAL BUILDING, GEORGE STREET.
PART OF CITY ENGINEER'S COLLECTION, 1951.



IMAGE—37
THE PRUDENTIAL BUILDING, GEORGE STREET.
PART OF CITY ENGINEER'S COLLECTION, 1951.



THE PRUDENTIAL BUILDING DURING DEMOLITION
WITH NEW GEORGE STREET TO THE RIGHT.
PART OF CITY ENGINEER'S COLLECTION. 1951.



IMAGE—50
THE PRUDENTIAL BUILDING DURING DEMOLITION
PART OF CITY ENGINEER'S COLLECTION, 1951.



IMAGE—88
THE PRUDENTIAL BUILDING DURING DEMOLITION, WITH THE PEARL ASSURANCE BUILDING AND ROYAL PARADE IN THE BACKGROUND.
PART OF CITY ENGINEER'S COLLECTION. 1951



IMAGE—61
CONSTRUCTION IN NEW GEORGE STREET.
PART OF CITY ENGINEER'S COLLECTION. 1950

A substantial element of the project also involved working with the University of Plymouth (YoP) to recruit some of their media students to become PCMAG 'Young Explainers' for 2010-11. The students' brief was the production of contemporary film responses to the archival materials on the four themes above. Their responses were very impressive, ranging from animation of the 'Plan for Plymouth', to life in a bomb shelter. The films will go on to complement the website as a schools' resource, used by the PCMAG learning team in the course of their regular activities. The project has represented a major collaborative effort between PCC services and various partners and local organisations such as Fotonow, the Plymouth City Centre Company, YoP, the Architecture Centre Devon and Cornwall (ACDC) and the BBC. The BBC 'Big Screen' has so far given us the chance to showcase the project and the collections widely and will continue to do so through future screenings of the students' work. The website and existing PCMAG learning team network will ensure that the film and archives will continue to reach younger and wider audiences.

The project has clearly been successful meeting all of its original proposed outcomes – and creating more – and has demonstrated how heritage organisations can work together to produce innovative and interesting ways of enabling the wider public to access archival materials.

Louisa Mann

City Archivist

Tony Davey

Outreach and Engagement Officer



IMAGE—65
THE CHILDREN'S POOL ON THE SEAFRONT OF THE HOE.
PART OF CITY ENGINEER'S COLLECTION. 1960s.



IMAGE—67
"SEVEN O'CLOCK REGULARS" SWIMMING CLUB.
c.1930s.



IMAGE—66
SHOWING REPAIR WORK TO AIR RAID
DAMAGE AT TINSIDE LIDO, PLYMOUTH.
WMN. 1941.



IMAGE—68
CHILDREN ON THE SEAFRONT, PLYMOUTH.
SHOWING THREE CHILDREN PADDLING.
WMN. 1950.



IMAGE—69
AIR RAID DAMAGE, PLYMOUTH HOE FORESHORE.
WMN. 1941.



IMAGE—61
TINSIDE SWIMMING CLUB GALA,
PLYMOUTH, RACING AT MOUNT WISE.
WMN. 1949.

Scottish films cover Scotland

The Scottish Screen Archive, National Library of Scotland (SAA) is working in conjunction with an academic research team from the University of Glasgow on an AHRC project which incorporates targeted acquisition of moving images from the late 1970s to the present day. The research team aim to study the representation of children in moving images and map the growth of the production of moving images by children. However the time period that the research team wish to study is under-represented in the current Collection held by the Scottish Screen Archive (SSA). By adding a targeted acquisition phase to the project it is hoped that we can begin to address a gap in the current Collection and develop relationships with individuals and organisations to ensure that modern material is preserved.

The project is focused on when the switch from film to video was made. Although many organisations continued to use film, the use of video cameras increased as purchase costs came down. Once the initial expense of buying the camera was made, the tapes were relatively cheap and cassettes could be reused if need be. Once film had been exposed, the image was fixed and shots had to be meticulously planned to make use of what raw footage was affordable. Video enabled the filmmaker to tape over shots that were not satisfactory and reuse tapes that were no longer required, therefore reducing the long term costs.

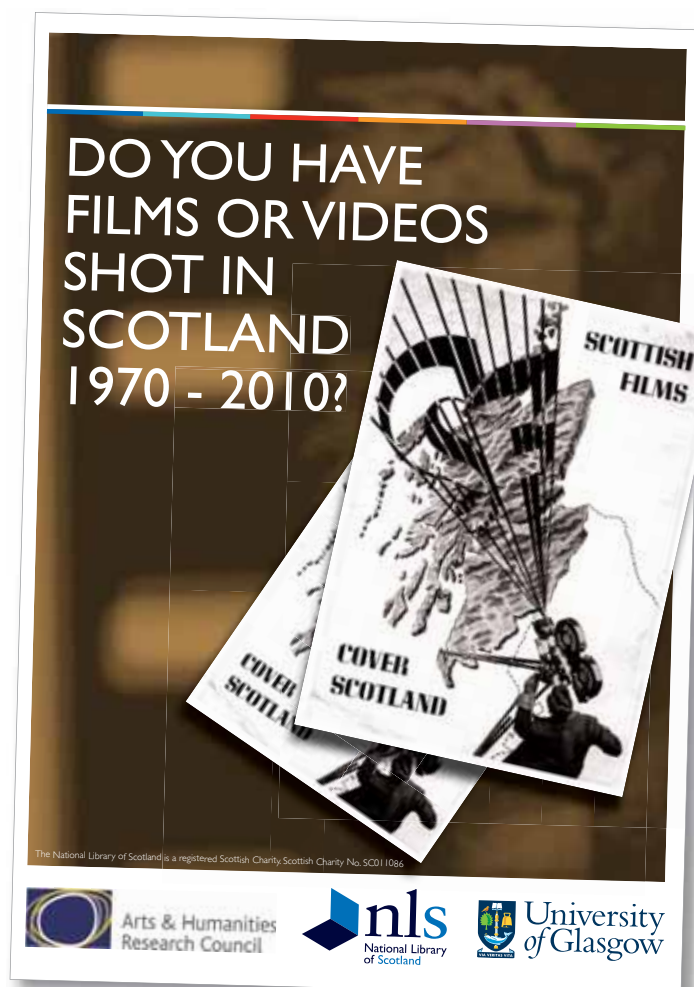


Image courtesy of Scottish Screen Archive

This will be the first time SSA have attempted to actively acquire material for preservation. Over the next 18 months SAA staff will attempt to reach as many organisations as possible throughout Scotland and persuade them to deposit

their modern material for preservation in the National Collection. The existing collection at the SSA demonstrates that productions made by amateur cinematographers are of cultural and historic value. With video, the technology used to capture

Main challenges of acquiring amateur video material are owners of material:

- Do not consider it old enough to be archival
- Can easily playback the images without the fuss of setting up a projector and screen
- Know how to operate the playback equipment, whereas the knowledge of lacing up a projector is not so common
- Can copy and transfer their images to current formats themselves
- Are still using their video tapes

moving images changed, but not the potential value of the material shot. Therefore it is a natural continuation of SSA Collecting Policy that amateur video should be sought after.


This project will examine methods of persuading owners of modern material that their videotapes are of historic value for preservation in a National Collection. Film, on the other hand, is seen as old and, as it is not easily accessible if the knowledge and playback equipment are missing, it is offered to SSA. Many film collections deposited in the archive are a result of bereavement and house clearances, therefore the donors of these collections tend to be one generation removed from the filmmakers. Owners of cine films also require assistance to transfer the images to current viewing formats, and therefore are more likely to contact SSA with this in mind.

As video equipment is becoming obsolete, the technical challenge to moving image archives is to preserve the material before the ability to play back the tapes is lost by lack of machines. Through this project the Scottish Screen Archive aims to digitise the material offered and store the digital version as a preservation element as well as retaining the original video cassette tapes. The use of older equipment presents its own set of difficulties as breakdowns can be more common and spare parts are hard to source.

As the project is only just beginning we will have to adapt and be flexible to meet other challenges that will inevitably arise as time moves on. We would welcome any advice from other archivists that have conducted a similar targeted acquisition project that could assist us as we progress.

Kay Foubister

Scottish Screen Archive



DO YOU HAVE FILMS OR VIDEOS SHOT IN SCOTLAND 1970 - 2010?

The Scottish Screen Archive, part of the National Library of Scotland, is seeking to acquire film and video material from 1970 to 2010 that reflects Scottish life, society, industry, and culture.

We are looking for film / video / digital media material, fiction or non-fiction from:

- Video workshops / community groups / action groups
- Cine / Video Clubs
- Promotional films for local industries / charities / tourism
- Sport and leisure
- Footage depicting significant changes in local communities
- Special local community events, eg. Gala Days ; Millennium Celebrations

Contact Kay Foubister, Curator, Scottish Screen Archive via the online submission form.

The Archive is working in association with an academic project team at the University of Glasgow who are researching aspects of childhood and the development of children making their own movies. Please contact Dr Karen Lury and Dr Ryan Shand:

- If you made your own movies as a child
- If you were part of a group that ran video workshops for children
- If you participated as a child in movie making during the 1970's - 2000

Further information can be found on the project website or by writing to the research team.

Contacts:

KAY FOUBISTER
SCOTTISH SCREEN ARCHIVE
NATIONAL LIBRARY OF SCOTLAND
39 - 41 MONTROSE AVENUE
HILLINGTON PARK
GLASGOW
G52 4LA
Tel 0845 366 4608

DR KAREN LURY / DR RYAN SHAND
SCHOOL OF CULTURE & CREATIVE ARTS
UNIVERSITY OF GLASGOW
GLASGOW
G12 8QQ

Project information & online submission form are available at www.gla.ac.uk/cams

Image courtesy of Scottish Screen Archive.



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Genus will be exhibiting the above book scanners at the AIIIM Roadshow in June and the Archives & Records Association Conference in September

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The Heritage Change Programme

The Sport Leisure and Culture Consultancy (SLC) has recently completed the Heritage Change Programme (HCP) for the London Cultural Improvement Group and MLA Council. The Programme focused exclusively on Local Authority Archives, Museums and Historic Environment. It aimed to engage all of London's Local Authorities in preparing for change and developing new ways of working in the context of reducing public sector funding and local government transformation and not be swept away in the 'financial tsunami.'

HCP is part of Phase 2 of the London Cultural Improvement Programme (LCIP). Key stakeholders for the programme include MLA, English Heritage, HLF, The National Archives, Archives for London, London Museums Hub, London Museums Group, London Councils and London Borough representatives. The actual programme was developed by LCIP in conjunction and SLC, and included experts in archives, heritage, business planning, project management, tax and legal issues to create a wide ranging resource.

The creation of the HCP involved five steps. First, the consultants undertook a wide ranging current state analysis followed by extensive consultation of front line staff, Heads of Service, and Directors. From data gathered, SLC next undertook an options generation process to assess where heritage services required support. The outcomes of this process provided the basis for creating online resources for three work streams. Finally, three pilot projects were established, in which heritage services, successful in bidding for support, undertook a short piece of work using HCP tools and consultants to develop solutions for dealing with a core business issue.

The three key themed work streams Heritage Change Programme was based on are:

- New Ways of Working: support to identify how to explore your options and what management models are available to you

- Future Heritage Services: Identifying what future services could look like to support transformation
- Heritage Services key competencies to be fit for the future.

These workstreams provide a range of assessment tools, facilitation techniques, guidance and signposting. They are designed to enable London Borough Heritage Services to manage change and plan for the future in this very challenging environment. The Framework can be used for a whole Heritage Service or an individual element such as a Museum, Archive or Conservation Service. It is designed primarily for managers with strategic and/or operational responsibilities managing change as part of a wider transformation of services. It also contains tools to provoke thought and discussion across a wide range of stakeholders. The research findings have been published in an online report at <http://bit.ly/gcuv6i>.

As the London Cultural Improvement Programme draws to a close the team are heavily involved with legacy and planning which other players will take up the HCP and develop its usage and content. Whilst aimed at London borough heritage services HCP is actually relevant for any heritage service, providing easy to use tools that can adapt to any a heritage management structure.

Heritage services are facing significant challenges but there are examples of good practice and planning for the future.

More information can be found on the LCIP website: <http://www.londoncouncils.gov.uk/policylobbying/culturetourismand2012/lcip/default.htm>

.....
Elizabeth Oxborrow-Cowan & Tina Morton,
 London Cultural Improvement Programme

Training and Events

Weaving New Futures: collaboration and reinvention in the digital age

University of Leeds

13th - 15th July 2011

Join ARLIS, UK and Ireland, for its annual conference the University of Leeds. Within walking distance of the vibrant city centre, the campus allows visitors to experience the heritage of the city, including the fine art of Yorkshire and its rich textile design history.

Penelope Curtis Director of Tate Britain will deliver the keynote address. The programme will look at collaboration and reinvention in the current financial climate, with presentations on copyright from Tim Padfield and Peter Hirtle. Other speakers include, Phil Dunn (People's History Museum), Alison Garthwaite (Feminist Archive, North), Griselda Pollock, one of the most influential scholars of modern art, and Antonia Byatt who has been heavily involved in the transfer of the MLA to the Arts Council England. Scholar Claire Watson will talk about the Yorkshire Fashion Archive, and Liza Giffen and Kirsty Osborn will talk about the collaboration between the University of Leeds and Marks & Spencer Business Archive.

A range of breakout sessions will discuss topics such as marketing, working with volunteers, copyright and exploiting your resources. Organised visits to different institutions around the city will tie in with the launch of a new publication The Art Researchers' Guide to Leeds, taking place during the conference.

For more information, please see: <http://www.arlis.org.uk>

New West Dean College Courses For Conservators In 2011

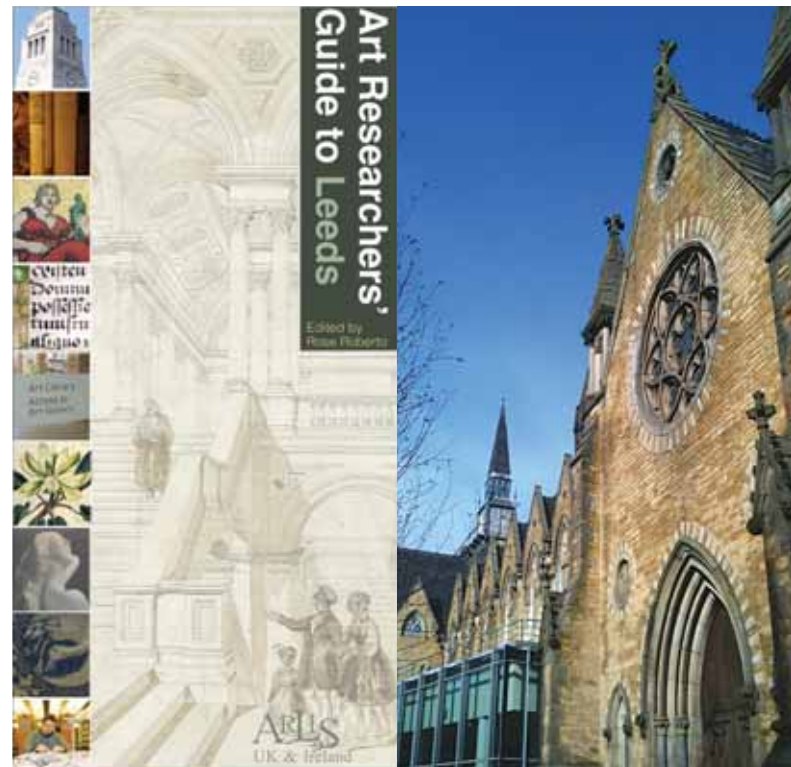
Conservation Of Historic Wallpapers

5 - 8 September Non-residential fee: £363

Allyson McDermott

From a whole room of magnificent hand painted Chinese Export paper, to a few fibres discovered behind an architrave, this course seeks to provide an introduction to the history, identification, conservation and recreation of historic wallpapers using a lively mix of seminars, case studies, practical workshops and historic house visits.

Like our predecessors, we use it to stamp our personality on a new house, impress the neighbours, transform a shabby room for important guests and provide a decorative backdrop for momentous family events. Using wallpaper, a room appears darker or lighter, larger, smaller, grand or simple, strikingly



Left: The Art Researchers' Guide to Leeds. Right: University of Leeds International Textile Archive next to Leeds University Business School, Photo by Rose Roberto.

modern or comfortably traditional. The last few years have seen an explosion in the popularity of wallpapers. It is fast to apply and is instantly replaceable to accommodate changes in fashion or function. As such, it often provides a valuable example of contemporary design and the development and availability of both materials and technology.

The Anthropology Of Cloth and Clothing

26-29 September 2011

Non-residential fee: £363

Dinah Eastop

Cloth and clothing are integral to everyday life, and are important in many collections, but are often 'taken-for-granted'. This course is innovative in adopting an anthropological perspective to investigate the material and social aspects of cloth and clothing and how they are used to mark events, places or relationships. The Anthropology of Cloth and Clothing aims to inform the care, conservation and curation of collections by introducing the field of social anthropology, via the study of ethnographic accounts of the production, consumption and disposal of cloth and clothing.

The course will include illustrated lectures, examination of textiles and dress (including the contemporary and

historical material at West Dean), and practical sessions. Invited lecturers, on contemporary curating and making practices, include Lesley Millar, Michele Walker and Deirdre Wood. The course, which will be led by Dinah Eastop, is based on a very successful unit she developed at the Textile Conservation Centre. Dinah's background includes study of the history of art, textile conservation and social anthropology.

To book a place, please contact Liz Campbell, the Continuing Professional Development Coordinator, West Dean College, West Dean, Chichester, West Sussex PO18 0DH. Tel: +44(0)1243 818219 or Email: cpd@westdean.co.uk

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Award Winning Books on Archives

Two Facet Publishing books win the Society of American Archivists (SAA) book awards. *Archives: Principles and Practices* by Laura A. Millar will be awarded the Waldo Gifford Leland Award, and *Digital Curation: A how-to-do-it Manual* by Ross Harvey will be awarded the Preservation Publication Award at a ceremony in Chicago in August.

Archives: Principles and Practices is a handbook that provides practical guidance in the successful establishment and operation of an archival facility built on sound principles. The SAA awards committee praised its 'clear, concise, and engaging writing style.' The committee also stated it would be useful to archival educators and their students, and to practitioners wishing to stay current with archival thinking.

Written by international authority Ross Harvey, *Digital Curation: A How-to-do-it Manual* is the first one-stop resource in digital curation, and guides readers to understand and make the best use of the wide-ranging combinations of strategies, technological approaches, and activities that apply to this rapidly-emerging field. The SAA awards committee praised for its 'excellent synthesis of current thinking in the field of digital curation, presented in a way that will make it easy for archivists to use to improve preservation of the electronic records in their collections.'

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Soundless Clapping Hosts: Archivists and the 'Third Sector'

English archive services are notably hierarchical, class orientated, and elitist. The reasons are obvious. Those who founded the profession were mainly from upper class, public school and Oxbridge backgrounds, sometimes with good connections in government and landed gentry. Their interests were with their own class and the organisations which supported and employed them, especially the Government and the Anglican church. Their motto might well have been 'No Bishop or Civil Servant, no Archivist'. Development was also heavily influenced by public agendas. The Public Record Office, founded to give easier access to legal records for the benefit of the legal profession, was confined to the archives of the courts and Departments of State – no nasty Continental systems with wide remits here. The PRO was flanked by the British Museum and the older university libraries, whose interests were in serious research — which meant research in upper class topics. At the local level services were based on the old counties and boroughs, heirs to the Quarter Sessions and the local magistracy. The objectives were largely antiquarian or academic and obsessively parochial and landed in outlook. (I knew a chief archivist who wanted to limit access to important deposits to sufficiently academic searchers, and another whose rejection of some major First World War records, on the grounds that they were not local, led to their destruction). Moreover many of those originally employed as archivists were themselves ex-military, retired civil servants or professional men, with the inevitable biases.

Much of this has passed away and can now be viewed with an indulgence, which was hard to show at the time. But the legacy is obvious for the nature both of the services provided and the archives they retain. A century has passed for local authority services and much more than that for the public records and prestigious libraries. Their shelves

are full of material no one ever requests and which is there because of the undue influence of its creators or the personal and social obsessions of previous archivists. How much of the archival patrimony now under care is actually used – 10%? Genealogists, despised when I began my career, have been the saviours of many archives, without them the proportion of use would be even lower.

We hear little now of the Minnesota Method but it did serve to highlight an important issue. How representative are local archives of the area they serve? A glance at the catalogues of many highly urbanized and industrialized areas can give off an aura of ineffable rural charm. All archives are sanitised of course, but this is ridiculous. The importance of sporting and recreational archives is muted. How many sports clubs have their archives in local offices, how many orchestras, and ballet, and opera companies, how many hotels and local amusements, how many art groups, local history societies? How many archivists indeed! Of course there are some, but compared to the serried ranks of the organs of established power the now designated 'Third Sector' has limited representation. Some organisations have gone their own way – at least one symphony orchestra has a superb archive professionally managed – but this in itself indicates the failure of the public archive services to act when the opportunity still existed. So does the existence of specialist repositories accumulating archives on a subject basis thereby breaking a fundamental professional rule and obscuring regional history at the same time. Writing the history of 21st century Britain will need archives from the ever-growing voluntary effort in cultural, social, and recreational fields. Archivists must engage more with this sector. Otherwise participants in many forms of national life are doomed to remain, archivally at least, a 'soundless clapping host'.

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From Our Anonymous Correspondent

Calling All Colleagues!



ARC is always seeking articles reflecting the issues that matter to you most. We would love to make ARC more provocative and publish pieces that reveal the sector's opinion.

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