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Reid. Wishaw.



Call for Core Training Co-ordinators

The ARA training group is looking for a number of new members to contribute to the Core Training offer for ARA members. We believe that the provision of quality, inexpensive, accessible training is one of the key roles for ARA. As a group we oversee training across the Association, designing and delivering regional and specialist training events. In the last two years we have developed the new Core Training events.

Can you help us to further develop our training provision? 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 roles of Core Training Co-ordinators. These are people who look after specific Core Training courses and take responsibility for their structure and administration. This is an excellent opportunity to develop your skills and show a commitment to your continuing professional development.

We are looking for enthusiastic people who can make a minimum two-year commitment to the role. We meet three times a year with discussions in between by teleconference and email. Travelling, telephone and other expenses are met by ARA. For an informal discussion or to express an interest contact the chair of the training group.

Lizzy Baker, ARA Training Group Chair

Email: lizzy.aratraining@outlook.com

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



**Archives & Records
Association**
UK & Ireland

Welcome to **ARC Magazine** September 2014

I believe that this is the fifth Special Issue on Film, Sound and Photographs that I have had the honour of editing over the years as an ARC editor. As always, their articles are a pleasure to edit (meaning I edit them very little, because as well as interesting they are already pretty polished). I also enjoy looking over the images that are submitted with the articles because in my former line of work as the subject librarian for performance and visual art at the University of Leeds, the collections written about in these special issues resonate with me on many levels.

I was in Manchester last month launching the latest book in the Art Researchers' Guide series, and I happened to speak with two artists who had created an exhibition inspired by material in Manchester Metropolitan University's Special Collections. I got goose bumps listening to them talk about how archives, especially visual archives, inspired their creative practice. They spoke repeatedly about the physicality of the material, and how handling the papers and artefacts from 'ghosts' whom they felt a distinct connection with was not only an intellectual experience, but also an emotionally evocative one.

All of the articles in this issue speak about the care our professions provide of unique audio-visual collections, whether that material is held in Scotland, the South of England, or in the Midlands and whether that material is in the form of oral histories, photographic slides, or film. Without the work done to catalogue, conserve, process and create

finding aids for this material, researchers (I will be counting myself among them when I shortly begin a PhD on Victorian book illustration) would be at a loss. And researchers do appreciate the value of these records and all the work that goes into their creation.



Rose Roberto
Editor

ARC Magazine is the monthly publication that is published by the Archives & Records Association (UK and Ireland)
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arceditors@archives.org.uk

ARC Magazine design by Glyder www.glyder.org

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opening lines



Being Honorary Secretary of the Archives and Records Association is rewarding but also involves a great deal of time and effort. From the monthly Board meetings to the other projects that are going on constantly, the Association is always evolving. From the outside, I know it can seem that progress can be slow, but for a largely volunteer-run organisation, we do alright. We only have a small staff team, and what they do to keep us going never ceases to amaze me, but the majority of roles within the Association are filled by us volunteers (the ones who have a day jobs).

One of the things that I've worked on over the last few years is providing more information for those who so kindly volunteer their time for the Association. This started with role descriptions for officers of the various groups and committees operating within the organisation. More recently, I have been working on a handbook of guidance for those officers – the second version of which is due out in October. If you're an officer of a group and you haven't seen it, please let me

know and I'll send you a copy. I'm keen to hear people's thoughts as this will constantly evolve year on year and we need to make sure it's relevant and appropriate for everyone.

The other thing that has occupied my time since taking on this role has been the records management of the Association and its predecessor bodies. The Board commissioned a report in 2012 that gave us a way forward in dealing with our own records, and we currently have consultants working with us to implement an electronic records solution and to help us bring in our historic paper collections. If you have some old Society of Archivists, National Council on Archives, Association of Chief Archivists in Local Government or indeed ARA records, then please get in touch as we'd be happy to relieve you of them. If you have them electronically, then let us know and we'll send you instructions for how to access the new file store.

I'm sure that some of you must think that the role I have within ARA sounds like the worst job in the world, but it's never dull! If it sounds interesting to you, however, then we're currently looking for someone to step into the role of Assistant Honorary Secretary. This newly-created post has been devised to allow someone to learn the role of Honorary Secretary without the responsibility of taking the minutes, organising the meetings or undertaking the governance of the Association. It's an opportunity to get to understand the workings of the Board without the pressure of keeping up at meetings. It's a six-month, non-voting, non-elected post with no obligation to stand for election as Honorary Secretary at the end of the term. However, it does mean that when I stand down, someone doesn't have to approach the role cold. It doesn't stop anyone else standing as Honorary Secretary without having undertaken this role first, but it does give anyone nervous of volunteering for the Board an opportunity to see it in action before standing for election. If I've piqued your interest, and you'd like to know more, then get in touch.

Laura Cotton

ARA Honorary Secretary

laura.cotton@archives.org.uk

Registration Scheme **news**

New Enrolments

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

Alistair Moir

Archive and Library Collections Manager,
History of Advertising Trust

Morwenna Roche

Archive Cataloguer, Tate Library and Archive,
London

Lara Nelson

Archivist, University of Southampton,
Special Collections

Contacts

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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

Collecting **matters**

The Accessions to Repositories exercise is carried out annually and allows us to monitor the transfer of public records and manorial documents as well as help us to gain a better understanding of the types of collections that are being accessioned throughout the UK. We had a good response to the Accessions to Repositories 2013 survey with 77 per cent of services filing returns.

Some of the highlights included annotated scripts from the actor Terence Stamp; and publicity material, photographs and production papers of the award winning documentary film-maker Mira Hamermesh both held at the British Film Institute, Special Collections.

Sir Alec Guinness' records can now be accessed at the British Library, Manuscript Collections, as can the personal and family papers of the horticulturalist and photographer Valerie Finnis. Staying on the theme of photography, the photographic company Chorley and Hanford Ltd collections - with a particular focus on London buildings - can now be viewed at the English Heritage Archive.

If film critique is more your thing then the film critic Andrew Britton's papers can be found at the University of Reading: Special Collections, while the North West Sound Archives records are now located at Lancashire Archives. This is just a small selection of some of the accessions we have received this year in relation to film, sound and photography.

To find out about these collections and many more please visit the accessions pages on The National Archives' website at www.nationalarchives.gov.uk/accessions/

Rosie Logiudice

Collections Knowledge Officer, The National Archives

Section for Film, Sound and Photography – a Word from the Chair

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

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

Martin Devereux

Chairman, Section for Film Sound and
Photography



Moyaliffe Castle, Co. Tipperary, home of the Armstrong family, c. 1890

It's a Long Way to Tipperary

The Special Collections and Archives Department at the Glucksman Library, University of Limerick, is pleased to announce the launch of its new website as a contribution to the centenary commemorations of the First World War. *It's a Long Way to Tipperary – An Irish Story of the Great War* follows the lives of Captain Marcus Beresford Armstrong, his wife Rosalie and their children Pat, Ione, Jess and Lisalie 'Tommy' Armstrong of Moyaliffe Castle, County Tipperary, from July 1914 to December 1918 to illustrate the physical, social and emotional impact of the conflict at an individual level and the wider cultural, political and societal changes wrought by the war. The website consists of weekly posts based on diary extracts, correspondence and numerous photographs accumulated by the family during the war years, short articles on different aspects of wartime life, and background notes to family members, their friends and fellow officers.

The website title was taken from the popular music hall song written in 1912 by Jack Judge, whose parents were Irish and whose grandparents came from Tipperary. The song became one of the most popular anthems sung by soldiers on the way to the Western Front during the early enthusiasm of autumn 1914. It was considered particularly suitable as a title for the Armstrong exhibition as the family hailed from County Tipperary but spent most of the war years in Folkestone, far away from home.

The photographs and documents form part of the extensive Armstrong Collection donated to the University by Susan and Graham Armstrong of Natal, South Africa, in 1999. It is hoped

www.archives.org.uk



Mrs Armstrong (with parasol) and two of her daughters (seated) at a tennis match with friends, 1914

that the exhibition will grow over the next four years into a significant resource for early twentieth century social and family history. Visitors to the website are encouraged to contribute photographs, documents and information to broaden and deepen its content.

The exhibition was the brainchild of the Special Collections and Archives Department and took over two years to create. The project necessitated the preparation of transcripts of a dozen diaries and over a thousand items of correspondence, the scanning of over one thousand photographic images and extensive background research. The website architecture was created by Digital Services Librarian Sinéad Keogh, who also carried out digital imaging and metadata capture. The transcripts and weekly posts were prepared by archivist Anna-Maria Hajba with research assistance from student and First World War enthusiast Stephen McMahon from the Department of History. Library Assistant Jean Turner sourced a number of the images and acted as proof-reader and critic. The project was coordinated by Special Collections Librarian Ken Bergin.

The project would not have been possible without external assistance. The Glucksman Library would like to thank Alphaset for graphic design, Thurles War and Famine Museum for permission to photograph items from its collections, *Tipperary Star* for permission to reproduce newspaper articles, Thurles County Library for access to and assistance with their local history collection, and Guy Hudson, Richard Pillinger and Swythamley Historical Society for permission to reproduce photographs from private collections.

The exhibition is available at <http://longwaytotipperary.ul.ie>

Anna-Maria Hajba, Consultant Archivist

Glucksman Library Special Collections,
University of Limerick

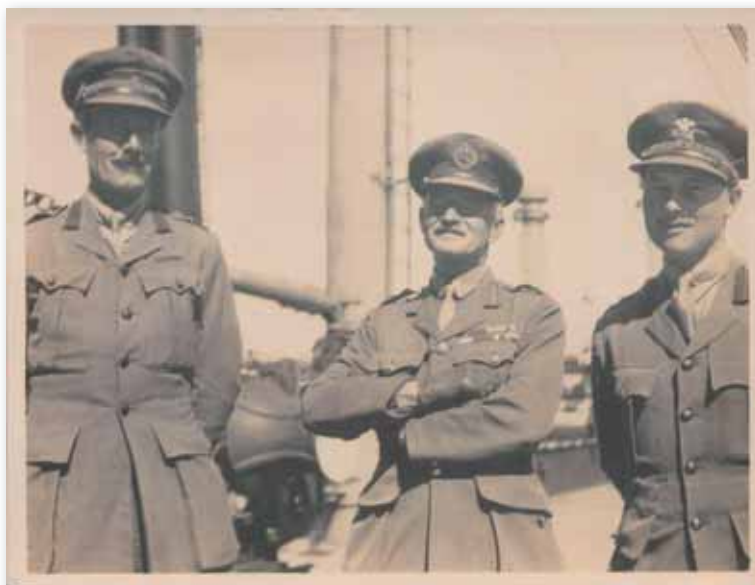
www.archives.org.uk



British officers taking a break, c. 1915



Website homepage



Brigadier General De Lisle with his two aides-de-camp, Captain John Hardress-Lloyd (L), and Pat Armstrong (R), c. 1914



French and North African troops in France, c. 1915

London 1914: One Hundred Photographs

For the first half of 1914, daily newspapers in London and the rest of the country were largely dominated by the situation developing around the proposed Irish Home Rule bill. The Suffrage movement, particularly the 'militant attacks' at the National Gallery and other high profile London sites also featured regularly, along with news of strikes in a number of industries. In the midst of this, the first reports that a large scale war in Europe was 'in the balance' in late July must have felt rather sudden.

When Britain declared war on 4 August, the effects of war seeped into the lives of Londoners in unexpected ways. Many wives of new army recruits found themselves financially better off than ever before, while Londoners who originated from Germany suddenly found that they were classed as 'aliens' in the city they called home. London also saw voluntary recruitment and the mobilisation of reservists from many of its institutions while men in uniform became a common sight on the streets of the capital.

By the end of the year Belgian refugees had arrived in their thousands and the fall of cities such as Antwerp, along with a stream of British casualties returning to the country, must have had a dampening effect on the optimistic tone frequently used to discuss the opening months of the conflict. The year concluded with the bombardment of East coast towns and the first bombs to be dropped from an aircraft on British soil, a grim warning of the terror Londoners would face in 1915. (*Cont Overleaf*)

The Royal Exchange on Threadneedle Street in the City of London, 1914
(Ref No: SC/PHL/01/025/81/35/2453)





Housekeepers are instructed in wartime economy at St Augustine's Hall in Victoria Park, 1914 (Ref No: SC/PHL/02/0413/74/13729)

Part of our current exhibition *Emergency! London 1914* uses 100 images, mainly from the London County Council (LCC) photographic series (SC/PHL/01-02), to denote the 100 years passed since the beginning of World War I. The photographs display life in the capital during the lead up to, and outbreak of, conflict in 1914. They include scenes of industry, education, healthcare, transport and urban development.

For instance, as today, early twentieth century London experienced the rise of new buildings and the renovation of existing ones, including in 1913 the external refurbishment of Buckingham Palace and from 1911 until 1922, the construction of County Hall. The people of London, both rich and poor, lived in a range of accommodations from two-storey tenements on the narrow alleys of Ladd's Court, Southwark to the three-storey townhouses of Aubert Park, Highbury. The combination of horse-drawn and motorised transport on London roads is evident from the range of cars and horse traps, electric trams and omnibuses. In medical and health centres, advancing treatments like those of X-Ray begin to find a place at sites such as Woolwich, while formal education, available for most London children during this period, saw pupils being schooled in music, art, science and gymnastics.

By the outbreak of World War I, this same municipal life continued but the signs of the overseas conflict, and its impact on the home front, began to emerge. For example, and you find this in a couple of the photographs on display, banners were attached to landmarks such as Nelson's Column reading 'England Expects that Every Man this Day will do His Duty' or similar. In certain open spaces and



A patient undergoes an X-ray scan at a medical treatment centre in Woolwich, 1914 (Ref No: SC/PHL/02/0599/7088C)

city parks, soldiers are recruited and trained while on the streets, the same soldiers walk alongside pedestrians. In one particular image, a fire at Cotton Street Baptist Chapel is being extinguished in 1914, but that same year out of 1,351 officers and men of the London Fire Brigade 280 were reservists having previously served in the army or navy. They were called up immediately while others volunteered, leaving the fire brigade seriously weakened.

As war continued, the impact it had on the capital's urban landscape would slowly demonstrate a marked shift from the once treasured 'normality' of domestic living to the local threats of a now escalating international conflict, being fought at both home and abroad.

Emergency! London 1914 (19 May - 30 October 2014)

Opening hours and further information on this FREE exhibition are available via the website – www.cityoflondon.gov.uk/lma

Laurence Ward, Michael Melia, Sharon Tuff, Jeremy Smith, Bridget Howlett, Kevin Sheahan and Mehzebin Adam

Graphics and Digital Collections Team, London Metropolitan Archives



A Swedish Orcadian

Gun Margo Moberg
Archives Open Day,
January 2014

The Gunnie Moberg Archive project.

Gun Margo (Gunnie) Moberg was born in Gothenburg, Sweden, and first visited Orkney in 1973. Her immediate feeling for the islands was such that Gunnie, her husband Tam McPhail and their four sons moved there in 1976, eventually finding a home in Stromness. It was here that Gunnie was to make her name, not only as a photographer, but also as an artist, gardener and pivotal figure in the flourishing artistic community of the Islands.

During her career as a photographer she worked largely in Orkney but also travelled to Shetland, the Faroe Islands and other locations, making aerial and landscape photographs as well as portraits of writers, artists and local people, alongside photojournalism assignments. The result is a compelling body of work that not only represents the social history of Orkney during the last quarter of the 20th century, but also often transcends this documentary role. Gunnie's photographs also appeared in 15 books, which en masse, display something of the versatility of her work. Notably her photographs were used as the

inspiration for new poetry by her good friend Orcadian writer George Mackay Brown in the collaborative book, *Orkney Pictures and Poems*, published in 1996. Following Gunnie Moberg's death in 2007 family and friends expressed the wish that her archive, comprising her photographic work, business and personal records, should remain in Orkney if possible. They approached Orkney Archives and we were very enthusiastic about the opportunity to preserve and make available such an important collection. Following a successful application to the Heritage Lottery Fund in early 2013, the Archive was awarded £78,500 to acquire the collection, finance a project-worker post and implement a two-year project. The aims of the project include image scanning for preservation, cataloguing using CALM, creating online access and providing various activities designed to raise awareness of the collection within the local community as well as further afield.

Rebecca Marr was contracted as project worker in April 2013. Rebecca is herself a photographer and has

Gunnie Moberg at the opening of the Pier Arts Centre, Stromness, 1979.



Fishermen in Stromness, published in the book *Orkney pictures and poems*, 1996.



Aerial photograph of St. Tredwell's Chapel, Papa Westray, Orkney.

A farrier at work, published in the book *Orkney pictures and poems*, 1996.



Seamus Heaney, poet, 1982.



brought a great deal of enthusiasm and energy to the project. The combination of Rebecca's more artistic approach and Archive staff's experience of preservation and cataloguing has added greatly to the success of the project so far.

The task of scanning thousands of images can be a long and laborious job, even with the many beautiful and striking photographs that are included in the collection, but the project has succeeded in capturing the interest of many volunteers from the local community, with the result that this part of the project has steadily progressed throughout the first year. At the time of writing, five volunteers had worked more than 250 hours between them.

Gunnie Moberg was heavily involved in protests against a seal cull in Orkney, 1978.



Outreach work and promotional activities have been a particularly successful part of the project during the first year. At the time of writing 10 exhibitions of Gunnie Moberg's photographs have been held, mainly within Orkney Library & Archive premises, but with one travelling to the island of Westray in June 2014. Four open days have also been held which have all been very well attended, including two in Gunnie's Orkney home town, Stromness, which proved particularly popular.

Another aim of the project is to promote use of the archive in education. With this in mind Rebecca and two colleagues attended a meeting of Head Teachers and Parent Council Chairs in March 2014 where they gave a presentation on the potential use of Gunnie Moberg's work in schools. Feedback from this event was very positive with the general feeling being that the best approach for educational use would be an open one rather than creating a specific learning aid, allowing teachers to generate their own creative ways to use the collection. This approach has already borne fruit with one local primary school using Gunnie Moberg images to inspire a writing competition. Rebecca is now working on an educational resource of around 70 images which, it's hoped, will be made available through the GLOW network, the online community for Scottish schools.

The project has moved into its final year, successfully raising awareness of Gunnie Moberg's photographic legacy, demonstrated by a local publisher's wish to re-publish Gunnie's first book, *Stone Built*. First published in 1979, *Stone Built* has long been out of print. The Orkney Archive has collaborated with the publisher to enhance the re-print with new high quality scans of the images, updated captions and a new introduction while retaining the look and feel of the original. There are also plans with the same publisher to publish a retrospective of Gunnie's published work, which spanned from 1979 until 2006.

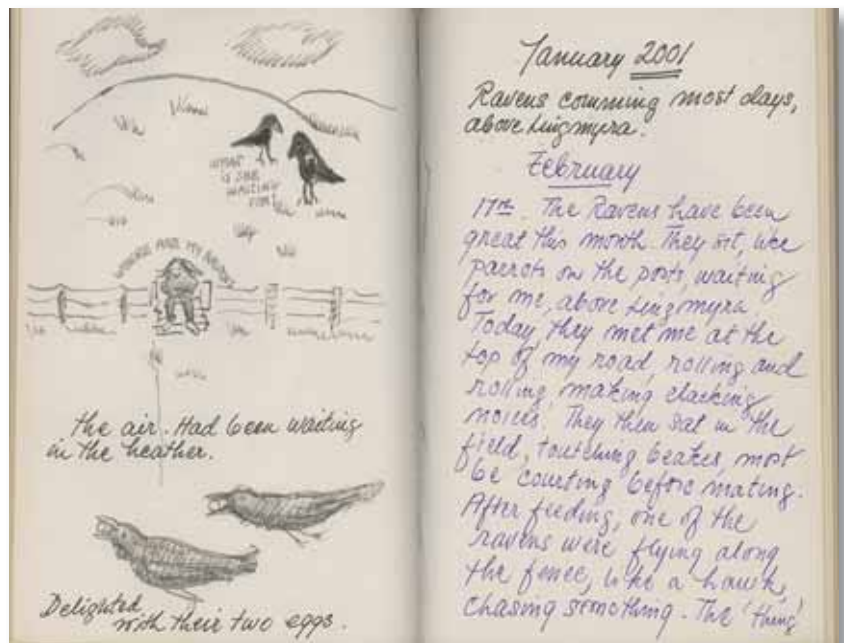
Anyone interested in finding out more about Gunnie Moberg and the project can visit the Gunnie Moberg Archive blog at <http://gunniemobergarchive.wordpress.com>.

David Mackie, Senior Archivist

Orkney Library & Archive



Knap of Howar, Papa Westray; the oldest standing houses in northern Europe. of Howar, Papa Westray;



Gunnie Moberg's Raven book



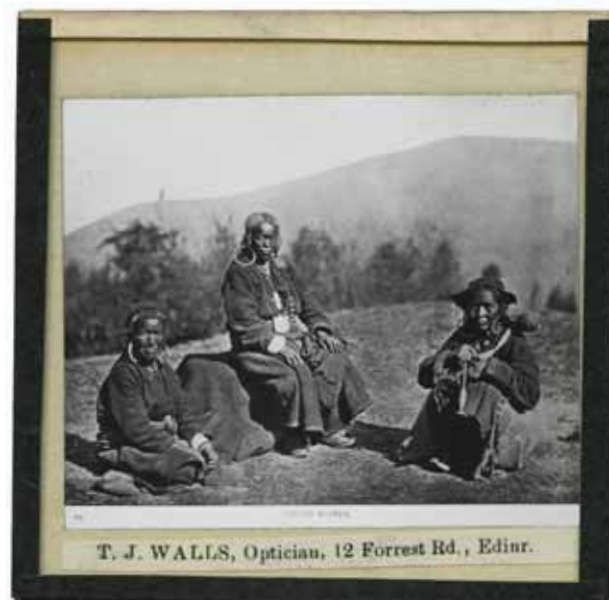
Signed print of author and poet George Mackay Brown with Gipsy the cat, 1977

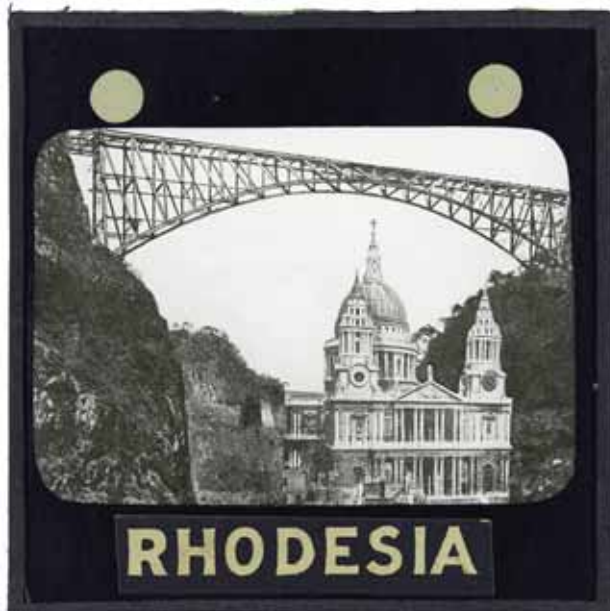
Science on a Plate

Digitising unique glass slides at Edinburgh University.

What do a prize-winning bull, a snowy Christmas market in Russia, and a Burmese 'hairy family' have in common? Answer: they are all images from a collection of 3,500 glass slides, shortly to be digitised at Edinburgh University Library's Centre for Research Collections. These 8cm x 8cm glass positive slides, which came to the Library in 2009 as part of the archives of the Roslin Institute (of Dolly the sheep fame), were at first shrouded in mystery. Dating from the late nineteenth and early twentieth centuries, the images on the slides depict people, scenes and animals from around the world, and yet there was no clear provenance or creator for the collection. The number of images relating to agriculture and animal breeding provided a possible clue as to how the slides eventually found their way to the Roslin Institute; but who had originally made and collected these images?

More evidence began to come thick and fast once cataloguing began as part of the 'Towards Dolly' project, with funding from the Wellcome Trust's Research Resources scheme. The project's cataloguer for rare books and slides, Kristy Davis, began to recognise recurring names and faces on some of the slides, and two main figures emerged: James Cossar Ewart, professor of natural history at the University of Edinburgh (1882-1927), and Robert Wallace, professor of agriculture and rural economy (1885-1922). Cossar Ewart was instantly recognisable from the numerous slides depicting zebras, which he famously used to cross-breed with horses at his home in Penicuik, outside Edinburgh (where they caused much comment among the locals!). Both Cossar Ewart and Wallace were involved with the establishment of animal breeding and genetics in Edinburgh, and they each travelled around the world carrying out their research. Cossar Ewart, for example, studied the fleece of sheep in New Zealand and tracked mustangs across the plains of Mexico. The personal papers of both men are held by Edinburgh University Library Special Collections, and some detective work revealed further connections with people and places in the slides. One image, for example, shows a rowing team





standing proudly aboard a boat named ‘The Bungalow’ in 1909 – ‘The Bungalow’ was also the name of Ewart’s family home in Penicuik. It seems likely that the slides were collected over a number of years by both Cossar Ewart and Wallace, as well as perhaps other colleagues, and used to illustrate lectures, much as Powerpoint is used today.

The cataloguing process quickly revealed the rich variety of the collection, and a selection was featured at Edinburgh University Library and University Collections’ exhibition, Masterpieces III, in summer 2013. However, public accessibility of the slides remained an issue. The excellent conservation work by Caroline Scharfenberg and Anna Trist repaired those slides that were in a damaged state, but the whole collection is fragile by nature. Now, thanks to another generous grant from the Wellcome Trust, the slides will be digitally photographed at the Centre for Research Collections’ Digital Imaging Unit, which has already produced 50 images as a pilot project.

Making this uniquely fascinating image collection freely available online will unleash their potential for research and use across a variety of disciplines. Many slides depict breeds of animals now extinct or rare, and show the various agricultural or sporting uses of animals throughout the world: others are a rich ethnographic resource for costume and social history. Some images even reveal image manipulation in a pre-Photoshop era, as with the surreally convincing example of London’s St Paul’s Cathedral superimposed below Victoria Falls Bridge, Zambia. There is always something to surprise or delight: from cowboys around their campfires, to mummies in Egyptian catacombs, to a portrait of Anthony H. Wingfield (owner of a famous menagerie in Bedfordshire) astride a tame llama! Personally, I can’t wait to see the whole slide collection in all its glory, and we hope that it will be widely used and enjoyed.

The project ‘Science on a plate: the natural sciences through glass slides, 1870-1930’ begins in autumn 2014 and is funded for seven months by the Wellcome Trust’s Research Resources scheme. Digital images will be made available here, where you can already see a digitised sample of the slides: <http://images.is.ed.ac.uk/> For more information about the ‘Towards Dolly’ project, please visit our blog: <http://libraryblogs.is.ed.ac.uk/towardsdolly/> and website: <http://www.archives.lib.ed.ac.uk/towardsdolly/>.

For information about the Wellcome Trust:
<http://www.wellcome.ac.uk/>

Clare Button

Project Archivist, Centre for Research Collections
Edinburgh University Library

With thanks to Kristy Davis, Norman Rodger, Susan Pettigrew and Malcolm Brown

Animating the Archive

British Animator Bob Godfrey’s fascinating archive of 2D Animation which spans his entire career is held at the archive of the University for the Creative Arts in Farnham. The collection comprises over 400 boxes of original storyboards, scripts, sketches, drawings, acetate cels on which the characters are painted, dope sheets (a chart used to undertake action planning in the animation), field guides and audio reels giving a thorough insight into the entire process of 2D Animation, as well as photographs giving us further understanding of Bob and his work. The archive is also illuminating in terms of social history, art history and marketing, covering themes such as politics, propaganda, gender portrayal, marketing and branding. Cataloguing and preserving a collection of this size and diversity has proved both interesting and challenging as animation archives continue to be an under researched area.

With the cataloguing process while there are currently no guidelines for the cataloguing of animation archives, similar processes can be seen within film records. The process involves:

- Collating historical research on the animations, including animation terminology, subject themes, collaborators, and dates.
- Arranging the records to reflect the creator’s intent, and the processes involved in animation.
- Ensuring the catalogue is online and referenced to ensure accessibility.

This is a great opportunity to make this work available for research for all.

To build up a picture of the archive the process began by researching each title in order to give the catalogue an introductory description to each piece of animation. This was challenging because we don’t hold the final films (at the BFI), and many of



Carryl Church, Archive Cataloguer, and Rebekah Taylor, Archivist, at work in the archives

the animation productions held in the archive have little contextual information, so research primarily began on the internet. Some of the lesser known animations have proved hard to source background information for, but we have enlisted help of volunteers to carry out further research and identification.

For historical context of well-known titles such as *Henry's Cat* (children's animation within the 1980s) the internet is a valuable tool for research through interviews and discussions on animation websites. These all help to bring context and credits as well as uncovering many interesting collaborations along the way.

In terms of the preservation this again raises several interesting issues. The archive is made up of different media and this raises questions about how best to preserve a multi media collection of this kind and more specifically how to preserve acetate animation cels.

Acetate is a highly volatile format, which is prone to deterioration, if not kept in conditions which provide a constant level of temperature and humidity, ideally the colder and drier the better. The closest comparison we

“The archive is illuminating in terms of social history, art history and marketing, covering themes such as politics, propaganda, gender portrayal, marketing and branding”

have is the deterioration of acetate films. Acetate films are prone to vinegar syndrome which is characterised by a pungent vinegar smell followed by the shrinkage and buckling of the gelatine emulsion. The very chemical composition of the film breaks down. The challenge with acetate animation cels is that not only are we dealing with the acetate itself and issues of vinegar syndrome, curling and folding but in addition each cel can be seen as a piece of artwork, carefully painted by hand, usually with acrylic paints. Quite often the paint will stick to the paper used to separate the cels and then we are faced with how to separate these without causing paint transfer and the loss of the image.

The second challenge is that the preservation of acetate cels is an under researched area. Due to historic storage issues some of the cels have been folded, quite often right across the picture. Here the problem we face is how to flatten the cels out without causing the acetate to crack due to its brittle nature.

We are also developing the use of animation archives within UCA's curriculum, which can be a challenge, both due to obsolete terms in animation, such as dope sheet, and to make 2D Animation relevant to students operating in a largely digital world. Using the archive in Historical and Theoretical Perspectives in Animation, where animal imagery was explored, was ideal, as the archive holds animal imagery, including material related to anthropomorphism. A hands-on session was undertaken with Computer Games Art and Animation students, which resulted in an exhibition with students inspired by imagery of the archive. This archive is currently also being promoted to Photography and Creative Writing students, as themes of narrative and storytelling are within storyboards and scripts. Case studies are available on the website <http://community.ucreative.ac.uk/archives>

We have actively been looking for answers to these challenges, undertaking research and seeking advice from colleagues. Since little research has been carried out in this area it is an exciting opportunity to find a way forward.

Carryl Church, Archive Cataloguer

Rebekah Taylor, Archivist

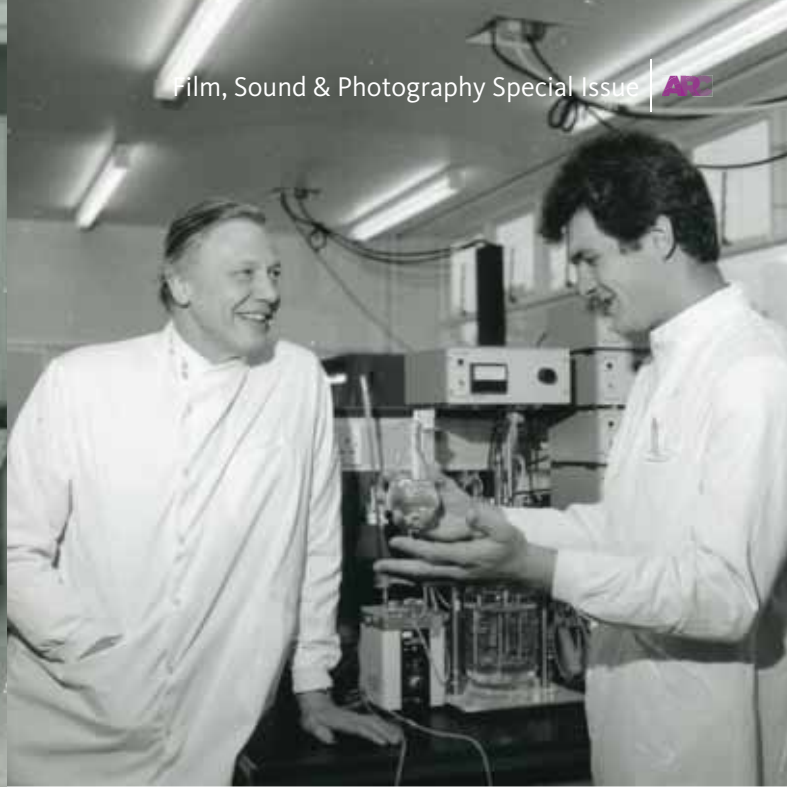
University for the Creative Arts

Cataloguing a Negative Collection at De Montfort University

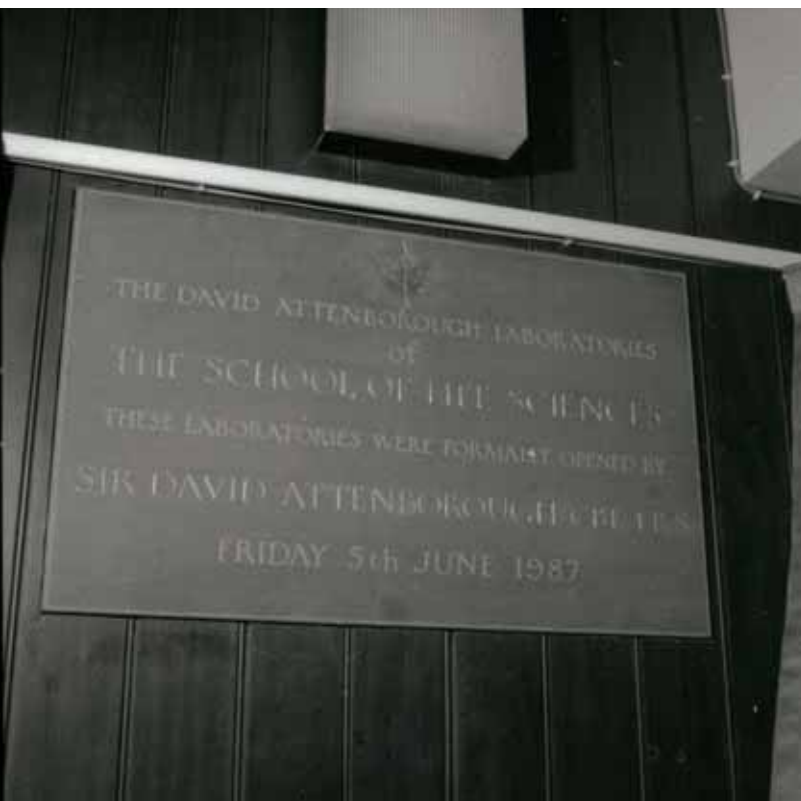
Last year De Montfort University Archives accessioned a large collection of negatives and transparencies that a member of the University Photographic Unit had been storing in chests of drawers in his office. The negatives reveal the work of the Unit from around 1980 to 2000 when digital photography took over from film. The Unit was commissioned to take formal photographs for in-house publications such as prospectuses, as well as recording events including exhibitions of student work, construction of new buildings and ceremonies. The images are a unique record of the life of the university during these years and will be of great interest to staff, students, alumni and researchers.

The negatives are stored in numbered and labelled envelopes, one for each job. There are thousands of envelopes which are packed, double stacked, into large archive boxes. The Unit kept the negatives in chronological order but did not keep a central list or database of the images leaving the Archives with that common problem – knowing that we hold a useful resource but lacking any finding aid or staff time to create one for such a large collection.

How to catalogue within the existing time and staff restraints was one of our main concerns. With this in mind we investigated recruiting a 'Frontrunner'. The University's Frontrunner scheme provides practical work placement opportunities for existing university students. Any department can devise a specific project of work that requires a defined skill set, however the work must benefit the future employability of the student. Applicants go through a full recruitment process including interview, and receive extensive feedback. The Archives devised and then advertised a post for a Frontrunner to work on the listing and repackaging of the negatives, with the option to conduct further research into images of particular interest and present their findings as an online exhibition. The student would work 10 hours a week for 6 months.



David Attenborough visiting in honour of the opening of the Leicester Polytechnic School of Life Science Laboratories in 1987



Clothing/underwear models for the one of the fashion courses

Fifteen students applied and five were interviewed. The recruitment process was not just a learning experience for the students; the archivist had little experience in recruiting and attended a very useful Recruitment and Selection training course, mandatory for all staff hiring Frontrunners. The archives hired a student on the MA in Photographic History and Practice course. As well as being interested in photographic and historical research she had previously used archives to research for her creative projects including how images can be interpreted in relation to each other, a collection and its wider history.

A spreadsheet was created for the student to record the information from each envelope, which included the original reference number and title, as well as further useful information such as scope and content, date, extent, format and colour. The negatives were then repackaged into Secol sleeves and placed into Timecare ringbinder albums. Packaging materials had been ordered based on a rough estimate of the number of negatives in each envelope and the number of envelopes, but it soon became apparent that the amount of packaging in stock was wholly inadequate. Emergency orders were placed!

By the end of the six-month project, the student had listed and packaged 753 envelopes, spanning 1980 to 1987, and filling 18 Timecare albums. Images uncovered included art and design students at work, David Attenborough visiting the University and underwear models showcasing the creations of Contour Fashion students. The student selected images from each year covering a variety of themes that often recurred and that reflected the activities of the University, such as fashion design, jewellery making, research for science and industry and the changing campus buildings. These images will be hosted on the Archives' Flickr page.

The Frontrunner and supervisors also participated in the 'Frontrunners Showcase', which allowed a group of Frontrunners to exhibit highlights of their work whilst allowing staff and external partners the opportunity to review their achievements. The Archives certainly stood out for its unique examples of work.

'I found working as a Frontrunner in the archive very interesting and it helped me to build on skills I had learnt on my course,' the student said of the experience.

'I gained an insight into the job of a cataloguer and the large-scale projects they often undertake. By being in the archive every week I also learned about the day-to-day running of an archive. As a result of the Frontrunner placement I have started a five-month internship at University of Cambridge working on the Royal Commonwealth Society collection'.

This project also benefited archives staff, which gained professional development in project management, recruitment and supervision opportunities.

There are still many boxes of negatives to be listed and based on the success of this project the Archives is likely to recruit another Frontrunner. Meanwhile, a Frontrunner position has been approved for a project to list a different collection, this one of glass slides. This new project will be run along similar lines and allow us to continue providing students with a useful experience, enhancing their employability, while greatly benefiting the Archives and their staff.

Katharine Short, Archivist

Frances Lund, Assistant Archivist

De Monfort University

The ARA now runs two campaigns



ARCHIVE
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DISCOVERED
FOUND
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CONNECTED
ENGAGED
UNEARTHED
LEARNED
IMAGINED
CREATED
UNLOCKED
OPENED
REVEALED
CELEBRATED

Explore Your Archive and Don't Risk It! Know Your Records.

It is currently lobbying British MEPs about the European Parliament's Data Protection Regulation; there are significant implications for the sector if changes are not made.

The All Party Parliamentary Group on Archives and History has elected long-time archives champion Lord Clark of Windermere as its new Co-Chair; in June the Group honoured George Mackenzie for his lifetime achievement in the archives sector.

The Isle of Jura, which has only 200 inhabitants, won this year's Community Archive and Heritage Group of the Year for its Oral History project 'Jura Lives'.

A new report from the ARA's Careers Working Group, which identified a number of career progression actions, has been shared widely with the sector after the ARA Board accepted all its recommendations.

If you didn't know any of this, then you haven't read ARA Today in recent weeks. ARA Today is the Association's newsletter that arrives in your email inbox every second Monday at 3pm.

If you're not receiving ARA TODAY please let us know at membership@archives.org.uk

If you are...you might like to read it.



Conserving early 20th century colour slides

My job is very privileged. I get to work on a wide variety of materials, with varied conservation needs. In the course of my work, I was given the opportunity to conserve 31 glass stereographs which form part of a collection of 110. These stereo slides date from the early twentieth century and were made by a titled, amateur photographer. The slides show a variety of subjects including a selection of views of his estate, fêtes in Ireland, views of Southwold including the landing of a biplane, Norfolk beach scenes and the photographer himself. Unusually, for the date, the majority of the stereo slides are in colour.

A selection of slides before conservation

The slides were made for viewing in a taxiphote cabinet stereoscopic viewer. (The viewer was patented in 1899 by Jules Richard.) The slides were taken using a Richard Verascope camera. They are made up of either of two separate photographs on glass which are bound onto a clear piece of glass by a black paper binding adhered with animal glue, or two photographs on one sheet of glass. They measure 107mm x 44mm.

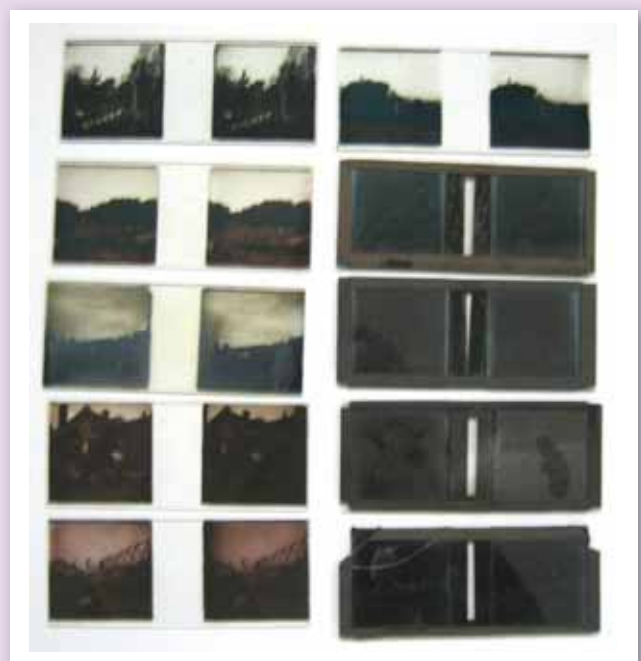
The slides were suffering from all the expected signs of their 100 + years of age. They had surface and ingrained dirt, mould residues and fingerprints. They had cracked glass, missing corners, chips to the glass and loose bindings. Some had peeling, scratched and bubbling emulsion. Most of the slides showed silver mirroring and one slide had discoloured to an overall green shade.

To conserve the slides, they were first cleaned to remove the loose surface dirt and the ingrained dirt. The emulsion side was dusted with a very soft squirrel hair mop. The glass side was cleaned with a 50:50 mix of Industrial Methylated Spirits [IMS] and water applied with 100% cotton wool. The residue was removed with lens tissue. This procedure was repeated until the glass was clean. To remove any smears, a very fine mist of water vapour was applied to the glass. This was dried with lens tissue. After conservation, the slides were allowed to stand for 24 hours to regain equilibrium. The slides were carefully covered when left overnight to prevent any dust and dirt falling onto them. It was also necessary to be very careful moving around the studio with so many glass slides out on the bench. It is very important when using IMS, even diluted, to be certain

which side of the photograph is the emulsion side and which side is the glass. This is because IMS dissolves the gelatine emulsion.

It is always amazing to see the change that cleaning photographs makes. Even dusting makes such a difference. Suddenly, so many previously hidden details become visible.

One of the slides was taken apart and re-assembled because it had a broken cover glass, which had been mended with pressure sensitive tape. To conserve this slide, the binding was pared down with a scalpel and the photographs were removed. Any residues of binding still attached to the photographs were removed with a scalpel.



Broken glass side during conservation, showing broken cover glass and one of the photographs

At this stage, the lifting emulsion on the photograph (which had been under the broken glass) was reattached using isinglass. (Isinglass is made from fish bladders.) The photographs were then reattached to a replacement glass. The replacement glass had been thoroughly cleaned with 50:50 IMS:water using the process described above. All the way through this process great care had been taken to keep the photographs in the same order in which they had been removed. Great care was taken to make sure that the photographs were then reattached to the replacement glass in their original order. The photographs were attached using thin strips of silversafe paper adhered with isinglass. Isinglass was used because it has good handling qualities, it dries quickly and has good ageing characteristics. This process demanded great concentration. There were many points at which it could have gone wrong and which would have resulted in damage to the photographs. It felt good to breathe out at the end of the conservation!



Slide after conservation with broken cover glass

After conservation, the slides were housed in hand made silversafe four flap enclosures. To make the four flap enclosures a card template was first made. This allows for 3 to 5 four flaps to be made in one go. The photographs were then housed in a custom made box, made from boxboard which has passed the Photographic Activity Test [PAT], and lined with 5mm grey/black plattazote.



Slides in four flap enclosures and custom made box



Lorraine Finch, ACR

LF Conservation and Preservation

Rescuing Negatives from Water

At our studio in Hampshire we receive all sorts of material to work on from postage stamps to 10ft maps, Family Bibles to a Nuremberg Chronicle (1493), cheques signed by Charles Dickens to Royal Charters with broken seals. As well as this, we also receive collections of photographic material from private individuals, libraries and museums. We recently completed a three-year project for a museum on a substantial collection of photographic negatives which had suffered from coming into contact with water.

The Project:

Conservation of a series of approximately 30,000 negatives which were part of the Photographic Collections of the British Motor Industry Heritage Trust and had been seriously damaged during a flooding incident in 2006.

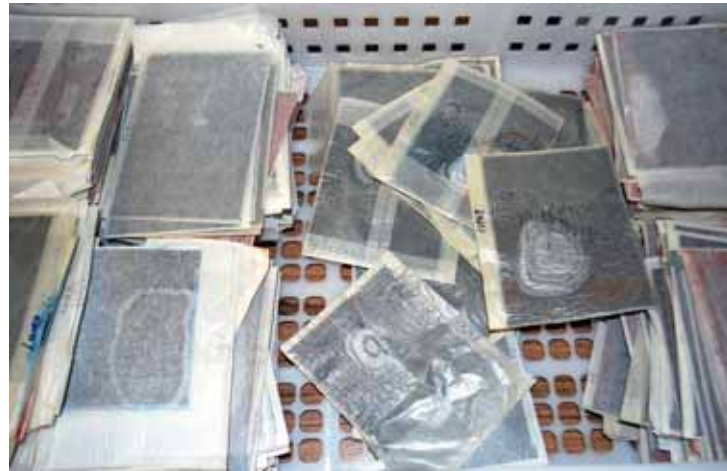
The images were taken by the in-house photographers employed by several major motor manufacturers at their factories, and represented a unique record of the history of the British motor industry from its earliest days.

Water had penetrated the glassine sleeves in which the negatives were housed causing the adhesives in the sleeves to run. This resulted in the sleeves adhering to the negatives making them virtually unusable. Our brief was to remove the sleeves without damaging the negatives and then to rehouse the negatives in new sleeves of archival quality. The old ones had various reference numbers and other details on them which had to be transferred to the new so that no vital information was lost.

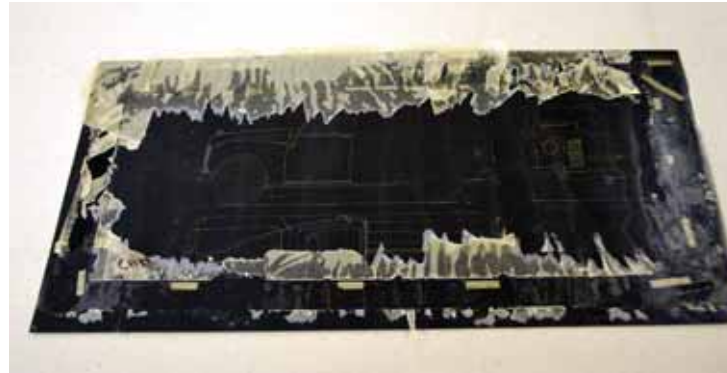
The Treatment:

A separate room was utilised for this project with the temperature and relative humidity carefully controlled and monitored each day.

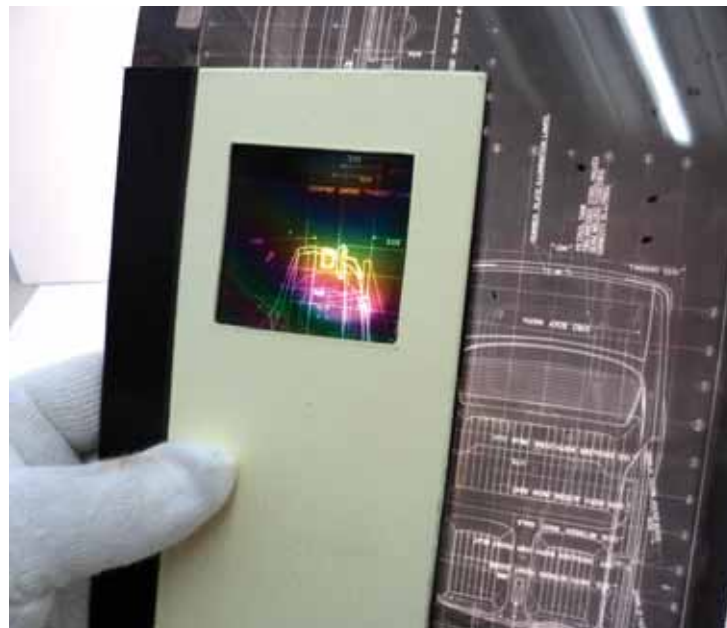
Each item was assessed on an individual basis as the amount of adhesion to the glassine varied. A deionised wetting agent was used in conjunction with distilled water for the separation and rinsing



Negatives adhered to original glassine sleeves



The extent to which the sleeves were stuck



Test using cross polarized filters to confirm polyester base



Negative after being cleaned and dried



Negatives in new enclosures with information transferred to new labels

processes as this would leave the negatives free from runs and smears once they had been air dried. The negatives were then hung on monofilament and allowed to dry for a period of at least 48 hours before being re-housed in the new archival quality sleeves. All information such as reference numbers on the original sleeves was transferred to new archival foil-backed labels and put on the new sleeves before the negative was inserted.

Whilst carrying out this work, we were also able to identify the various film bases which had been used in the production of the negatives. This information could then be used to identify any particular future storage requirements and establish the general condition following conservation.

Also within the collection were approximately 3000 colour transparencies which, once cleaned, were digitally copied before being re-housed in archival enclosures. Any duplicates were noted and omitted from the digitising programme and appropriate reference numbers were given to the digital images.

Approximately 700 large format negatives were stuck to their sleeves due to the seepage of adhesive from red and black masking out tape which had been put on to them. This tape had to be carefully removed and any sticky residue cleaned off with an archival photographic emulsion cleaner (PEC-12). They were then re-housed in archival polyester sleeves so copies could easily be made.

Now that the collection is back in the Trust's Archive Repository, the negatives have been re-integrated with the overall collections and can take their place once again as part of the photographic services offered by the British Motor Industry Heritage Trust to historians, journalists, broadcasters and anyone else interested in this important area of social and industrial history.

Jim Ranahan, Archivist (Photographic Collections)
Library of Birmingham

Diversifying the Workforce at Warwickshire County Record Office [WCRO]

In 2013 the Record Office faced a difficult decision. The resignation of a colleague and the unlikelihood of replacing the post led the management team to assess how the budget could be spent to create a legacy. It agreed to invest in digitisation and following this business case summary:

Aim:

To digitise library and archive holdings of WCRO in a cost-effective, sustainable way and meet Warwickshire County Council priorities.

Purpose of the digitisation:

To negotiate further partnerships with commercial companies with ready digitised material and to reduce the burden on document production.

Proposal:

To create in-house short term voluntary work placements leading to the possibility of a paid contract for people with learning disabilities placed with WEST, Warwickshire's Employment Support Team.

Method:

Stage 1 – 3 months Voluntary Placements: Create two part time placements providing training in handling rare, unique and delicate material as well as digitisation techniques, quality control and basic metadata capture.

Digitise WCRO library material for potential sale as digital downloads.

Stage 2 – 9 months paid fixed term contract:

Create two part-time paid posts for 9 months, following satisfactory completion of 3 month voluntary position.

Why not ask companies to digitise the material?

Research showed that ready digitised material attains a higher royalty rate than material that requires the company to digitise it themselves.

Holding our own digital images will enable WCRO to negotiate non-exclusive agreements with companies and will avoid the need for the collections to be digitised again by another company.

External digitisation

By running this project for one year we will calculate cost-savings, performance levels and impact on post-holders in terms of confidence building, job readiness and skills development. This should provide evidence to evaluate the project in terms of its social return on investment as well as the economic value of the project.

The pilot will also enable WCRO to consider the investment required against the projected return over the next 5-10 years. Each digitised collection requires a one-off investment in scanning the material and an ongoing liability to manage the digital images. These costs can be set against a potential revenue stream which is likely to last for a minimum of ten years.

Social benefits

This pilot also has a social benefit. 'Going for Growth' Warwickshire's Vision Statement quotes Warwickshire County Council's leader then Portfolio holder for Adult Social Care, Cllr Izzy Secombe's support for the WEST programme: 'The Learning Disability Strategy "A Fulfilled Life" is clear in its ambitions around employment. This includes enabling people to learn and/or improve skills, and explore employment opportunities ranging from volunteering to full employment.'

Key requirements

The digitised collections must be of sufficient quality and interest to generate a level of royalty that repays the initial investment and contributes to income targets.

The post-holders require training, management and supervision and substantial work will be required to identify collections for digitisation. The Budget for this project will take into account equipment, training and management arrangements, so that the essential day to day work of the office is minimally affected.

Experience

WEST identified two volunteers with learning difficulties likely to benefit from the project.

A line manager was their main contact. Additionally, a colleague developed the processes required to capture, store and name

the images and to provide training in handling and digitisation techniques.

The volunteers captured 30,000 images in three months which was almost the project's entire target. These images are high quality and the archives have been cared for. Clearly this isn't the only measure of success; the impact on the existing team and day to day work is another factor.

Supporting the placements has been more work than initially envisaged, generally relating to confidence building. Digitising material is not straight-forward and problems occasionally undermined the volunteers' belief in their own judgement. Staff and WEST have reassured and supported them and goodwill on all sides and excellent work by the assistants has helped the pilot succeed.

Internal recruitment led to the appointment of the two scanning assistants from April 2014.

This project has benefited WCRO through digitisation of resources and the potential for these to offer an ongoing income stream. Our scanning assistants are developing new skills and can demonstrate their employability. They are proud to be earning their own money.

The library scans have been converted into pdfs and are available for download via <http://www.bmsgsh-shop.org.uk/> In addition, our motor vehicle licence registers have been scanned and school log books and admission registers will follow.

The project has been worthwhile. The initial investment will be more than repaid as we anticipate creating 90,000 digitised images from the £19,000 budget. WCRO has developed a placement scheme that offers real benefits for people with disabilities and meets County Council social justice priorities. As an additional bonus we discovered that one of our scanning assistants had a film-making background. He recorded the digitisation of the Elizabethan Sheldon Tapestry very professionally. This demonstrates that by diversifying your workforce, you may also unexpectedly diversify the skills and experience available to the service.

The ARA's action to diversify the workforce is at: www.archives.org.uk/ara-in-action/diversity.html

I am also happy to provide further information. Please contact me: samcollenette@warwickshire.gov.uk.

Jim Ranahan, Archivist (Photographic Collections)

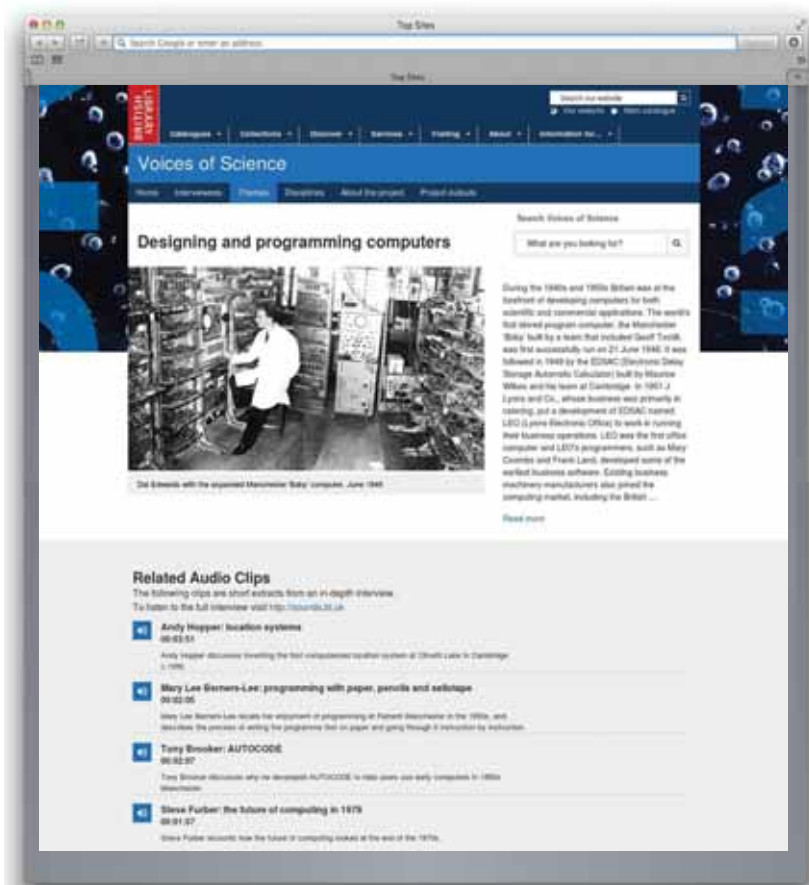
Library of Birmingham

Making oral history archives accessible— An Oral History of British Science, a case study

National Life Stories is an independent charitable trust based within the Oral History section at the British Library. Established in 1987, our aims are ‘To record first-hand experiences of as wide a cross-section of society as possible, to preserve the recordings, to make them publicly available and encourage their use’. My contribution to this edition of *ARC magazine* concerns the latter two aims: making recordings publicly available and encouraging their use. My case study is our *Oral History of British Science* programme and the *Voices of Science* website.

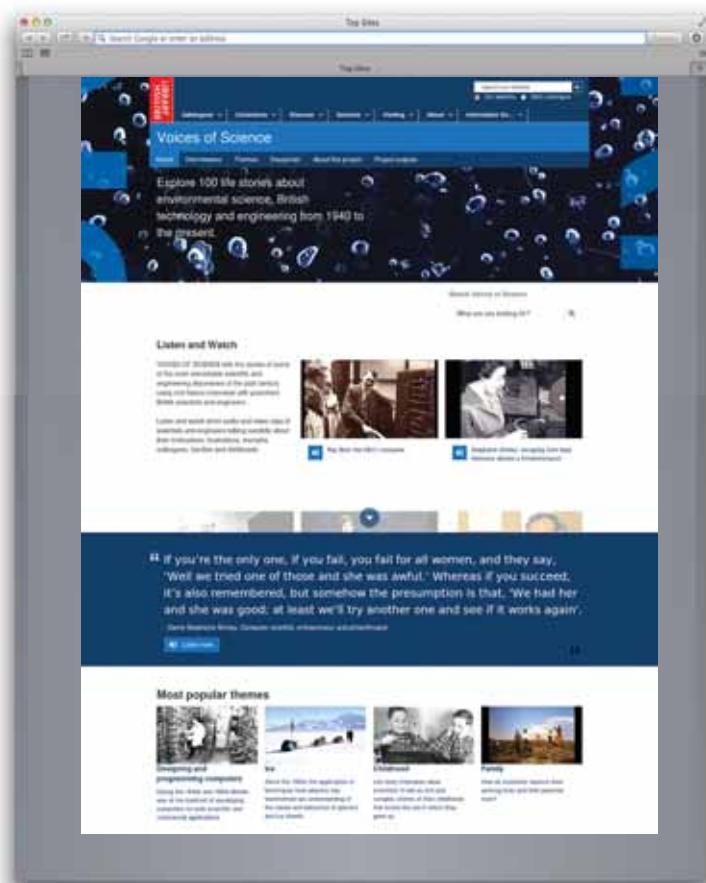
In the July 2010 issue of *ARC magazine* I wrote about *An Oral History of British Science* (OHBS), an ambitious programme of life story interviews generously supported (in the main) by the Arcadia Fund. By the end of 2013 we had gathered over 100 audio interviews (averaging 10 to 15 hours in length) with scientists and engineers. The interviews not only cover experiences of childhood, education and work but also detail the interviewees’ role in some of the most inspiring scientific and technical breakthroughs of twentieth century British science. Some of the life story interviews were followed up with a shorter, often on-location, video interview.

Over the course of the OHBS programme we have made open interviews available online via the



British Library Sounds website (<http://sounds.bl.uk/oral-history>). There are now over 1000 hours of interviews from the programme, alongside many thousands of hours of oral history material available from a number of our collections. The interviews are unedited unless an interviewee has requested that a section be closed (and in these cases this section is muted from the access copy). This strategy, of making material available online soon after the interview has been completed, has proved valuable. Researchers are able to access in-depth interviews without needing to come to the British Library sites in London or Yorkshire, therefore widening access to our oral history collections to researchers worldwide.

We want to ensure that the material is available to a wide audience of potential users, from undergraduates and historians of science, to general interest users. Making the full interviews available online appeals to certain audiences (such as historians of science), but long, life story interviews can be rather challenging for other users, so we have also tried to encourage their use by making the material accessible through a ‘curated’ web resource, *Voices of Science* (www.bl.uk/voices-of-science). This web resource was launched in November 2013 and comprises audio and video clips drawn from the collection, as well as interviewee biographies,



photographs and links to further online resources. The researcher can navigate *Voices of Science* by scientific discipline and by theme, which presents the interviews in a more accessible manner. As the clips are drawn from life story interviews we have made it clear that these are edited extracts, and to this end each clip is linked to the full, unedited interview on BL Sounds (or if it is not yet available via BL Sounds then it is linked to the interview catalogue record).

Although the material on the website is currently primarily born-digital content from the OHBS interviewing programme, we are keen that *Voices of Science* is not a standalone resource for the OHBS programme, but one which will incorporate further oral history and other history of science material held by the Library. We have already digitised interviews from other science oral history collections recorded and archived on cassette tapes, reel-to-reel tapes and VHS, and plan to make them available through the resource and BL Sounds in the near future.

Elsbeth Millar, Archivist

National Life Stories/Oral History,
British Library

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Students interviewing participants at The Poppy Centre, run by Age Concern. A film documenting the project has been produced to coincide with an exhibition later in the year.

Remembering 'Our Day Out'

In January this year a successful bid by Liverpool John Moores University to the Heritage Lottery Fund enabled work to begin on a media project utilising images from the Keith Medley Archive. A section of the archive portrays the local seaside resort of New Brighton from the early 1960s. The resort was a favourite destination for family outings from the nearby city of Liverpool and this collection helps document typical seaside activities and many of the former resort attractions including the pier, fairground and large outdoor bathing pool.

A sample of images was assembled into memory packs and used by student volunteers in a series of workshops conducted at two local community centres in Liverpool: The Poppy Centre, run by Age Concern, and Kensington Fields Community Association. Both organisations kindly agreed to promote and facilitate the workshops, which were conducted by staff and students from LJMU following a series of training sessions in interview technique, with a focus on oral history. Working with groups of four participants the interviews encouraged personal recollection and lively debate around the theme of family outings to the seaside.

These initial workshops were recorded to audio and provided some context to the images selected while providing opportunity to explore topics for further investigation.

Following the success of our initial workshops a number of volunteers expressed interest in taking part in a series of more personalised interviews. These were conducted more formally in front of camera with each interview adding further voice to the collection.

The second phase of the project built on the seaside metaphor with the creation of individual post cards depicting additional images from the collection. Each post card provides a short personalised message taken from the interview, and enables access to the full video interview via individual QR codes printed on the reverse.

The team felt it important that participants in this next phase had something tangible to take away from the process. Each post card conforms to a series of pre-designed templates that help to reinforce the metaphor of a typical post card



One of the postcards created for participants as part of the project.



Students interviewing participants at The Poppy Centre, run by Age Concern.

from the period. With the aid of our student volunteers, appropriate images were subsequently matched, where possible, to the stories featured. Following completion of this stage the post cards were printed and made available to contributors for distribution amongst family and friends.

To celebrate completion of the project a series of exhibitions featuring photographs and the stories collected from the interviews will be organised to take place later in the year. This will also be accompanied by a short video promoting the archive and the project.

Keith Medley was a commercial and press photographer who worked in and around Merseyside for most of his career. After the Second World War (when he joined the RAF and worked with the Marine Aircraft Experimental Establishment), he set up a photographic business in Wallasey with his ex RAF colleague Bob Bird. The business was very successful, including work on weddings, studio portraits, commercial work and press work for both local and national newspapers. In 1964 Keith became sole owner of the business and continued working until his retirement in 1987.

The Keith Medley Archive was donated to LJMU in 2009 by his son, Jon Medley, and consists of around 30,000 glass plate negatives. This means that the collection as a whole is difficult to access, as there are very few prints and the negatives are not in chronological order. Through exhibitions and projects we are able to show a selection of images from the collection, giving a snapshot of an era, and showing the potential of the archive.

The Our Day Out project team are keen to gather more contributions from across the region to help build a rich archive of stories and memories from the mid-1960s and beyond. So if you are from Merseyside or know someone who is, and you have a story to tell, the team would love to hear from you.

For more information about the project, and to contribute your own memories, please see the Our Day Out website at <http://www.our-day-out.co.uk>. If you would like to find out more about the archive, please visit our website at www.ljmu.ac.uk/lea/archives

Ian Bradley

Lecturer at the Liverpool Screen School

Emily Parsons

LJMU Archivist and Special Collections Librarian

Liverpool John Moores University

Calling all colleagues!

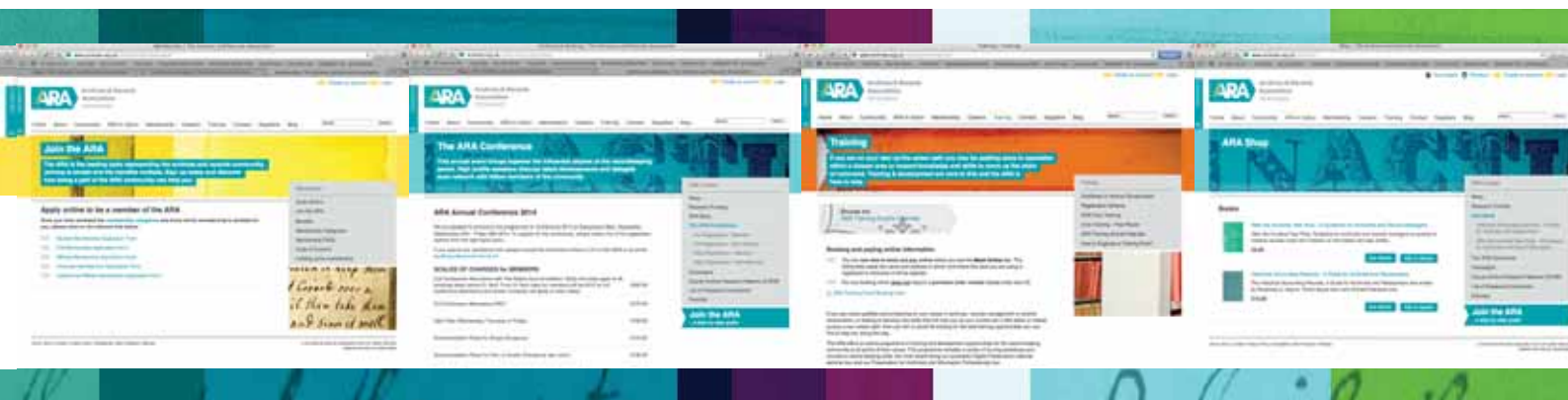
ARC is always seeking articles reflecting the issues that matter to you most. We would love to publish pieces that reveal the sector's opinion and showcase successful best practice.

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

When did you last click on www.archives.org.uk?

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Digitising the *Express & Star* photographic collection

Wolverhampton City Archives, in partnership with the University of Wolverhampton and the regional daily newspaper, the *Express & Star*, has been fortunate enough to receive initial support from the Heritage Lottery Fund to digitise their collection of approximately 1 million photographs, covering most of the twentieth century. The *Express & Star* photo archive has been described as one of the most important regional photograph collections in the country, including photographs of royal visits and speeches by Prime Ministers, through to images of local ways of life which have since disappeared. The collection includes images from the Second World War which were not published due to government censorship, and a photograph of American civil rights activist Malcolm X visiting Smethwick in 1965, nine days before he was assassinated.

The project aims to carry out vital preservation work, digitise the collection and make the photographs available through a single web portal, allowing free on-line public access to the unrivalled images of local events, momentous and everyday, for the first time. Educational and community programmes will also be established to allow local people to use the collection to make sense of their heritage and history.

My first contact with this collection came in 2010, not long after I first started at Wolverhampton as City Archivist, when I was invited to the newspaper to come and have a look at the photographs. At this date, the newspaper still employed



1976 residents of 38 Bovey Court, Wednesfield complain over lift fail



Malcolm X visits Smethwick, 1965

an archivist to look after the photographs. This post was later made redundant. The collection is largely photographic prints with no negatives (although there are also some slides included) and is in paper packets in name or subject order. The vast majority are black and white images with some colour ones covering more recent dates up to the mid-1990s, at which point the photography department

went digital. The photo collection is dated by the day the image was used, and many of the images include copies of the accompanying articles attached. Where the image has been published more than once, all dates of publication are included.

This project has been a long time in the planning, and it is a bit of a double-edged sword. It is wonderful that we have finally

got the funding (thanks largely to the huge amount of support garnered for the project through various social media platforms), but there will obviously be a great deal of work involved. Volunteers from the community and from the University will digitise the photographs and tag them appropriately, prior to uploading them to a dedicated website. It is hoped that we can then use crowd-sourcing to improve the information we have for the various photographs. Wolverhampton Archives will receive all of the original photographs, so we will be able to list, catalogue, package and box this material, so that it will be available for future generations.

At present, whilst we hold the entire collection of the *Express & Star* on microfilm in the searchroom, it is not indexed. This means that anybody looking for specific stories or specific individuals featured in the newspaper have got a long search ahead of them, unless they know the date when it appeared (as it is a daily paper). This project will enable us to make these photographs more accessible, and we will be able to use the collection for outreach and community activities as well.

The initial funding will enable the partnership to progress their plans to apply for a full grant at a later date. As well as the three main partners, the steering group also includes community representatives from across the Black Country, as the newspaper covers a far wider regional area than just Wolverhampton. Work will now begin on developing the project, ahead of a second round submission planned for 2015. If that stage is successful, digitisation work could potentially begin later that year.

Because of the sheer volume of photographs, we simply do not know what other gems might be sitting in the collection, and we can't wait to get stuck in!

For further information and to follow progress on the project, follow the Twitter account @ESPhotoArchive or "like" the Facebook page: www.facebook.com/photoarchivebid

Heidi McIntosh, City Archivist
Wolverhampton City Archives

Cricket:
King
George's
playing
fields, West
Bromwich
1967



Star Photo
Archive
Launch



Singing
Rugeley
miners
Fred Cook,
Gwyn
Davies
and Arthur
Ridgway
'Modern
Minstrels'
1968



Bilston
1978:
RSPCA
warden
chases
after
wounded
bird



Let the Right One In? - Challenging Perceptions of Access to Business Archives

Business Archives Council Conference 2014
Thursday 13th November 2014
Elgar Room in the Royal Albert Hall
Kensington Gore, London SW7 2AP

This year's conference aims to discuss ideas and issues around access to business archives. This will be enabled on the day through group discussions, case studies and practical advice. The conference will benefit all professionals who facilitate both internal and external access to their archives and also benefit those who seek to gain access to archives. Specifically the conference will explore:

- The balance between commercial needs of a business and external access
- How effectively social media can be used
- How cataloguing enhances access
- How access can be made to digital records

The conference will also include a panel session where delegates will have the opportunity to hear from, and put questions to, a variety of speakers on the issues discussed during the day.

It is intended that the results of the conference will form a BAC policy statement on Access - a resource designed to assist managers, professionals and users in the field.

Speakers this year include:

Maria Sienkiewicz, Barclays Group Archive
Christopher Hilton, Wellcome Library
Duncan Campbell-Smith, business historian
Kiara King, Ballast Trust
Rachael Griffin, Pentabus Theatre Company

The conference will be followed by drinks to celebrate the 80th anniversary of the BAC.



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The BAC is pleased to announce that it is offering five bursaries that will cover the cost of the conference fee. Applicants whose employers would not normally be able to fund their attendance will be given priority, as will those not already working in the business archive sector. Successful applicants will be expected to take and compile notes from the day to form the basis of the BAC's policy document on Access. For more information on what will be required, and to apply, please email Adam Hillhouse at adam.hillhouse@postalheritage.org.uk stating your name, organisation and why you would like the bursary, by 29 August. Applicants will be informed of the outcome by mid-September.

To book your place:

A special 'early bird' rate of £70 is available if booking before 30th September. After this, the charge will be £80 for BAC and ABH members and £100 for non-members. A second or third delegate from the same member organisation will cost £60 each. We are pleased to be able to offer a discounted rate of £20 for students and low waged delegates.

A booking form can be found on the BAC website at:

<http://www.businessarchivescouncil.org.uk/activities/objectives/conference/2014conf>

Any questions, please contact Adam Hillhouse of The British Postal Museum & Archive at adam.hillhouse@postalheritage.org.uk or Paula Togher of The Baring Archive at togherp@gmail.com

From beetles to The Beatles



Entomology Products (Pages 71-75)



Phonograph Record Storage Sleeves (Page 27)

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