

18

**Intergenerational Jazz  
Reminiscence  
Project**



27

**Introducing  
the Liam  
O'Leary  
Archive**



30

**Striking the  
right note: the  
Carl Rosa Trust  
Symposium, 19  
November 2016**

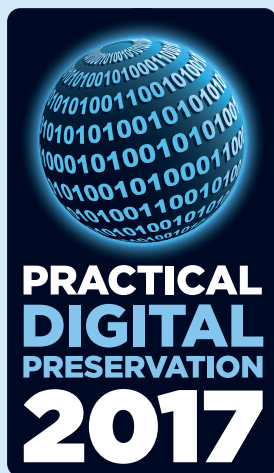


## Film, Sound and Photography

**Bringing our history to life:  
promoting the use of archive  
film in cross-curricular learning**

Page 14





# Practical Digital Preservation 2017

An exciting series of events combining executive briefings led by key industry speakers and workshops designed to support archivists and records managers to raise awareness of the importance of digital preservation within their business and with IT stakeholders.

## Briefings & Workshops

### Bring Your Boss: Future Proofing Digital Content to Protect Corporate Value

**Morning:** For business stakeholders & practitioners, including networking lunch

**Afternoon:** Practitioner workshop, fast track your digital preservation learning with hands on experience

- 9.30am - 4.30pm Wednesday 22nd February 2017 in London

### Bring Your IT Manager: Protecting Digital Information - The Importance of a Digital Preservation Strategy

**Morning:** For IT managers & practitioners, including networking lunch

**Afternoon:** Practitioner workshop, fast track your digital preservation learning with hands on experience

- 9.30am - 4.30pm Wednesday 19th April 2017 in Edinburgh
- 9.30am - 4.30pm Wednesday 14th June 2017 in London

## "How-To" Webinars

Build on your knowledge of digital preservation and learn about the latest practical digital preservation techniques and best practice

### Connecting Digital Preservation with Catalogue systems

11am - Wednesday 1st February 2017

### Digital Preservation for Government Organisations

11am - Wednesday 8th March 2017

### Preserving and Protecting AV Files

11am - Wednesday 26th April 2017

### Best Practice in Digital Preservation

11am - Wednesday 21st June 2017

## How do I reserve my place?

### Executive Briefings:

ARA website, [www.archives.org.uk/events](http://www.archives.org.uk/events) or call 01823 327077

### "How-To" Webinars:

ARA website or visit [www.preservica.com/resources](http://www.preservica.com/resources)

### Guest Speakers

- Tina Staples - HSBC
- Emily Nimmo - HES
- Lesley Ferguson - HES
- William Kilbride - DPC
- Gartner Analysts

*"This programme is key to supporting our members' efforts to raise awareness of the need to properly govern long-term and permanent digital information with their senior management and IT teams."*

**John Chambers,**  
ARA CEO

*"As more of what we all do becomes digital, it is vital for key decision makers within the organisation to understand the risks to long-term digital records."*

**Scott Sammons,**  
IRMS Chair



Archives & Records  
Association  
UK & Ireland



**Preservica**  
Digital Preservation



## Welcome to **ARC Magazine** February 2017

Welcome to the February edition of *ARC*. This month's issue contains a broad range of articles, which demonstrate the noteworthy work carried out by the ARA Section for Film, Sound and Photography. To find out more about their activities, visit the ARA website:

[www.archives.org.uk/about/sections-interest-groups/film-sound-and-photography-group-fspg.html](http://www.archives.org.uk/about/sections-interest-groups/film-sound-and-photography-group-fspg.html)

This month's articles highlight the sheer breadth of film, sound and photographic archive materials held in repositories across the UK, Ireland, and beyond. These range from the ¼ inch reel-to-reel tapes and cassette tapes which form part of the Liam O'Leary Archive (National Library of Ireland), to community videos shot on U-Matic and VHS, collected by the London Community Video Archive.

As a resident of Essex, I was especially taken by two articles highlighting key archive collections and activities within the county. Sarah-Joy Maddeaux's fascinating work throws light on the listening benches – the brainchild of the Essex Sound and Video Archive (ESVA) at the Essex Record Office. Furthermore, Nick Clarke's article on the Intergenerational Jazz Reminiscence Project at the National Jazz Archive demonstrates how generations can be united through

the shared medium of music. Both pieces reflect the rich heritage, history and culture inherently embedded in our frequently-misrepresented county.

Finally, thank you to Rebekah Taylor for sourcing the articles included in this edition.



**Ellie Pridgeon,**  
ARC Editor

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Front cover: 1930s atlas and reproduction compass from The Adventures of Girl Pat resource box. Photograph copyright Wessex Film & Sound Archive.

### 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.

### Association News

- 4 Opening lines
- 5 Collecting Matters
- 5 ARA app – a new addition to the family
- 7 Continuing Professional Development News

### Film, Sound and Photography

- 8 ARA Section for Film, Sound and Photography: a word from the chair
- 8 *You Are Hear* on a listening bench
- 11 Oral history at the Stanley Kubrick Archive
- 12 The London Community Video Archive
- 14 Bringing our history to life: promoting the use of archive film in cross-curricular learning
- 16 Reeling in film reels: University for the Creative Arts film collection
- 18 Intergenerational Jazz Reminiscence Project



- 20 Preserving time-based media artworks at the Kramlich Collection, the Museum of Modern Art, and Tate Britain
- 22 Barnsley Archives celebrates The Joy of Sound and Film



- 24 Launching a new digitisation funding stream for UK archives
- 27 Introducing the Liam O'Leary Archive
- 29 Archive Service Accreditation: developing the digital pathway
- 30 Striking the right note: the Carl Rosa Trust Symposium, 19 November 2016
- 32 *Archives and Records*: the ARA's very own journal

## opening lines



*Film is History, with every foot of film that is lost we lose a link to our culture, to the world around us and to ourselves*

### Martin Scorsese

Moving image is the prevalent means of communication of our age; it is multifaceted and can simultaneously be an historical document and an aesthetic object, a means of entertainment, social study and cultural expression. Ireland's film history, both amateur and professional, provides a vivid and tangible record of the nation's past and present. Starting with the Lumiere Brothers' first footage of Ireland dating from 1896, it chronicles the development of modern Ireland in a uniquely accessible manner. However, Film Heritage remains low on the Irish cultural agenda, and even within the traditional archiving profession little thought is given to the fragility of the medium or the methods and reasons for its preservation. This is something the IFI Irish Film Archive has been working hard to address.

Part of the **Irish Film Institute** (IFI), Ireland's cultural institution for film, the **IFI Irish Film Archive** was established in the mid-1980s in response to the State's reluctance to address the need to safeguard and share Ireland's moving image heritage. In the intervening decades the IFI Irish Film Archive has built up a national collection

of 30,000 cans of film and 20,000 tapes, and a complementary collection of documents, posters and images that give further information about the Irish film industry. The IFI Irish Film Archive is unusual in a European context. Although we hold the national moving image collection and officially preserve the output of the three main state funders of moving image (the Broadcasting Authority of Ireland, The Irish Film Board and the Arts Council) only 25% of our funding comes from the State, via the Arts Council. We are in fact a limited company with charitable status and not being an officially recognised National Cultural Institution means we do not benefit from the consistent funding, legislative mechanisms or other supports NCIs receive.

The switch to digital formats within the film and broadcasting sector in Ireland was sudden, encouraged by a government sponsored scheme enabling cinemas to change from analogue to digital exhibition. Funding that change is challenging: as any archivist knows digital preservation isn't a process, it's an ongoing activity. The infrastructure and skills necessary are very specific and are expensive, and it is the lack of direct funding by the state for film preservation, and the lack of funding sources equivalent to the UK's HLF compounds the difficulty. Despite these challenges the IFI Irish Film Archive continues to work to preserve and promote Ireland's moving image heritage in a proactive manner and is the only Irish member of the of FIAF (the international Federation of Film Archives). We continue our engagement with a dynamic international community of likeminded archivists and technologists that utilise open source software as an innovative way to develop cost effective preservation and operational solutions.

We continue to work to secure the legislation, resources and recognition intrinsic to an effective national audio-visual archiving policy. Perhaps most importantly we work to ensure the Irish public appreciate and avail of their collective visual history, as means of understanding who we are and where we come from. One of our greatest achievements in this area has been the recent launch of the IFIPlayer [www.ifoplayer.ie](http://www.ifoplayer.ie), a virtual viewing room that gives audiences across the globe instant access to a broad range of material that we hold. This is very a significant step in the history of the IFI Irish Film Archive and has truly democratised national and international access to our collections.

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### Kasandra O'Connell

IFI Irish Film Archive

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# Collecting Matters

The collection care department at The National Archives (TNA) is running a Modern Materials Project to understand more about vulnerable materials in our collection. These include plastics, photographs, tracing paper, and photo-reproductive processes. The project gives us a unique opportunity to assess their condition and future care needs. As the organisation's photographic conservator, I am leading a three-year survey of our estimated six million photographs.

Black and white photographs are prone to yellowing, mirroring and fading, while colour photographs suffer from light and dark fading. The survey data we are collecting will be used to formulate scientific research topics, improve housing, prioritise items for a cool storage unit, and to plan conservation projects and public engagement activities.

Six million photographs is a lot, and we wanted to be sure we were looking for the right things: what process types and deterioration processes we might encounter, how the items were housed, how long the survey might take, whether we would encounter distressing material, and what training would be required. Volunteers have been involved in collecting the survey data, and a team of 10 has been trained in the identification and deterioration of photographs. The project would be impossible without their input.

This survey is a unique opportunity to understand more about these materials on a scale never attempted in the UK. Watch out for further developments and examples of the use of the data collected, and read our blog for more about the conservation of our photo collection:

<http://blog.nationalarchives.gov.uk/blog/eight-million-photographs-begin>

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**Jacqueline Moon**

The National Archives (UK)

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## ARA app – a new addition to the family

As many members will know, ARA has launched an app for members. The app can be downloaded easily and works on Android and Apple devices as well as on Kindle Fire tablets.

We envisage that the app will soon become your main gateway to everything on the ARA website, giving you greater flexibility of access, so that you are not tied to a desktop or laptop. Initially, it will just contain major communications. Over time, more content will be added. Eventually, the app will develop into a mobile hub for members to access information and, hopefully, audio/video content and webinars. Our goal is to improve member experiences and deliver added value, including in terms of the immediacy and flexibility with which members can receive and share information.

### What's on the app right now?

- ARC Magazine
- ARC Recruitment
- ARA Today
- News from the website
- Conference details and handbook.

### Why do we need an app?

There are a few good reasons why we need the app.

Firstly, like any membership organisation and professional body, we need to keep abreast of technology and enhance our offering to members. Mobile apps

are also now commonplace, with many people now using them on their smart phones; so having an app is just part of the 'new-normal'. So we decided to do that alongside developing the app, which will bring resources like ARC Magazine, section news and other items to your smartphone and (thereby) closer to your fingertips, as well as helping you share more information, more quickly, with each other.

Secondly, the app means better value for money. Putting more information into digital and reducing our print costs enables us to redirect resources to front-line priorities and keep your membership subscriptions as low as possible.

### Additional benefits

The launch app is just the first step. Once we've got the basics right, the technology will allow incremental developments and benefits.

### What's being considered for future development?

- An easy-to-use facility to renew your membership and update your contact details. This is due in 2017.
- A simple link to finding and booking training, and development opportunities – via the website.
- Recruitment opportunities – through job adverts and early notification for some interesting vacancies.
- Webinars and more audio/video content going forward.

We know that many members will choose not to use the app. That's fine: you'll still be able to access ARA publications and services as you do now.

### Operating systems

The ARA app is available for three types of devices:

1. iOS – that's Apple devices, such as the iPhone and iPad. [Must be version iOS version 7 or above.]

2. Android – the Google operating system that runs just about every other smart phone and tablet. [Android software needs to be version 4.0.3 or above.] There's a huge range of Android-compatible products available, with phones and tablets starting from less than £50.
3. Kindle Fire – uses a custom version of the Android system.

### How to download

If you are familiar with downloading apps, then the ARA app will be easy to find and install – go to the Google Play Store, Apple App Store or Amazon (for Kindle Fire) and search for "Archives and Records". A more detailed, step-by-step guide for the relatively (or totally) uninitiated is available via the Publications page on the ARA website.

You'll need your existing ARA website user name and password to log in to the app. If you have forgotten one or both, or have never had a user name and password, you'll need to reset/apply via the ARA website.

We will also ask members to revalidate their app details every three months – as a basic security precaution.

### The benefits

Members that download the app will benefit from (or contribute to) greater:

- Efficiency – faster communication; you'll get (and be able to share) information more quickly.
- Mobility – information – eg, on job opportunities - will reach your device wherever it is (and you are).
- Convenience – you can keep in touch wherever and whenever it suits you, i.e. wherever there's a mobile connection.
- Web-enabled access – when we publish new documents and information with the app, it can be web enabled, with links taking you straight to the website or hyperlink connection being referenced.



- Engagement - the app enables ARA to better engage with members, and enables members to better engage with each other.
- Value for money – the app helps us reduce publication printing costs and offers another platform for possible advertisers: all this helps us redirect resources to front-line priorities and keep ARA membership subscriptions as low as possible.
- A better environment - by reducing the amount we print, we use less paper and materials associated with packaging and distribution, and emit fewer greenhouse gases.
- Professional development - we hope that the app will open up new opportunities to hold webinars and other video/audio content.
- Things we haven't thought of yet! - we'll welcome members' ideas on how the app can grow and develop in the coming years.

### We need your feedback

We'd love to hear what you think, so please send us through your ideas on how we can improve the app, make it more user-friendly or develop new services. We might not be able to do everything at once, but we'll want to do as much as we can as often as we can. Please send your feedback to [app@archives.org.uk](mailto:app@archives.org.uk)

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**John Chambers**  
CEO, ARA



# Continuing Professional Development News

In last month's issue, I identified some sources of support for those of you currently working on your Registration portfolio. Existing candidates have only eight months in which to submit, so now is the time to make sure you are taking advantage of all the available opportunities.

This month, I would like to identify some of the key individuals who can help you to submit a portfolio that passes assessment.

## **Mentor**

Your mentor should be your first port of call whenever you experience difficulties. Whether it is a lack of ideas, a problem in writing up a Learning Outcome Form (LOF), or a loss of motivation, a meeting with your mentor can really help to brush away the mental cobwebs and get things back on track. Try to stay in regular contact with your mentor, particularly in these last few months. There is no longer time to leave meetings to chance. Pick up the phone, send an email, organise to have coffee. Whatever you do, make sure you are utilising the expertise and guidance that your mentor can offer.

## **Candidates' Representatives**

Have you hit upon a problem that your mentor is not sure how to answer? Is there something in the guidance documents that does not quite make sense? Why not contact the Candidates' Representatives? The Representatives, of which I am one, sit on the Registration Sub-Committee, and have a good deal of experience in providing training about Registration and in answering queries. What is more, if we don't know the answer, we can raise it with the Registrar.

## **Registrar**

The ARA's Registration Scheme Registrar is Tricia Phillips. Tricia has extensive knowledge of Registration, as well as a wealth of practical experience of assessing portfolios. Tricia is the person to contact if you have a particularly tricky question, perhaps in relation to an interpretation of the rules for submission.

## **Registration Sub-Committee**

The Sub-Committee doesn't just exist to answer queries. We also represent mentors and assessors and organise training events. Recently, we have offered portfolio

surgeries, often over the telephone. These are a chance to discuss your nearly completed portfolio, and receive some comments from very experienced committee members. As surgery sessions can take place over the telephone, there is no need to take a day out of the office (we all know how difficult that can be sometimes). The sessions have been shown to help candidates to submit a really strong portfolio, and may iron out any issues that could otherwise result in having to resubmit. I would encourage all candidates who will be submitting under the current scheme to get in touch to express an interest.

## **Contacts:**

General enquiries for the new Continuing Professional Development (CPD) programme to:

[cpd@archives.org.uk](mailto:cpd@archives.org.uk)

For candidates on the Registration scheme (now closed to new entrants)

General Registration Scheme Enquiries:

[registrar@archives.org.uk](mailto:registrar@archives.org.uk)

Registration Scheme Events Enquiries:

[regschemeevents@archives.org.uk](mailto:regschemeevents@archives.org.uk)

Registration Scheme Admin and Bursaries:

[regschemeadmin@archives.org.uk](mailto:regschemeadmin@archives.org.uk)

Registration Scheme Communications Officer:

[regschemecomms@archives.org.uk](mailto:regschemecomms@archives.org.uk)

Registration Scheme Mentor Queries and Advice:

[regscheme Mentors@archives.org.uk](mailto:regscheme Mentors@archives.org.uk)

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## **Richard Wragg**

Communications Officer, Registration Sub-committee

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*“Don't forget: Existing candidates have 8 months to submit their portfolio under the existing Registration Scheme.”*

## ARA Section for Film, Sound and Photography: a word from the chair

We hope you enjoy this special edition of ARC, filled with fascinating articles by experienced professionals in both large and small organisations. The content illustrates the value of film, sound and photographic collections within our archives.

For the ARA Section for Film, Sound and Photography, last year was an interesting one, with training events at Westminster Archives and Essex Record Office, focusing on the challenges and possible solutions for digitisation of photographic and audio content. In addition, our committee launched the section on Twitter, and also offered advice on a series of enquiries relating to copyright, digital preservation, and the storage of analogue material.

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 on the ARA website [archives.org.uk](http://archives.org.uk). Alternatively, you can contact us by email or Twitter:

Email: [fspg@archives.org.uk](mailto:fspg@archives.org.uk)  
Twitter @ARAFSPG

If we cannot answer your question ourselves, we will do our best to find somebody who can.

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**David Baldwin**

ARA Section for Film, Sound and Photography

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# You Are Hear on a listening bench

Have you ever sat on a park bench, relaxing and taking in the view before you, enjoying the summer sunshine and light breeze, and felt that all that was missing was an audio recording to give you an insight into the heritage of the area? In the highly unlikely event that your answer is yes, then you need to come to Essex and try out our *You Are Hear* listening benches.

The Essex Sound and Video Archive (ESVA) at the Essex Record Office is running a three-year Heritage Lottery Fund (HLF) project called *You Are Hear: sound and a sense of place*. The project entails digitising a number of recordings in the archive to improve preservation and access, cataloguing them to facilitate discovery, and sharing them online and through different equipment placed across Essex.

One of the ways we are taking recordings into the county is through listening benches: solar-powered park benches with in-built speakers that play audio recordings. At the touch of a button, users can listen to clips of archive recordings to help them appreciate the local heritage. From our standard



tendering process, we selected Blackbox-av to supply the oak benches, now one of their off-the-shelf products.

Over the summer, we collaborated with eight groups of volunteers to install these listening benches in their communities. With support and training, the volunteers have instructed us as to which of our archival recordings to digitise, listened to the resulting audio files, selected relevant snippets, and edited the files to create six short clips – three for each button on the bench.

The benches can store up to 15 minutes of audio at one time. The content can be updated simply by copying MP3s onto a memory stick, sticking the memory stick into a dongle, and inserting the dongle into the bench. This enables the volunteers to continue refreshing the content, to tie in with local events and maintain interest in the bench.

The audio has come from a variety of recordings – some originally recorded on open reel tapes, many on cassettes, some on CDs, or deposited as digital files. Most of the groups have used clips of oral history interviews with long-standing residents of the community, recalling

what life used to be like when they were growing up. Additional material has come from local radio broadcasts, and some groups have made new recordings specifically for the bench. Common themes have included shopping, schooling, leisure, and memories of local attractions.

As well as our benches permanently installed in these communities, we have two touring benches that are spending two years visiting country parks, wildlife reserves, a shopping centre, and other local attractions. These contain more general, county-wide content, though we are incorporating material relevant to the venue or season where possible.

While one touring bench was at Stansted Airport over the summer (for 15 weeks), each button on the bench was pressed over 4500 times. The community benches have also reported high usage statistics, surpassing our modest targets. Ideally, this will translate into people following the QR codes to discover further recordings on our Soundcloud channel, or getting in touch to find out more, and engaging further with the ESVA. However, even if a person's interaction ends with listening for a couple of minutes, we will have succeeded in bringing the county's



Touring listening bench at Cudmore Grove Country Park, Essex. 3 October 2016. Photograph copyright Essex County Council.

## Listening Bench Locations



Map showing the location of the eight listening benches installed in 2016. Photograph copyright Essex County Council.

sonic heritage to the county's people to a greater extent than in the last 30 years of the sound archive.

This aspect of the project has attracted the most interest from local media and the general public. This is prompting 'bench envy', with local councils or heritage groups requesting a bench for their community. It is also causing the most anxiety for my controlling personality, relying on the volunteers to pull everything together, and on the equipment to function as it should. This past summer, the volunteers rose to the occasion spectacularly, each putting a slightly different slant on their audio montages, managing the installation of the bench, and organising launch events to celebrate their hard work.

Now we start again on next year's batch, with an aim of installing a further 10 community benches, while maintaining the bench tours. If 10 listening benches aren't enough to bring you to Essex, how about 20?

Find out more about our bench tours, and the *You Are Hear* project at:

[www.essexsounds.org.uk/content/category/benches](http://www.essexsounds.org.uk/content/category/benches)

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**Sarah-Joy Maddeaux**  
Essex Record Office

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“However, even if a person's interaction ends with listening for a couple of minutes, we will have succeeded in bringing the county's sonic heritage to the county's people to a greater extent than in the last 30 years of the sound archive.”

Oral history interviewees featured on the bench with their families at the Saffron Walden listening bench launch. 30 June 2016. Photograph copyright Essex County Council.





# Oral history at the Stanley Kubrick Archive

The Stanley Kubrick Archive at the University of the Arts London (UAL) is one of the most unique cultural collections from the latter half of the 20th century. The collection is a significant resource for advancing scholarship, teaching and practice in all aspects of filmmaking and associated disciplines. I was pleased to be invited to act as oral historian and video producer for the Kubrick Archive's Inner Circle Oral History Project.

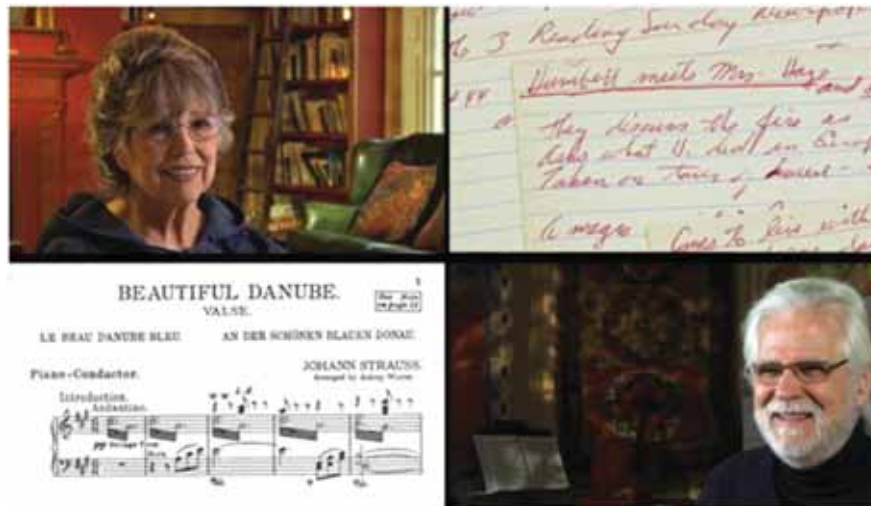
It was felt that the archive would be enriched by the inclusion of an oral history component, which would add important insights and perspectives to the range of material in the collection. The interviews shed light on photographs, ephemera, set designs and artefacts, as well as on archival documents.

The Inner Circle Oral History Project involved recording professional high-definition (HD) video interviews with those closest to Kubrick, which demonstrated his creative process as a filmmaker. The outputs of the project included: 15 video interviews (each of which averaged 2 hours), the interview transcripts, and the films that I produced using interview extracts and images of objects from the Stanley Kubrick Archive. These new materials have expanded the research opportunities for those

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



Oral history project interviewee Sir Ken Adam, Production Designer for Dr Strangelove. Adam at work on Dr Strangelove. Photographs copyright Stanley Kubrick Archive at UAL.



Oral history project interviewees Christiane Kubrick – Kubrick's widow – and Jan Harlan, Kubrick's brother-in-law and Executive Producer. Photographs copyright Stanley Kubrick Archive at UAL.

making use of the collection.

One of the most important aspects of preparing a successful oral history project is for the interviewer to have a detailed familiarity with the relevant background of the interviewee. As an oral historian, my goal is to research the connections between the interviewee and the subject of the project to such an extent that when I conduct the interview, the subject feels that they are speaking to someone who already knows a great deal about their background and experiences. This allows the interview to be more of a conversation, rather than a strictly formalised question-and-answer exchange. The research resource of the Stanley Kubrick Archive itself was – of course – invaluable in my preparation of the interview questions.

I have also found that the most effective way to develop an oral history archive is to keep the potential end uses of the content in mind through every stage of the project. For example, I maintain an awareness



of potential linking themes from the very beginning of the research and writing stage. As I research and write the custom questions for each interviewee, I look for themes that will link the stories of the various individuals together.

The early observation of linking themes is what has allowed me to create a number of thematically-based short web videos for the Stanley Kubrick Archive. Each video makes use of related comments from the majority of interviews we have recorded. The interview content is then illustrated with images of relevant objects from the collection. In this way, the videos make clear how oral history content has the potential to provide important context and new insight relative to the various items in the archive.

The first two videos I produced for the project focused on Kubrick's process of finding and developing a story, and on the use of music in his films. These are subjects that are often researched in the archive, and are areas of enquiry where it is difficult to gain an insight into Kubrick's methodology or philosophy, using documents alone. Thus, the value of personal stories – recorded as part of the oral history project – are particularly important.

You can view three of the videos I have produced as part of the oral history project here:  
[www.arts.ac.uk/study-at-ual/library-services/collections-and-archives/archives-and-special-collections-centre/inner-circle-oral-history-project](http://www.arts.ac.uk/study-at-ual/library-services/collections-and-archives/archives-and-special-collections-centre/inner-circle-oral-history-project)

The first films have been viewed by more than 24,000 individuals via YouTube. This is significant exposure for the unique value both of the Stanley Kubrick Archive, and for the insights that oral history content provides.

Waiting in the wings are two new oral history videos I am producing on Kubrick and cinematography, and Kubrick and design (part two), featuring Academy Award-winning creative talent such as Garrett Brown and Milena Canonero. When completed, these will also feature on the Stanley Kubrick Archive's website..

For further information, please contact the Archives and Special collections Centre at UAL: [archive-enquiries@arts.ac.uk](mailto:archive-enquiries@arts.ac.uk)

The interviews which were carried out in Los Angeles in 2012 were kindly supported by Warner Bros. Ltd.

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**Pamela Glintenkamp**

Documentary Media Consultant

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# The London Community Video Archive

The London Community Video Archive is a unique audio-visual project that aims to preserve the work of the community video movement prevalent in the 1970s and 80s.

Portable video equipment became available in the early 1970s, and for the first time it was possible for individuals and communities to make their own television. It was taken up by groups ignored or under-represented in the mainstream media – tenants in housing estates, community action groups, women, black and minority ethnic groups, youth, gay and lesbian people, and the disabled. With an over-riding commitment to social empowerment and combating social and political exclusion, community video dealt with issues which still have a contemporary resonance – such as housing, play space, and discrimination.

The London Community Video Archive aspires to assimilate, recover and revive this important social history so that it can be used as a resource for contemporary debates and activism. The scope of the project is extensive and ambitious, with four main aims. The first is to acquire, digitise and catalogue 60 community video tapes made in London and south-east England during the period. This is already underway, with a first batch of materials comprising various tape formats – from ½ - inch black and white, 1-inch, and U-Matic to VHS – sent to the British Film Institute (BFI) and a facility in Dundee for digitisation.

The second aim is to record a series of 20 oral history video portraits of the early pioneers working with community video in London. The collaborative process of making a video, where ordinary people came together, usually for the first time, to express themselves through creating a film, was often as important as the quality of the finished



Community video represented those without a voice in the 1970s and 80s. Photograph copyright RDN Orders / Liberation Films.

*“The London Community Video Archive aspires to assimilate, recover and revive this important social history so that it can be used as a resource for contemporary debates and activism.”*

product. As such, the project intends to build a collection of oral histories to further contextualise the video films themselves. Again, the interviews are currently being recorded, including one with the late John ‘Hoppy’ Hopkins, the visionary behind community video in the United Kingdom.

The third aim is to build a heritage web platform and learning resource that will house all the digitised content and oral history interviews. The website will be innovative and far-reaching, with an online educational resource to include a guide and resource packs for using the archive in the community, in schools, and at social-action or local film festival settings. Resonating with the original aims of community video, the website will be based around themes and issues that emerged from the videos. The site will also include a guide to running an archive screening, as well as tools for follow-up activities.

The final aim is to develop a heritage outreach programme with 30 curated archive screenings and events, devised in

consultation with different boroughs and communities, and offered free-of-charge to film festivals, arts organisations, community cinemas, local history societies, schools, colleges, and community and social action groups affected by the issues in the archive videos. There will be resource packs to accompany the films, with screening notes and suggestions for potential speakers.

Don’t forget to check out the website for dates and news about screenings in London.

With many of the tape formats used in community video becoming obsolete in our digital world, it is more important than ever to ensure the work’s survival and sustainability, as well as to inspire a new generation of individuals to create community video-making projects. In this respect, the London Community Video Archive is a distinctive and fascinating project for which to watch out.

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**Victoria Baker**

London Community Video Archive

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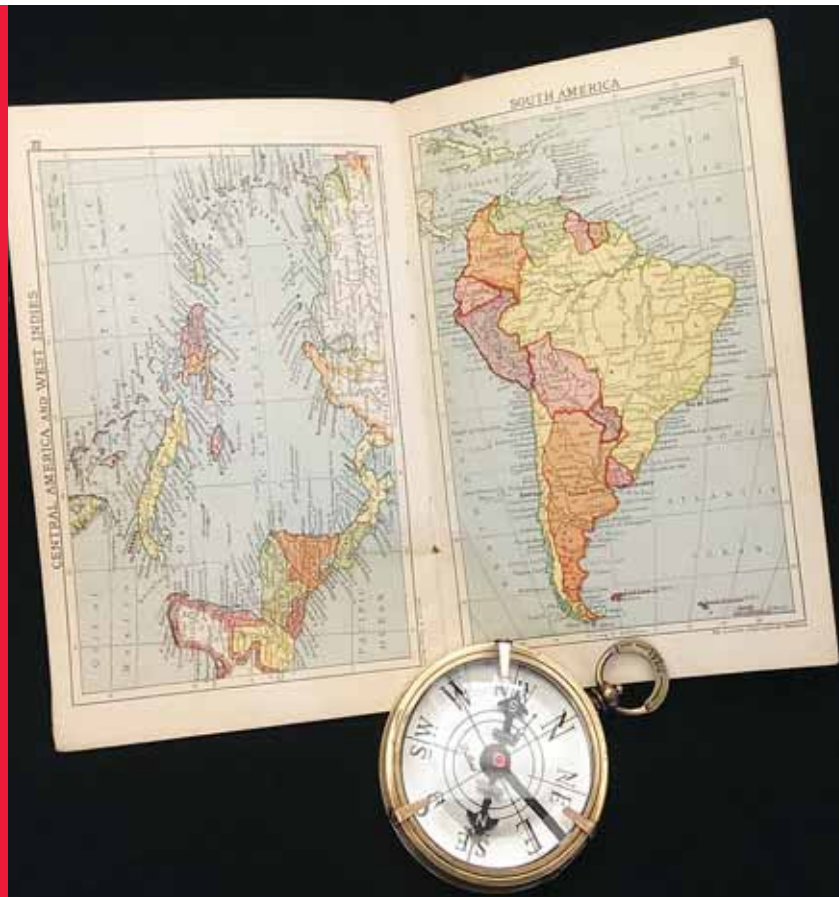
# Bringing our history to life: promoting the use of archive film in cross-curricular learning

Wessex Film and Sound Archive is embarking on a number of projects to engage school-age children, and to strengthen the presence of archive film on the school curriculum. Two resource boxes containing film clips and other materials have been advertised to schools in Hampshire, with the aim that they undertake their own projects using these resources. Feedback to us takes the form of an exhibition of their work, and a full evaluation. It is hoped that these two projects will come to fruition in May 2017 for the 80th anniversary of the films involved.

Using archive footage in schools is hugely valuable – not least for the greater sense of empathy it can create amongst viewers. Exploring the possibilities and suggesting ways of ‘getting a foot in the door’ can make this process much easier, and a pilot such as those run by Wessex Film and Sound Archive can provide a model for other archives to follow – with the eventual hope of generating income further down the line.

## Why use archive film in schools?

Archive film is ideal for developing and supporting the skills of investigation and enquiry – key abilities outlined by the curriculum in history. It offers a unique insight into the past, which static sources are unable to convey. The ability of the moving image to create a living link with the past – to express how something moved in reality or how things interacted



1930s atlas and reproduction compass from The Adventures of Girl Pat resource box. Photograph copyright Wessex Film & Sound Archive.

with one another – is not found in any other medium in quite the same way. Archive film brings history to life – it enlivens the dialogue we have with an image and allows us to formulate questions which might not otherwise have arisen in our minds when examining another type of primary source.

Does archive film create a greater sense of empathy? Do we somehow engage on a more personal level with the characters in a moving image, than we would do with a photograph? By using archive film in schools can we provide an opportunity for children and young people to really connect with history?

Archive film can provide a great starting point for discussion – it can be fun, interesting and challenging. When sitting a class down to watch a film and inviting comments, what are the first observations children will make? How can these observations be turned to use to promote investigation and enquiry?

Technology is fast moving, and the way that it functions in the classroom has changed dramatically over the past 20 years. The days of wheeling the TV trolley into the room, and taking turns to share the one computer in the school, are over! Personal tablets and interactive learning are the new norm, and it is in





Contents of The Adventures of Girl Pat resource box. Photograph copyright Wessex Film & Sound Archive.

this environment that archive film has the potential to flourish.

### Finding a way in...

One of the simplest and most direct ways of getting archive film onto the agenda in schools is to posit it as an historical resource – something that can be exploited to the educational benefit of the class. The most obvious place for this is within a history class, particularly in secondary schools. If archive services are able to select suitable material according to the curriculum and provide supporting materials to allow teachers to utilise the film to its full potential, then archive film will find a comfortable home here.

Primary age teaching offers rather more potential for cross curricular learning – if the film is selected with particular care, it can open up a whole world of possibilities. Wessex Film and Sound Archive's film *The Adventures of Girl Pat* is a good example of this. Archives should be encouraged to explore the contents of the National Curriculum, and to think creatively about presenting archive film as a springboard for topics in all areas of learning, and not just in history.

### The Adventures of the Girl Pat

This is the first of two named resource boxes collated by Wessex Film and Sound Archive. The contents



The Girl Pat arriving at Portsmouth. 1937. AV100/13. Photograph copyright Wessex Film & Sound Archive.



Crew members aboard the Girl Pat arriving at Portsmouth. 1937. AV100/13. Photograph copyright Wessex Film & Sound Archive.



The Girl Pat arriving at Portsmouth. 1937. AV100/13. Photograph copyright Wessex Film & Sound Archive.

of the box centres around a small clip of cinefilm taken in 1937. The clip itself is very brief, but represents the tip of the iceberg in a much larger story of international maritime intrigue. It shows the return of the Grimsby trawler – the Girl Pat – into Portsmouth Harbour one year after it was stolen by its skipper and miraculously navigated half way around the world with only a child's school atlas and a compass. The story was mapped internationally by the press, and received unprecedented levels of interest across the country. The resource box includes a copy of the film, many newspaper articles reporting the guessed-at route of the trawler, and the public response to its disappearance. Also included are a contemporary atlas – much like the one used by the skipper – a reproduction compass, and a copy of the skipper's autobiography.

In the teachers' notes, we have provided some helpful signposting to get teachers started on using the material (which will obviously vary according to content of the film selected). This particular adventure story opens up opportunities in geographical skills and fieldwork, improving mastery of art and design techniques, literacy composition, and of course in history – specifically in local history or in an extended chronological study.

Wessex Film and Sound Archive's two school projects are currently being rolled out to two schools in the Havant area of Hampshire. For more information, check out the social media pages:

Facebook: @wessexarchive

Twitter: @wessexfilm

Instagram: @wessexfilmsoundarchive

Pinterest: @wessexfilm

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### Zoë Viney

Wessex Film & Sound Archive

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# Reeling in film reels: University for the Creative Arts film collection

The Archive for the University for the Creative Arts (UCA) is currently looking after some 700 reels of film at its Farnham campus. The films date from the 1960s to the 2000s, and were produced by students studying film production both at UCA, and historically at the various art schools which joined together to create UCA. Of particular note was the film production course at Guildford School of Art, which produced some impressive work with the expertise of tutor K.N. Singh.

Archive film is a very fragile medium requiring careful handling. Many of the films have suffered from poor storage and have become warped, and their colour has faded. At UCA, we are fortunate to have access to Steenbecks used by film production students, so we can view and catalogue the films. So far, the films have covered subjects as diverse as disability, education, tourism, motor racing, and brewing beer.

One of the things I find so fascinating about archive film is its ability to communicate the social and political preoccupations of the period. As a modern day viewer, it is not only the fashions, cars and lifestyles that seem outmoded, but sometimes the social and political viewpoints – for instance the representations of women.

The majority of the films are 16mm negative, although there are also a few final prints and 35mm



*“As a modern day viewer, it is not only the fashions, cars and lifestyles that seem outmoded, but sometimes the social and political viewpoints – for instance the representations of women.”*

reels. Much of the collection is processed negative. However, there are also several A and B rolls of cut negative with corresponding instructions for fades, cross dissolves, double exposures etc. Some of these include punch tape. Much of this material includes a separate optical sound negative to go with the cut negative, which makes up the final master. This presents challenges to our ability to view these films, as they cannot be viewed in their final form.

When it comes to cataloguing the films, issues such as those mentioned above present challenges, since many of the films are very poorly labelled, and so viewing the material is often the only way to gain information about the content of the film. This also applies to dating the films. Other challenges include issues of copyright – especially if the student responsible for making the film cannot be easily identified due to poor labelling.

Finally, due to poor storage conditions, preventing further deterioration of the collection is a priority. Some films have suffered more than others, and show signs of mould and the degradation of the acetate film stock known as vinegar syndrome. It is important that these films are isolated and stored in the correct conditions to slow down the process of deterioration. The archive is keen to secure the future of the films by storing them correctly, and is working with partners to ensure the items are kept in optimal conditions for their long-term survival.

**Carryl Church**

UCA



Photograph copyright UCA Archives and Special Collections



Film cans. Photograph copyright UCA Archives and Special Collections.



Photograph copyright UCA Archives and Special Collections





Live music at the reminiscence workshop at Age Concern Southend, Leigh-on-Sea, Essex. May 2016. Photograph copyright National Jazz Archive.

# Intergenerational Jazz Reminiscence Project

The National Jazz Archive is a registered charity based in Loughton Library in Essex. It was founded in 1988, and holds the UK's finest collection of written, printed and visual material on jazz, blues and related music, from 1919 to the present day.

**T**he National Jazz Archive is half-way through an ambitious 18-month programme to expand the archive's holdings in collaboration with local and national organisations, with participation from community groups of all ages. This Heritage Lottery Fund (HLF) project is exploring how different generations have promoted, performed, supported, and documented our jazz heritage.

The project is focussing on three areas in Essex close to the archive's base in Loughton, and one area identified by the Black Cultural Archives. In each location, using materials from the archive and others supplied by local jazz clubs and Chelmsford Museums Service, the archive team is engaging with members of Age UK / Age Concern activity centres, local jazz clubs, local youth groups, and young jazz



Live music at the reminiscence workshop at Age Concern Southend, Leigh-on-Sea, Essex. May 2016. Photograph copyright National Jazz Archive.

musicians, to explore and discuss what music has meant and still means in their lives.

The generation that founded jazz clubs learned to play music before there was any formal education in jazz. Those who have donated their magazines, photographs and other material to the archive are nearing the end of their lives. Through interviewing and recording talks and discussions at intergenerational workshops in Age UK / Age Concern activity centres, the project is recording and conserving the reminiscences of a generation of people who had to make considerable investment to access music. Music is a part of the workshops, including live music by both young and experienced musicians.

Interviews with older jazz musicians, club promoters, and supporters – conducted by the University of Essex – are forming a permanent record of anecdotal jazz history. The project is working with the Black Cultural Archives to encourage participation from the older black, Asian, and minority ethnic communities, including local musicians associated with these communities. Loughton Youth Project is participating in and filming the sessions. Their members are being trained in media, broadcasting and interviewing skills.

The interviews and memories collected by the project will be made available on the archive's website, and will contribute to the Say it with Music



National Jazz Archive logo

exhibition, celebrating the people and places that have shaped jazz music across the UK. This event will be held at the Forum in Southend in May 2017.

The Intergenerational Jazz Reminiscence Project began in January 2016, supported by HLF funding of £83,300. It follows on from the very successful HLF-funded Story of British Jazz project that the National Jazz Archive completed in 2014. This project resulted in storing and conserving more than 40,000 archive items (journals, photos, posters and programmes), cataloguing more than 4300 books and 600 journals to series level, along with personal and photo collections. Numerous journals, photos, posters and programmes were also scanned and digitised for direct access via a redesigned website:

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

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**Nick Clarke**

The National Jazz Archive

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Barnsley town hall. 2012.  
Photograph copyright  
Barnsley Archives and Local  
Studies.



# Barnsley Archives celebrates The Joy of Sound and Film

In the summer of 2013, Barnsley Council officially opened the Experience Barnsley Museum and Archives Discovery Centre, thanks to Heritage Lottery Fund (HLF) and European funding. Based in the town's iconic 1930s town hall, it was the first museum to tell the story of the development of Barnsley, and incorporates the Archives and Local Studies Service.

**W**ith over 100,000 visitors in just nine months, the public response to Experience Barnsley was overwhelming. A massive collections drive in the years leading up to the opening had helped to generate and sustain interest, with people from all over the world offering artefacts, archives, and memorabilia

relating to the Borough of Barnsley. A great number of people also came forward with sound and film footage, covering over a century of local life. Although much of this material was accepted, it was difficult to properly analyse, convert and use it during the busy few months leading up to the opening of Experience Barnsley.





The Joy of Sound and Vision poster. Photograph copyright Barnsley Archives and Local Studies.

The public desire to hear voices from the past and see footage of the borough was such that, in 2015, we decided to apply to the HLF again for help with a project to fully explore and make available the new sound and film footage, as well as material that had been in the collections for a number of years. Under the banner of The Joy of Sound and Vision: uncovering over one hundred years of Barnsley's memories, we were delighted when our application was successful, and we were awarded £51,500. A further £2000 contribution to the project came from the Friends of Barnsley Archives.

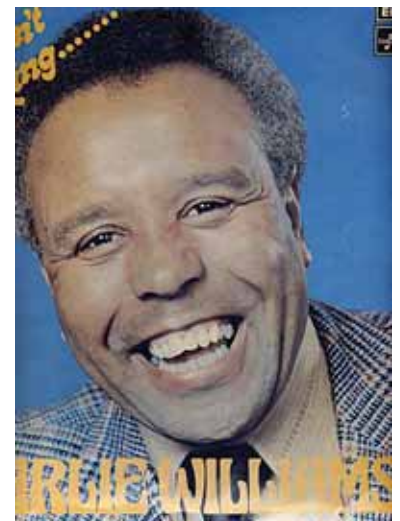
The project was launched in summer 2016, and the first six months of the project have focussed on exploring, converting and fully cataloguing the collections. We worked closely with the Yorkshire Film Archive, who delivered training days for staff and volunteers, and were able to advise on the long-term preservation of early film footage that had been donated. A fresh collections drive again attracted much public attention, and brought about the donation of further unique material. The collections now include superb footage



Old Barnsley film footage. Photograph copyright Barnsley Archives and Local Studies.



Arthur Wakefield, miner and oral history interviewee. Photograph copyright Barnsley Archives and Local Studies.



Charlie Williams, Barnsley comedian and musician. Photograph copyright Barnsley Archives and Local Studies.

of Barnsley market in the 1960s, the opening of Barnsley town hall in the 1930s, the local home guard in the 1940s, and more modern VHS tape of local theatrical performances in the 1980s.

We are also very excited to have received the oral history sound archive of well-known local historian and author Brian Elliott. Having conducted more than 100 interviews over the past 30 years with Barnsley miners, politicians, centenarians, sportspeople, and other notables, Brian's collection really is a treasure trove. One of the earliest interviews – conducted in the 1980s – was with a 107 year old local lady,

with memories going back to the 1880s! Another captures first-hand recollections of wiredrawing – once a thriving industry in the area – but now consigned to the history books.

The second part of the project, taking us to the summer of 2017, will incorporate a number of outreach events and activities. First and foremost, two new pieces of film will be created by working with local students and the general public. A local filmmaker will engage both groups via a series of workshops, introducing them to the sound and film already in the collections. The aim is for both films to explore and capture the changes taking place around us, at a time when Barnsley town centre is undergoing a multi-million pound regeneration project. They will also provide excellent new content for the Experience Barnsley Museum galleries.

The project will help us to expand our oral history collections by commissioning 20 new interviews. Finally, the project will culminate with a family learning programme over the summer, as well as film shows to showcase a selection of the new film. At the heart of the project there is a focus on encouraging people to reminisce, and it is hoped that memories will be stirred through the newly-converted footage, which will be available to view and listen to in the Archives Discovery Centre, as well as online.

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**Paul Stebbing**

Barnsley Metropolitan Borough Council

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# Launching a new digitisation funding stream for UK archives

It's no secret that lack of funding is one of the primary challenges archives and other memory institutions face when looking to digitise their cultural heritage collections. This has been cited in numerous sector reports and – anecdotally – is something I hear regularly from archivists and special collections librarians that contact us regarding planned digitisation projects.

Of course, charitable foundations like Esmée Fairbairn, the Wellcome Trust, and Heritage Lottery Fund (HLF) all make huge contributions to support digitisation initiatives, and open up access to heritage collections. However, unfortunately the scale of the challenge is too large for these organisations alone to remedy.



Caroline Hall from Blackpool Tower Circus archives examining one of the posters from the collection. Photograph copyright TWA.





# twa digitisation grant 2016



As an incumbent in the heritage sector, naturally TownsWeb Archiving (TWA) Ltd want to help institutions to find the funding they need to preserve their materials. This is why we created a guide to funding sources for UK digitisation projects:

<https://www.townswearchiving.com/2015/12/sources-funding-for-heritage-digitisation-projects/>

This year we wanted to go one step further and contribute to the sector by offering our own funding stream for heritage digitisation – the TWA Digitisation Grant.

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

## **Creating the TWA Digitisation Grant 2016**

We decided to offer £5000 of digitisation funding – split between a primary award of £4000 for the winning project, and a secondary £1000 award for the runner up – with both awards to be provided in the form of TWA digitisation services.

The grant was open for applications from 1 to 31 August 2016, and all UK-based cultural heritage institutions, including archives, libraries, museums and galleries, were eligible to apply.

## **Prestigious judging panel**

In order to make the evaluation process to select the



grant winners as fair as possible, and to ensure that the most deserving projects were selected to receive the funding awards, we recruited a panel of three judges from diverse backgrounds within the heritage sector. These were: John Chambers, Chief Executive of the ARA, Claire Adler, Heritage Consultant and HLF expert advisor, and Paul Sugden, Senior Digitisation Consultant at TWA.

### A hard fought competition

The grant fund received almost 100 applications from archives, museums, and libraries across the UK. These were whittled down to a shortlist of just 15 projects, which were then scored by our judges based on three core criteria:

**Heritage need** – the heritage value, uniqueness, and importance of the collection, and if / to what extent it is at risk

**Social / community impact** – how local people and communities will benefit from the digitised collection

**Research impact** – how digitising the collection will benefit academic, social historians, genealogists, and other researchers

The two projects with the highest scores then went on to become our winners...

### The winners: Blackpool Council Cultural Service – Tower Circus collection

Winner of the secondary grant award, this exciting project is based around digitising the Circus collection within the Blackpool Tower and Winter Gardens archive. High Flying Stars will contribute to the development and opening up of the collection for access, research and display.

The archive includes posters, photographs and programmes dating from the opening of Blackpool Tower Circus in 1894. This project will initially focus on the digitisation of approximately 300 posters showcasing the rich design and unique history of the acts that appeared in the venue.

Over the next three to five years, the digital resource created will provide wider access opportunities for schools and the public, provide research opportunities, and support the development of displays for the associated Blackpool Museum project.



Rod Mackenzie showcasing a rare image from the Argyll & Sutherland Highlanders Museum's photographic collection. Photograph copyright TWA.



Grant judge Paul Sugden congratulating Argyll & Sutherland Highlanders Museum Chief Executive Robert Layden on winning. Photograph copyright TWA.

Caroline Hall, lead applicant and Heritage Collections Manager at Blackpool Culture said:

*“The TWA award is the first grant this archive has received, and along with the commitment of some great volunteers, is the start of its future development, increasing the access and use of these incredible resources. This will allow us to share the great stories and heritage of circus that exists in Blackpool, build activity for the 250th anniversary of the Circus in 2018, and contribute to the development of Blackpool’s Museum. This investment is a first step that will have great impact on people’s awareness and understanding of circus in Blackpool.”*

### **The Winners: Argyll & Sutherland Highlanders Regimental Museum – museum redevelopment**

The overall winner our judges selected for the primary grant award of £4000 was the Argyll & Sutherland Highlanders Regimental (ASHR) Museum based at Stirling Castle, Scotland.

The museum’s collection includes photographs, diaries, regimental magazines, and personal papers spanning the regiment’s 200-year history, as well as a substantial collection of military artefacts. Many of these are currently inaccessible to museum visitors – physically or virtually.

The aim of ASHR’s digitisation project is to provide central documentation and global access to its collection online, beginning with digitising its regimental journals and photograph archives dating from 1894.

Talking about the museum’s win, ASHR’s Chief Executive Robert Layden said:

*“The Museum has ambitious plans to challenge the stereotype of a traditional regimental museum in order to attract new audiences to ensure its future sustainability. The digitisation of the collection and archive are integral to that aspiration, and the support of TWA in providing funding and a digital strategy for the conservation, access and interpretation of our collection has been fundamental in developing our plans.”*

### **Digitisation Grant 2017**

As a result of the strong response to the TWA Grant, we plan to offer another round of funding in May 2017. Readers can sign up for information about the TWA Digitisation Grant 2017 here:

<http://www.townswebarchiving.com/twa-digitisation-grant/email-updates-twa-digitisation-grant>

**Ryan Kyle**

TWA

# Introducing the Liam O’Leary Archive

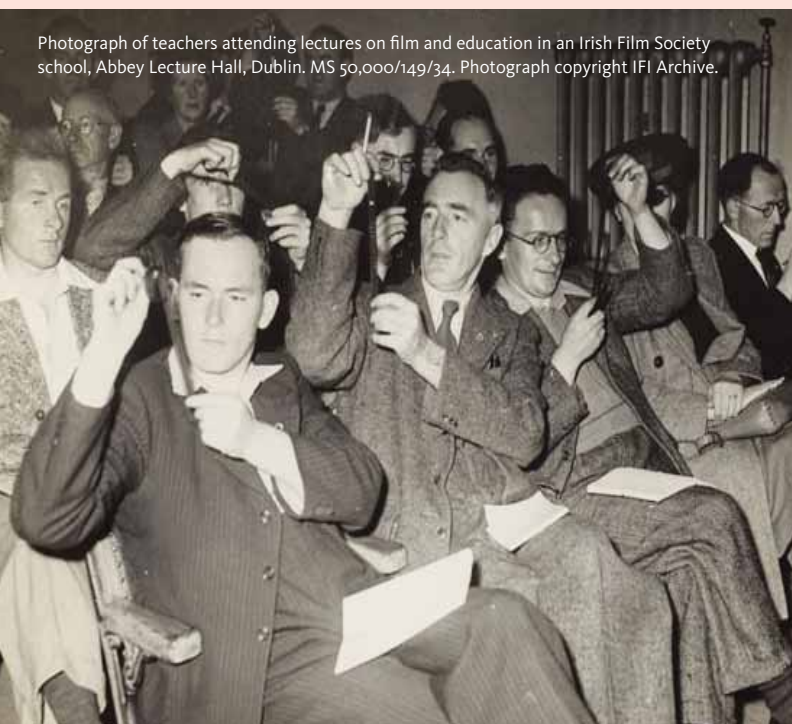
The Liam O’Leary Archive is composed of the personal papers and lifelong research of Liam O’Leary (1910 to 1992). The collection is held in the National Library of Ireland (NLI), and the project to preserve and catalogue this diverse archive is a collaboration with the Irish Film Institute (IFI) Irish Film Archive.

**T**he Liam O’Leary Archive collection relates to Irish film, filmmakers and cinemas, and includes O’Leary’s personal collection of correspondence and film memorabilia. He worked at the British Film Institute (BFI) and Raidió Teilifís Éireann (RTÉ), was a founding member of the Irish Film Society, and an actor, writer, film researcher, historian, archivist, and overall film



Liam O’Leary. Photograph copyright IFI Archive.





Photograph of teachers attending lectures on film and education in an Irish Film Society school, Abbey Lecture Hall, Dublin. MS 50,000/149/34. Photograph copyright IFI Archive.



Box of 35mm slides from the Liam O'Leary Archive. Photograph copyright IFI Archive.



Cinema tickets for the Volta cinema, Dublin. MS 50,000/232/2. Photograph copyright IFI Archive.

fanatic. The collection is mainly document-based, but also includes photographs, slides, posters, newspaper clippings, journals, books, artefacts, and audio-visual material such as VHS tapes, reel-to-reel tapes, and audio cassettes.

O'Leary officially began his archive in 1976, after organising an exhibition for the Dublin Arts Festival. The exhibition, which marked 80 years of cinema, was entitled: Cinema Ireland, 1896-1976. However, O'Leary had been a researcher and collector of film memorabilia his whole life. His love started in 1914, at the age of four, after seeing an Italian epic in the Wexford Cinema Palace. The archive collection was stored in his apartment in Dublin, and over his lifetime grew to hefty proportions. His apartment was once described as: "bursting at the seams".

It was this dedication to collecting and researching by O'Leary that saved Irish films, memorabilia, and long-forgotten Irish cinemas and filmmakers from oblivion. O'Leary also worked towards the

establishment of a film archive and film industry in Ireland. He laid the foundation stone of the IFI Irish Film Archive in April 1992, where a number of films from his collection are now held. Some of these films, which O'Leary himself directed, are accessible via the IFI Player:

[www.ifoplayer.ie](http://www.ifoplayer.ie)

One of the most interesting and challenging aspects of the collection are its audio materials: ¼ inch reel-to-reel tapes and cassette tapes. These consist of hundreds of interviews and conversations carried out by O'Leary with various figures in Irish film and cinema. Recordings cover the recollections of cinema workers (such as projectionists, managers, ushers, musicians), and anyone who appeared in, participated in, or had knowledge of various Irish film enterprises. One of the most intriguing interviews is with Lennie Collinge, who worked as a projector in the Volta, Ireland's first dedicated cinema (managed by none other than the author James Joyce).





Box of ¼ inch reels from the Liam O'Leary Archive. Photograph copyright IFI Archive.

These interviews present the usual thorny issues for audio and oral history materials: confidentiality, preservation, access, degradation and obsolescence. As the project progresses, policies and procedures will be developed, in collaboration with the IFI Irish Film Archive, to deal with the fascinating audio-visual materials in the collection.

The Liam O'Leary Archive is a varied collection composed of challenging materials, but is nonetheless a remarkable resource. A life's work of research and love of Irish cinema, film and filmmakers will be preserved and made available to future generations of researchers. A series of blogs can be found on the IFI website, which give an overview of the project, focusing on certain aspects of the collection:

[www.ifi.ie/liam-oleary-blog-4](http://www.ifi.ie/liam-oleary-blog-4)

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**Joanne Carroll**

Liam O'Leary Archive

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# Archive Service Accreditation: developing the digital pathway

Archive Service Accreditation is designed to support the continuous improvement of archive services, and to fulfil this aim the standard itself is developing.

**S**ince the launch of Accreditation it has always been the intention both to increase what is expected from archive services in terms of managing born digital material in order to meet Accreditation, and to open up eligibility to archive services holding born digital material only.

Whilst planning for and managing born digital records has always been a part of Accreditation, the changing needs of archives with the arrival of born digital collections and progress made in the preservation of born digital records within the archives sector mean it is timely to review this element of the standard. Melinda Haunton, programme manager for Accreditation, introduced plans for developing the digital pathway in 'Archive Service Accreditation' at the ARA conference in September 2016. Since then we have made further progress.

We have been working closely with members of the Digital Preservation Coalition, drawing on their expertise to look at how best to achieve this. As part of this work, we discovered that although Archive Service Accreditation does not map exactly to existing standards surrounding the preservation of digital born material – for example Data Seal of Approval and ISO16363 – these standards can be mirrored within its framework.

Accreditation was developed to dovetail closely with existing standards frameworks already in use in the archive, museum and library sectors, and the same is true for current developments. Also, as part of this work, the National Digital Stewardship Alliance (NDSA) levels of digital preservation were identified as offering a useful framework or maturity model for archive services to self-assess their current preservation of born digital material on a scale for various aspects of preservation. This in-built scalability responds to the notion of scalability within Archive Service Accreditation, and Accreditation will refer to this model in the future.

As was the case during the initial development phase of Archive Service Accreditation (January 2012 to July 2013), we are working with archive

services to make sure the standard remains realistic and achievable, and that it continues to support the development of the archive service. After an open call for archive services to test the changes, nine archive services are now piloting the changes. The nine archive services include local authority archive services, a business archive, a national museum, higher education archive services, and a family and estate archive.

As well as testing the NDSA levels of digital preservation around storage and geographical location, file fixity and data integrity, information security, metadata, and file formats, pilot archive services are testing a number of amended questions surrounding collections development, collections information, and the resourcing of digital preservation – funding and staff skills. Some pilot services have also volunteered to complete the entire updated application for Archive Service Accreditation. All of this will help us determine how well archive services can demonstrate their achievements in digital preservation in all areas of the standard, including access to born digital material. Gathering more information about where archive services are against the NDSA levels will add to our knowledge of where the sector is currently in terms of preservation, and help to implement the new vision for the sector.

Overseeing these developments is the Archive Service Accreditation committee, comprising members who represent the UK Archive Service Accreditation partnership, and a wide range of archive services from across the UK. Any final changes will be with made with their approval.

Archive Service Accreditation continues to move forward. So far, over 60 archive services have achieved Accreditation, and amongst these are local authority, business, museum, and higher education archive services. The first cohort of Accredited services have now submitted their review stage applications to retain Accreditation. Three years post-Accreditation archive services are asked to report on progress since they achieved Accreditation.

We are now in the final year of the initial rollout of Archive Service Accreditation, and from 2018 we are expecting archive services to apply for Archive Service Accreditation under the revised standard. This revision will both reflect incremental change, and remain flexible, scalable, achievable and: “in line with the mission and purpose of your archive service”.

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**Jane Shillaker**

The National Archives

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# Striking the right note: the Carl Rosa Trust Symposium, 19 November 2016

Liverpool's splendid Hornby Library was the setting for this symposium, organised by the Carl Rosa Trust. The focus was the archive of the Carl Rosa Company, the world's longest running touring opera company. This is housed at Liverpool Record Office, and covers the period 1873 to 1960, when the company brought opera to audiences of all social backgrounds, in venues across Britain and Ireland. Most operatic forms were covered, both in their original languages, and in English (as well as 'home grown' performances).

The symposium aimed to identify strategies and partners to help the Carl Rosa Trust conserve the archive, to bring the archive to the attention of new and diverse audiences, and to promote its use as an academic research tool and practical resource for current and future operatic performance. Archivists, librarians, musicians, musicologists, and historians joined colleagues from the Trust and Liverpool Central Library & Record Office.

We learned about the history of the Carl Rosa Company, its connection with Liverpool, the development of the Trust, and the origins and custodial history of the archive. The crucial role of women in the Carl Rosa story was highlighted, from the company's original foundation by Euphrosyne Parepa-Rosa and her husband Carl, to its role



Music score for The Bohemian Girl. Photograph copyright Carl Rosa Trust.



The founders. Photograph copyright Carl Rosa Trust.



Poster for show including The Bohemian Girl. Photograph copyright Carl Rosa Trust.

as a springboard for female singers establishing their own performing companies. The nature of the archive was explored, through case studies, and through the direct examination of records. Its dual nature as a business archive and a record of performance was very apparent.

The symposium allowed those already familiar with the archive to share their knowledge and understanding with colleagues who – like me – were newly involved with the intricacies of music archives and the needs of their disparate researchers. The event ensured that the existing community of interest around the Carl Rosa Trust was reinvigorated, widened, and strengthened. Potential funding sources were suggested, to assist with immediate conservation and cataloguing requirements. A range of performance and social history research topics based on the archive was also considered.

The symposium was staged to mark the launch of an exhibition, *The Story of the Carl Rosa Opera Company 1873 to 1960*. In a wonderful flouting of library regulations, the exhibition was formally opened with a concert by singers from Liverpool Hope University. This showcased music from the Trust Archive, and helped to reinforce the message that it is a living resource, ready to break free from the strong room whenever it can.

I enjoyed a stimulating day and gained many new

experiences. I have thought more deeply about how I can best harness the potential of music archives at 'my' repository, and I have engaged in a more focused and informed manner with researchers and depositors of music archives. I can now also refer relevant researchers to Liverpool, to consult the archive of a key member of the nation's cultural life for the late 19th and early-to-mid 20th centuries.

I wish to thank the Carl Rosa Trustees – as well as David Stokes and Richard Horrocks of Liverpool Central Library & Record Office – for caring for such an impressive archive, and for striving to secure its future for researchers. I am grateful to the Music & Letters Trust for covering my travel costs.

Details of the Carl Rosa Trust and archive are available at: [www.carlrosatrust.org.uk/index.html](http://www.carlrosatrust.org.uk/index.html)

To contact the archive, please email:  
[archives@liverpool.gov.uk](mailto:archives@liverpool.gov.uk)

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**Jim Ranahan**

Shakespeare Birthplace Trust

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# Archives and Records: the ARA's very own journal

37,000 downloads a year – that's one every 15 minutes around the world!

This is a pretty impressive statistic, for a journal which is collated and edited by four volunteer ARA editors. Who are they, and where do the articles come from? What happens along the way through the editorial and production processes, before the journal drops on your doormat twice a year?

Jenny Bunn (Lecturer and Programme Director, MA in Archives and Records Management, University College London) heads the editorial team, and takes charge of making sure articles are complete, anonymised, and ready to go. She then allocates either Sarah Higgins (Lecturer in Information Studies, Aberystwyth University), Charlotte Berry (Hereford Cathedral Archive), or herself to take the article through peer review and to completion.

Two suitable peer-reviewers are selected (often an academic and a practitioner), and give detailed feedback to the allocated editor. A decision is then made on whether to accept, recommend minor or major revisions, or to reject and /or resubmit later on. The author is then notified, sent the peer-reviewers comments (anonymously), and given time (if necessary) to revise the article, often with bouncing back and forth to the editors for further advice.

Once the final version of the article is reached, it is transferred to the production team at Taylor & Francis. This is one of the global leading academic publishers. Eventually, the proofs come back to the author and one of the ARA editors for checking, before it is added to

the next available volume of the journal, and ultimately printed and made available online. In addition, Susan Healy takes full responsibility for co-ordinating and editing the numerous book reviews, and hopefully not so numerous obituaries.

*Archives and Records* comes out twice a year: a spring issue, which is often a guest-edited special issue, and then a general autumn issue. A long lead-in time is required for peer review, revisions, production, proof reading, and printing, so it can be a bit of a wait to see the content finally into print. Proposed articles can arrive out of the blue from authors around the world, both in practice and in academia, or as a result of calls for papers for special themed issues.

Conferences can be a good way for the editors to identify potential content of interest, and suggestions for potential article ideas are always welcomed. The editors meet annually with Taylor & Francis to discuss current issues, and also report to Sam Johnston, ARA board member with responsibility for promotion and publicity.

The next special issue in spring 2017 – on archives and public history – is being guest-edited by Victoria Hoyle of York University. It is shaping up to be a bumper volume, and is very nearly complete. The spring 2018 special issue will cover archives and museums, and has generated a huge amount of interest from potential contributors. It is evidently an area of increasing professional interest as archivists take on responsibility for object collections, and collaborate closely on heritage projects with curators and other museum professionals.

Please get in touch if you would like to get more involved with the journal. Perhaps you would like to act as a peer reviewer? Or you have a brilliant idea for a special issue you would like to guest edit? Perhaps you would like to join the core editorial team? We look forward to hearing from you.

To get in contact with the *Archives and Records* editorial team, please email Jenny Bunn:

[j.bunn@ucl.ac.uk](mailto:j.bunn@ucl.ac.uk)

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**Charlotte Berry, Jenny Bunn and Sarah Higgins**  
Archives and Records

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