**SCMS Conference – Strategies for collaboration**

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At the University for the Creative Arts (UCA), we are looking at ways on how to engage students and lecturers in learning, teaching and research, through workshops, cataloguing, and online access. We are looking at how librarians, archivists, and academics can work together, both in our own institution and in further institutions. The paper will focus on a case study with librarian, academic, and archivist collaboration regarding a workshop with students (featured in the Arts Library ARLIS journal. 2014, volume 39, number 4). It will also look at further ways we are developing the archive, including infographics, and linked data. We will also look at challenges involved.

UCA, although established as a university in 2008, is the result of various mergers of art schools that have existed since the 1870s, in Surrey and Kent UK.

The largest archive we have on deposit is the Bob Godfrey 1921-2013 (full name/real name Roland Frederick Godfrey) animation archive,. Bob Godfrey, born in Australia, created Bob Godfrey films in 1965, producing children’s animation such as Henry’s Cat (1980s), and Roobarb (1970s), and animation that reflects British society and history, including Britain’s first Oscar winning animation, Great, 1975 and Millennium, 1999, 1000 years of British history, and political animation. Several of our animations, including Wicked Willie, Jumbo, and Kevin Saves the World, are adaptions of books, so it is also possible to see difficulties or challenges of adapting one media to another, through storyboarding or correspondence. Animations we have also highlight collaboration with artists, writers, and musicians, ~~(such as Rowland Lee, Daniel Postgate.~~ the Bob Godfrey archive includes acetate cels and dope sheets, storyboards and correspondence. The archive consists of over 420 boxes, and has material from 43 animations

The archives & special collections are intellectually and physically within the Library & Student Services department, and are not located under an academic faculty. Reasons for this are that archivists are located within the library with knowledge of archival ISAD(G) cataloguing standards, and with knowledge of archival online cataloguing software. However, in terms of accessing archives, our archives tend as a whole to be separate from the rest of the library, due to the need for them to be in secure, environmentally controlled storage. Hence collaboration is particularly vital in terms of sharing knowledge between both other information professionals and academics

As highlighted by Victor, Otto and Mutschler in their 2013 article in the journal *Collaborative Librarianship,*  Assessment of Library Instruction on Undergraduate Student Success in a Documents-Based Research Course, The Benefits of Librarian, Archivist, and Faculty Collaboration:

The archives...are often an underutilized resource because they tend to be isolated from the rest of the library. This isolation hampers relationship-building with fellow librarians, as well as missed opportunities to participate in information literacy initiatives that expose students to archive resources.\_

Art Students and practitioners engaging with, and being inspired by, archival material is an area of study. One of the most vocal of its advocates, The National Archives, champions an initiative, *Archiving the Arts*. This is ‘...an initiative to ensure that the records of the arts in the UK are well cared for and accessible, and that their value is recognized, by the people who create and look after them and by the wider public’.6

The import of students engaging with archives led to piloting a workshop in collaboration with the librarian and the lecturer of Computer Animation Arts, using the Bob Godfrey archive

Learning outcomes of the session were as follows:

Students will understand the differences between

· Primary and secondary resources

· Archival and library resources, formats, access, uses

Students will know how to

* handle archive materials
* access our collections (both archive and library)
* Highlight how the material can be used in their practice

The course leader’s input ensured that the session would be pitched at the correct level and relate to first year, practical, studio work.

 During the session a variety of materials relating to children’s animation Henry’s Cat were laid out for the students to access freely.

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 During the session the librarian and archivist led discussion on the differences between primary and secondary resources, and possible uses within academic practice. A lecturer was present and was able to discuss the cel animation process with the students using the sheets, to illustrate. They highlighted areas they were focusing on, including character design, fairy tales, fantasy, animals, showing areas that should be emphasized in cataloguing, and research guides.

 The legacy of Animation Archive Day was to initiate an artistic response to the experience. Students were given the task of creating a digital image of a character ~~or celebrity~~ realized in the style of Bob Godfrey’s work. It was to take place in the time between units and inspire the students to begin to think about the characterisation work they would begin in the next unit of study in their course.

After the exhibition the images produced by the students were added to and catalogued within the university archives and special collections for future learning and teaching both physically and digitally.

**Further work from this event**

This workshop has made me look at areas of further research and development in terms of collaboration with academics and other institution. I’ve developed questions for case studies on how academics interact with animation archives, namely use, the perceptions of access to the usage of more traditional forms of animation today, and insights that animation archives can specifically produce. Questions have been ~~initially~~ put towards two Phd researchers, one from Loughborough University, UK, and to Sonia Friel, based at the Norwich University of Arts, Phd animation and art history. ~~For example,~~ some responses suggesting why animation archives are particularly so interesting are that they collate much mixed media, include film, casettes, acetate, and that more traditional media, ~~,~~ is still being used today.

 I would like to collect more responses to how easily academics can access animation archives, helping to highlight ways they can be used for and seen.

Encouraging collaboration, and more easy usage of animation archives, raising the profile is vital. Ways to promote animation archives includes usage of infographics, blending data with design, which could be as simple as a wordcloud, highlighting the subject terms in one script, the amount of storyboards you have, the amount of animation archives in the UK, for example. Infographics can be either static or interactive- in interactive the user can engage directly, which takes more development. <https://books.google.co.uk/books?hl=en&lr=&id=-rr84ltttj8C&oi=fnd&pg=PR4&dq=infographics&ots=cNXHjebcQ9&sig=d-sbfB7EKQLbtdgFPZ48QmlbRVY#v=onepage&q=infographics&f=false>

We can learn from both other types of archives and articles in infographics in journalism. This includes the Mass Observation archive. The Mass Observation Archive specialises in material about everyday life in Britain.

They created static infographics out of subject themes, such as sexuality in Thatcher’s Britain. This traces a timeline of key events with sexuality and highlights how different archives link to this. This could be done with areas such as animation technological development.

Infographics in journalism can help provide knowledge on which ‘stories’ can be best visualized, and the impact.

Dick Murray, from the department of Journalism, Brunel University in interactive infographics and news values, 2013 asks questions on how to best measure decision making over interactive infographics, and the impact - • How are news interactives ideas selected?, What values inform the creation of news interactives?, • Where does the audience factor within this creative process?, • What distinguishes “good” from “bad” interactives?. This is a useful guidance in terms of looking at how archives can disseminate news. Like journalists archivists have to select what is the most interesting and relevant stories, and look at ‘values concerning accuracy, fairness, detachment, and objectivity’ (Murray). We also need to be aware of looking at ways data could be misinterpreted. If looking at number of women animators in different decades, you would need to compare to other art fields for context

In looking at best infographics to choose for subjects audience engagement is important. A catalogue can be very subjective in terms of what material is included, and what is counted as having import. The Collections trust has a toolkit on ‘Revisiting Archival Collections’, with suggested questions, which you can use to hold workshops, events, to record different people’s responses to records. This is also vital for looking at specific subject terms are searched for – these terms are not necessarily available in archival or library controlled vocabulary (A controlled vocabulary is an organized arrangement of words and phrases used to index content and/or to retrieve content through browsing or searching). It may be that animation needs set subject headings developed. This is an area I’m intending to explore with our students and academics. http://www.collectionstrust.org.uk/images/documents/c1/a520/f6/revisiting\_archives\_toolkit.pdf

(One avenue I have pinpointed on exploring in terms of making animation archives more in the public eye, is looking at the area of Linked Data for animation cataloguing data, and for other data relating to animation, and animators on the web. This would mean archives are not searched in isolation, but highlights archives connect with lots of different contextual resources. This would need to be in collaboration with discovery systems librarians, IT , as they will have the expertise in this area, ours would be the type of data we would want to link to (e.g. individuals, animation processes).A definition is that ‘Linked Data is about using the Web to connect related data that wasn't previously linked, or using the Web to lower the barriers to linking data currently linked using other methods.’  <http://linkeddata.org/> I’d be interested in hearing from any like-minded organisations who would want to develop this.)

To conclude, collaboration with academics, librarians and archivists from my institution helped raise the profile, and enhance the interpretation of the records. Collaboration on a wider scale will help enhance animation archives profile everywhere.

**Appendix**

**Case study - questions**

**Sonia Friel**

>>> .    How (if you are) are you using archives in your work?
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> Rather unconventionally, I have predominantly used archival material that has been passed on to me in person or through the post by Keith Griffiths or surrealist group members.  However, I have also visited the Národní Filmový Archiv in Prague and spent a considerable amount of time at BFI Special Collections watching clips from their incredible archive of television footage and DVD material, and also was given special permission to access a diary written by Keith Griffiths that they hold.
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>>> .    What are the most interesting aspects of using archives in your work?
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> Archives are giving me a really unique insight into work produced by producers and artists-animators that is undocumented and (often) non-filmic.  Keith Griffiths' own archive was absolutely vital when writing my recent chapter on him, as he has given very few interviews in the past, and has never had his work documented or discussed within an academic context.  Similarly, working with material collected by the Czech-Slovak Surrealist Group has given me an insight into the group (and, therefore into the work of Jan Švankmajer) that I would never have been able to achieve otherwise.
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>>> .    Why do you think animation archives are so important?
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> As I have discovered, within archives you can find material that is undocumented elsewhere, thus enabling the researcher to construct a truly original response to a producer/director/artist etc.  I also believe that archives are vital simply because they pull together incredibly diverse forms of media, allowing the researcher to connect animation with ephemera and documentation (for example), or to the works of other artists.
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>>> .    Who do you think can benefit from using an animation archive in their work?
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> Although I've been limiting my discussion to researchers, I feel very strongly that an enormously wide range of people can benefit from animation archives - from visiting school groups, to students in the creative arts (for whom animation archives can be a real source of inspiration), to researchers, to members of the general public.  I also think that animation studies is a very 'useful' discipline within academia, in that it can benefit a range of other disciplines (e.g. sound design, art history, literature and poetics, film studies, visual culture, game design).
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>>> .    What different ways can animation archives be used?
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> In my experience, animation archives can be a little intimidating to members of the general public, or can be difficult to access. In some instances, I think they (and local communities) would benefit from running events and schemes that involve local schools, or are operated on a drop-in basis.
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>>> .    What would you say to someone who said they were irrelevant today? E.g 2d/acetate cels and whether they are used
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> In my opinion, animation has never been MORE relevant - look at 3D digital animation and modelling, for instance; moreover, 2D/acetate cels are still used within animation and design.  Besides, it is still important to document animation techniques that are no longer used, in the same way that it is important to document the history of other techniques within the visual arts that are now only rarely used (painting with egg tempera, for instance).  To be dismissive in this manner is to be dismissive of the relevance of art and animation history as a whole...
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>>> .    What are the biggest challenges working with animation archives?
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> Generally, gaining access and searching materials within them.  In my experience, they can sometimes be disorganised and rather antiquated.
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>>> .    Do you think animation archives are valued as much as they could be, and if not why not?
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> No, I don't.  I think animation as a discipline is still marginalised, and is seen by many as irrelevant and a discipline that is entirely separate from more 'conventional' forms of visual art practice.  I also think that there's a general lack of awareness - many people I've spoken to during my research don't even realise that dedicated animation archives exist.
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>>> .    Can you think of any ways to make animation archives more accessible - to get people interested - to get them 'through the door'?
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> Publicity, and possibly also turning some archives into more public-facing spaces.  Libraries like New Cross Library are totally inspirational in this respect.  While libraries are very different environments to archives, and are naturally more public oriented, I think that running more events and workshops in archives (even if they are just for students/researchers) can make them seem much more appealing.