Academic uses of archives, museum and special collections
2009-2013
Contents

Introduction 3
The University’s Collections 3
Displays and Exhibitions 4

Case studies: The Thrill of the Real 6
Postgraduate Projects 10
Research Projects 11
Funded Projects 12
Public Lectures and Conferences 13
Widening Participation and Outreach 13

Looking Ahead: Priorities 15
Managers of Archives, Museum and Special Collections 16

Conference Papers 17
Publications 18
References 19
Archives are documents in any medium that have been created by an individual, family, business or organisation during its existence and have been chosen to be kept permanently because they are considered to be of continuing value. These documents are unique and irreplaceable.

Archives are not just written documents on paper or parchment, such as wills, diaries and letters. They may be photographs; audio-visual material like sound recordings and films; maps, plans and drawings; printed matter such as an organisation’s minutes or accounts and information held in electronic form such as word processed documents, databases and web pages.

http://www.nationalarchives.gov.uk/archives/what_archives.htm
Introduction

The unique and diverse archives and special collections of University of the Arts London provide a rich resource for teaching, learning and research, not only at the University but across the globe. This publication offers an insight into the value placed on them by staff and students, researchers and academics locally, nationally and internationally.

The aim of this publication is to showcase academic uses of archives and special collections at University of the Arts London and to celebrate the range of good practice that currently exists in this area.

The publication covers the use of our collections by members of the University and by external visitors undertaking academic pursuits from 2009-2013. Evidence has been gathered in quantitative and qualitative forms. Feedback has been received from students who have benefited from interaction with the collections as part of their taught programmes or research. A series of case studies has been developed, providing rich, qualitative, primary source evidence of archives and special collections in use. Through analysis of the case studies and student feedback it is clear that students who engage with collections are directly helped to achieve their learning outcomes.

Much of this work is hidden from formal course documentation or review, and occurs as a material demonstration of partnerships between librarians, archivists, museum and gallery curators and conservators and academic course tutors.

When the skills of these professions are brought together, the delivery to students directly relates to the vision for the University, quoted in the Medium Term Strategy for 2012-2015:

To provide a distinctive high quality practice-led learning experience in arts, design and communication, distinguished by teaching and research which results not only from our unique range of specialist courses but also from the diverse global mix of our students and staff.

This publication provides evidence of how these definitions and principles are lived out through engagement with archives and special collections in teaching, learning and research, and as such reflect our culture of creativity as well as academic scholarship.

University of the Arts London has an extraordinary range of archives, special collections and museum collections, including an accredited museum, that reflect the rich traditions and specialisms of the six constituent colleges. The University's Collections
The scope of these collections is immense. They provide a profound insight into past and contemporary practices within arts, design and communication with items dating from 1400s until the present day. They represent a significant cornerstone of the University’s research infrastructure and a crucial teaching resource. They are also of great value to external visitors: ranging from international scholars and arts practitioners to local schools and community groups. They are a resource for arts, design and communication that both inform and inspire research and creativity.

The University’s archives and special collections are known and respected, internationally and hence continually enhance its reputation and academic standing. They attract interest from researchers, curators and students from University of the Arts London and across the world.

The primary users of the collections are:

- University students on taught courses (FE, undergraduate and postgraduate)
- University academic staff, postgraduate research students and the professoriate
- Staff and students of other universities (from within the UK and international)
- External readers, including private researchers, journalists and interested members of the public with a serious research interest
- Curators, practicing artists and designers
- Local schools and community groups

Visitors to the University’s sites are exposed to the collections through their public presence in a variety of settings. These displays are seminal in defining the culture of University of the Arts London in terms of its legacy, contemporary practice and future direction. Arguably they are a physical manifestation of the values of the academy and scholarship and a living representation of the University’s contribution to the creative arts.

For example, the Lethaby Gallery at CSM held Analogue/Digital: 100 Years of Printmaking at CSM (16 January to 16 March 2012) and SET: 40 Years of Jewellery Design at CSM (12 November to 14 December 2012). Both were high profile and well received, and the jewellery show attracted substantial corporate sponsorship.

As CSM prepared to leave two existing sites for Kings Cross in 2011, material came to light, relating to the fine art department at Central Saint Martins between 1950 and 1980. To explore and understand this, the Head of Museum worked with a tutor and students from BA Fine Art on a 6 week project called In Exchange. Students worked with the archive in the Lethaby Gallery, ordering it, scanning documents, meeting key people from the period, recording their testimonies and blogging about their experiences. In Exchange inspired an annual archive practice project...
with the MA in Culture, Criticism and Curation at CSM, leading to an exhibition for the Museum’s display window.

A range of exhibitions by staff and students have been documented in the publication by Grandal Montero, G. ed. (2011) *The Show Must Go On: Exhibitions in Camberwell, Chelsea and Wimbledon Libraries*. These exhibitions demonstrate the range of special collections material that courses use, and how this access inspires the creation and display of new work, such as books created by BA Graphic Design Communication at Chelsea College of Arts.

The Jocelyn Herbert Archive supports students’ curatorial research and theatre performance projects. In Peter Farley’s exhibition *Engagements with Jocelyn* celebrated the installation of the Archive in its new, purpose-built centre, at Wimbledon College of Arts, embedding the collection within the learning, teaching and research environment. In addition to a study day exploring the archive, two students curated exhibitions *Life is serious but Art is fun* and *Jocelyn and George*, drawing on objects from the Archive.

In April 2013, a selection of items from artists’ books collections were showcased to complement *Print* at the high profile Street-facing University gallery at 272 High Holborn.

Public engagement is a vital and well established practice in bringing collections to a wider audience. Curators from external universities or venues have included materials borrowed from collections across the University in major and international exhibitions. Chelsea College of Arts has often lent material to major venues. For example:

Royal Academy of Arts borrowed items for *Eyewitness: Hungarian Photography in the 20th Century*.

Barbican Art Gallery borrowed surrealist magazines and books for *The Surreal House*.

The British Library included works from the Artists’ Books Collection in their exhibition *Breaking the Rules: The Printed Face of the European Avant Garde 1900-1937*.

The University Archives and Special Collections Centre has lent items from the Stanley Kubrick Archive to the Australian Centre for the Moving image, for *Star Voyager: Exploring Space on Screen*.

*Stanley Kubrick: The Exhibition*, curated by Deutsches Film Museum, displays several hundred original archival items. This has travelled to venues in Frankfurt, Melbourne, Ghent, Zurich, Rome, Paris, Amsterdam, Los Angeles and Sao Paulo and will continue to tour internationally.
The excitement and inspirational value of interacting firsthand with primary resource materials cannot be underestimated.

Object based learning is a method of teaching that is both preferred by students and of great value to academic staff wishing to innovate, engage and enhance the student experience. It also contributes to the development of key skills in observation, communication and teamwork.

When used by skilful and knowledgeable collections staff within a pedagogic context, collections can be inspirational as well as informative. There is also great value in the opportunity to touch and learn from the object directly. Object based learning elicits powerful responses from all who engage with the physical artefacts.

Two of our internationally renowned alumni echo these sentiments:

‘The collections are a rich opportunity to see and hold first-hand the real thing; the experience cannot be underestimated in the development of our understanding of the objects we create. The rich and varied Printing Historical Collection opened a world of possibilities to me when I was a student at the London College of Printing. I felt immediately I had found a place I could inhabit. The collection formed the foundation of my understanding of the printed word and gave me a route to develop my own language: it is a truly wonderful resource – long may it grow’.

Whilst fashion designer Stella McCartney, alumnus of Central Saint Martins and Honorary Professor, stated:

‘The Libraries have fantastic research collections which I loved using. I always felt privileged to have these amazing resources at my disposal’.

The case studies of students engaging with collections at University of the Arts London, follows a typical model of object based learning, outlined by Prown. The items are usually introduced by the collection manager, with input from the tutor and students. This leads to the deduction and understanding of the objects by the students, based in the framework of the learning required by their course unit. The outcome is speculative and takes the form of their creative response; the production of new works and the students’ attainment of learning outcomes, in their own discipline.
Hidden Treasures: The Museum and Study Collection at CSM

Hidden Treasures engages with the following assessment criteria: research | experimentation | analysis | communication & presentation | personal & professional development | collaborative &/or independent professional working

Hidden Treasures is a project where the Head of Museum, Judy Willcocks and Phil Baines, Professor of Typography developed a brief that asks students to create three different technical posters to promote items within the Museum and Study Collection. Phil locates key collections at the Museum and every year incorporates them into his teaching modules to bring hidden teaching collections back to the forefront of learning. The objects chosen were rare, early printed books. Students were asked to research and photograph a book or object of their choice, and create posters using images taken by their peers. The module stretched the students by challenging their research processes and the way they created work.

These are skills that the students will be able to use in their professional practice when they are required to respond to client briefs. Judy says of their collaboration:

‘Obviously Phil knows a lot more about typography than I do so I was keen to let him loose in the collection to see what he would identify as being of interest to his students.’

For Phil, the collaboration is very much about exchanging specialist knowledge to choose objects for a graphic and typography module and, in his words:

‘To show students things that they wouldn’t ordinarily see and appreciate physical objects firsthand rather than second hand as images reproduced in books or on the internet.’

These encounters with museum objects within collections, developed skills in the students which enabled them to see and create things in different ways.

Inspired by Kubrick: The Stanley Kubrick Archive elective at LCC

The key assessment criteria met through engagement with the Stanley Kubrick Archive in this elective are: research | experimentation | analysis | communication & presentation | collaborative &/or independent professional working

Most University Archives find themselves catering for more users from outside of their institution than internal users. From the moment the University Archives and Special Collections Centre began we wanted to buck this trend. So Sarah and I talked about ways of getting the archive involved in teaching and making it more accessible and usable within the University.’

Richard Daniels, Stanley Kubrick Archivist

The initial project was to develop inspired By Kubrick; a research-led elective in which students are given the opportunity to explore, be inspired by and respond to the Stanley Kubrick Archive. This research took place from 2007-8.

The first and second years of the module saw 20 students participating. By the third and fourth years, the number increased to a cohort of 40 students. The elective was successful in recruiting students from a variety of courses: communications, marketing, graphic media and design, sound arts and design, media practice, photography, book arts and design, surface design, creative advertising. Throughout the elective students work collaboratively in small interdisciplinary groups, researching and developing a response to the Stanley Kubrick Archive.

The outcomes of the group work were presented to the class and invited guests in the final week. The presentations were hosted by an external venue including the bfi and Warner Bros. London offices. These final presentations were assessed by the tutor and the collection managers. Their work covered a whole spectrum of creative practice: sound art, installation, bookmaking, as well as cataloguing and ordering objects. The elective challenged not only new ways of seeing, thinking and researching but also new ways for the students to create and communicate their responses.

Some of the new work produced by students, for example: Question and Answers booklet, became new knowledge objects alongside the Kubrick Archive.
Guided research: the Artists’ Books Collection at Chelsea College of Arts

The collaboration meets the following assessment criteria:
research | experimentation | analysis | technical competence | communication and presentation | personal and professional development

Gustavo Grandal Montero, Academic Support Librarian and Dr Ana Araujo, Senior Lecturer developed a formal learning outline for first and second year students of BA Interior and Spatial Design using the Special Collection of Artists’ Books in the library of Chelsea College of Arts. This combines Gustavo’s specialist knowledge of the artists’ books with Ana’s personal research interests to see things differently and push the boundaries of creativity.

First year students were asked to use a selection of artists’ books to explore their sense of home. The course cohort comprises international students from Asia so books were specifically chosen that would create a platform to discuss non-western ideologies. Discourse around the home was accessed through the fonts, images, paper and print as the artists had chosen these elements to convey political messages. The seminar was a huge success. International students, who were often quiet in classroom sessions, were empowered to talk and engage, through their interaction with artists’ books that embodied familiarity for them. They grew in confidence and contributed to the learning of their fellow students.

Second year students on this course were asked to fulfil the criteria of the brief: Guided research and presentation | The Archive: Organising a Collection. This brief involved researching an artist’s book in a group of 8 students to create a contextual and visual document of it, without photography, and to critically reflect on how this interaction relates to the practice of Interior and Spatial Design, their own work and their course. Ana and Gustavo assess the module and the new artists’ books which students create are added to the collection.

Professional collaboration: The Fanzine Collection at LCC

Leila Kassir, Academic Support Librarian, has successfully worked with course directors on workshops using the FanZine collection to support teaching and learning. Leila regularly collaborates with Sarah Temple, Course Leader, BA Graphic Media and Design, LCC, on student course outlines. She has developed a workshop from an open brief around ‘Design and Society,’ for Paul Bailey, course director of FdA Graphic Communication, also utilizing the FanZine collections.

In this session, students considered the place of Zines within the history of the book, through an introduction to the Printing Historical Collection at LCC. Leila uses the Zines to discuss key strands of contemporary critical thinking that is relevant to specific curriculum briefs. The research process allows the students to think critically around an idea or question and investigate this using the objects as a line of enquiry, linking theory and practice, in turn helping to place their creative practice in the outside world.

Leila highlights the value of the experience of touching, feeling and interacting with objects from the collections. FanZines play an important role in a student’s learning experience:

‘I take the Fanzines to a group of students or they come to the library and I give them an introduction or overview of what the Fanzines are and what objects I’ve brought along. The main thing I find, is the students want to handle them, want to read them, and want to get to know what they are about.’

Leila Kassir, Academic Support Librarian

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Leila Kassir, Academic Support Librarian
Professional lives: The Materials and Products Collection at CSM

The Materials and Products Collection is a live, contemporary, responsive collection of samples, materials, trade literature and online resources arranged like a commercial design practice studio. Jess Lertvali, Materials Coordinator, uses the collection to introduce students to materials and processes that will help them to fulfil project briefs and will provide inspiration for their work. The collection, and Jess's knowledge of the industry, are used to generate ideas, academic research and employability skills. Jess explains:

'It's important to see the graduation shows and see what the students have produced because I can feed this back to other students. I can tell the story of how a student progresses from an idea to the finished product and how they used Materials & Products as a resource and how they can use the services I offer.'

Jess arranged for G.F. Smith to run an event entitled The Art of Paper. The talks were directed toward students on MA Industrial Design and MA Textile Futures at CSM, and BA Graphic Product Innovation at LCC. The talks looked at how paper is made, how it is used in packaging and how to specify paper and printing methods. This gave the students an insight into how the company manufactures materials and how these materials might be used in the fashion industry. They were invited to ask research questions related to their own academic and professional practice. The key success of the event was that it met students' needs and gave them an insight into the way materials function in industry. The Sales Manager at G.F. Smith commented:

'The day at CSM was a fantastic experience... G. F. Smith take a long term vision of working with students and the chance to have the workshop at CSM was a real pleasure. G. F. Smith very much want to support the students because they are their clients of the future.'

Collections for learning: Tailoring the Archive at LCF

This experiential learning aids students' professional practice and meets the following learning criteria: research | experimentation | analysis | technical competence | communication and presentation | personal & professional development

Jane Holt, Senior Research Fellow, Archives, worked with Chris Stevens, Course Leader BA Bespoke Tailoring and Eldrid Harrington, Head of International Student Experience, to introduce the LCF archives to first year students to support two projects: the Trouser Project (part of Research, Design and Tailoring unit) and the Object Based Analysis Project (part of the Introduction to Studies in Higher Education (ISHE)).

For the Trouser Project Jane displayed examples of tailored suits from the Menswear collection so students could handle the garments to examine the design, cut and construction. The archive session was practice-based, focussing on how the knowledge gained from close examination and analysis of an existing garment could be transferred and translated into their own work. Detailed investigation of the cutting and sewing techniques used, for example, in pockets, trouser widths and seams informed how the students could construct their own tailored garments.

A student from BA Bespoke Tailoring commented:

'I have been really inspired being able to see the clothes and look at them closely is great, I can see how the fly on these trousers was altered.'

The ISHE project was delivered in a different way. An introductory lecture was delivered using the model of object based learning. Students were encouraged to visit the archives individually to select an object for analysis. A BA Bespoke Tailoring student chose to analyse a suit from the Tommy Nutter Collection and contextualised her investigation with issues of Menswear magazine from the 1970s and various books on Savile Row tailoring held in the archives. She commented:

'I attended the talk introducing the archives and it was so inspiring that I could not wait to come up and see them. Thank you for showing us the great things in the collections and letting us actually touch them, it really makes a difference.'
The Graduate School at Camberwell, Chelsea and Wimbledon has found the Special Collections to be of specific use in the development of the courses.

‘The Special Collections at CCW have been critical for the development and implementation of the learning strategy applied in the CCW Graduate School MA courses. In working through a ‘production-led’ ethos, the three courses engage students in practices that enable them to demonstrate their application of the ideas that they are developing. By providing a resource that demonstrates the broad range of visual arts strategies in artists multiples, the Special Collections have been central to this. In 2010/11, the CCW Graduate School MA courses (MA Art Theory; MA Curating; MRes Arts Practice) were invited to produce a publication for the Bright Series – a range of publications showing the variety of approaches to research practice within CCW. The Special Collections at Chelsea College was both a starting-point and, unexpectedly, a destination for the publication the MA courses produced, titled ‘Relay’. The students on MA are drawn from a range of disciplines in respect of their first degrees. Special Collections enabled them not only to discuss different ideas, it also enabled them to see different examples with their own eyes. A sense of different formats, materials and approaches to working would not have been available to the students without their engagement with the Special Collections.’

All MA courses at Chelsea College of Arts engage in the annual Triangle Space Project. This is supported by the use of Special Collections and the purpose of the project is to produce a Manifesto, which establishes the rules for new models of cultural production and distribution, producing new work in the context of a library exhibition and other collaborative events. MA Documentary Photography students at LCC use archival resources to research NAM: Conflict and the Media a JISC funded project looking at the variety of ways in which the media reports conflict. This project brings together aspects of the photographic archives of Phillip Jones Griffiths, the film archive of Stanley Kubrick, and the journalistic archive of Phillip Knightley to look at the resonances of the conflict in Vietnam. The project has been developed by a team from the Photography and the Archive Research Centre (PARC) based at the London College of Communication (LCC). It was the subject of a conference at the National Media Museum in Bradford and the Imperial War Museum in London during 2011/2012. The Stanley Kubrick Archivist delivered papers at both venues.

A MA Conservation student completed his study of the degradation of Polaroid photographs, using two bound volumes of unique continuity photographs, which record the making of The Shining in the Stanley Kubrick Archive.
I was searching for my final project which I would like to be on conservation-preservation of photographs and specifically on contemporary photographic prints. I spoke to my tutor about my interests and she told me that you might be able to help or give me some ideas or advice.

A former Chelsea MA student has used the Artists’ Books Collection and magazines to develop her ideas on art writing and publishing in close contact with the Artists’ Books Collection at Chelsea. She is the founder and editor of the Happy Hypocrite and attributes its evolution to her sustained interaction with these materials.

‘The Happy Hypocrite, my very own experimental art writing journal, would not exist without the Special Collections at Chelsea. Many happy hours of systematic searching through the arts and literature magazines collection evolved its transformation from a single book to serial publications.’

A film has been made about the LCF Archives by a student on MA Fashion Media Production. It is a short documentary film based around the idea of Guardians of Fashion. The student used the motif of unwrapping items from the collection to highlight the treasures in the archives.

PhD students and University staff, who are engaged with research, make direct use of the archives and special collections to inform their work. Archives and special collections staff also undertake a range of research activities to inform conference papers, exhibition loans and publications. Collection managers and archivists play an important role in developing research skills in PhD students and early career researchers who engage with our collections, through one-to-one advice and workshops.

The EMap Archive (Drapers Record and Shoe and Leather News) was used to find evidence for terminology of handbags which will be included in a published book and in the labels and cataloguing in the Simone Handbag Museum in Korea. It has also been used to look at articles and advertising on men’s underwear for book chapters and conference papers.

The Victor Stiebel Archive (now digitised and available on VADS - http://www.vads.ac.uk) informed research on the designer for the LCF Exhibition on the Korner Archive and a chapter in Englishness of English Dress edited by Christopher Breward, Becky Conekin and Caroline Cox (Berg, 2002).

Victor Stiebel (1907-1976) was a British fashion designer and his clients included members of the
the royal family, including Princess Margaret. He also had an international reputation and dressed stars such as Katherine Hepburn and Vivien Leigh.

The Thorold Dickinson archive was used by a PhD student at LCC as primary research material. His research takes as its lead an archival document which is a script for the film *Blue Vanguard* (1957), produced by the United Nations about the Suez Crisis of 1956. This work was supported by access to the Thorold Dickinson Collection at the University Archives and Special Collections Centre, and through a screening of this rarely seen film, which has been purchased from the Canadian Board of Film.

A number of funded research projects are underway or have been completed, which relate to museums, archives and special collections.

Transforming Artists’ Books (AHRC Digital Transformation Programme) arose out of the Book Arts Network that was set up by the CCW Graduate School. The overarching question was one of access to artists’ books in the three major UK collections at Tate, the V&A and Chelsea. Collection manager Gustavo Grandal Montero was a member of the project, which was led by Professor Eileen Hogan.

The Stanley Kubrick Archive: The Inner Circle Oral History Project (funded by a private donation). Thirteen interviews have been recorded in audio and video, with those closest to Stanley Kubrick in the UK and the USA, in order to enrich the Stanley Kubrick Archive. Video outputs from the interviews are available through the University’s website.

The Museum at CSM received funding from The Pilgrim Trust to catalogue material in the early 20th Century Central School printmakers collection. Items relating to Noel Rooke, who was a seminal figure in 20th Century printmaking and a teacher at the Central School, and 1,600 items of newly acquired material, were made available for research and exhibition.
Public Lectures and Conferences

Collections often inspire public lectures and symposia in the national and international arena, which raise the profile of the University as well as the specific collection under discussion. For example:

The Jocelyn Herbert Archive resides at Wimbledon College of Arts. The Annual Jocelyn Herbert Lecture, set up by the University and supported by the Rootstein Hopkins Foundation, takes place at the National Theatre. The lecture stimulates debate about the often under-celebrated profession of stage design and honours Jocelyn Herbert for her part in revolutionizing the look of post-war British theatre.

The University held a successful symposium Into the Archive: Re-viewing Kubrick at LACMA on 9th February 2013, to celebrate the Stanley Kubrick travelling exhibition at this venue. Academic and curatorial staff from the University and the V&A Museum presented papers based on their engagement with the archive in relation to their own practice, in stage design, documentary film making and oral history. The symposium attracted 250 attendees and generated much interest in the Stanley Kubrick Archive at the University.

CSM Museum, LCF Archives and the University Archives and Special Collections Centre have taken part in outreach programmes with primary and secondary schools, FE Colleges and Community Art projects.

"Many of our workshops include talks and presentations from our archives and a variety of workshops in the museum space. These are a great support when working with young people who need a broader insight into not just the courses we offer at CSM, but a variety of career choices which can be learnt from the history of our alumni. Not only do the many participants learn about the history of design, they also learn the craft of archiving and preserving works of art."

Pupils from secondary schools in Newham interacted with the Stanley Kubrick Archive to inform a video installation The Caretaker. They were particularly interested in location research for Full Metal Jacket as it was set in Becton Gas Works, Newham.

Widening participation and outreach activities

Berni Yates, Widening Participation, Central Saint Martins
Special collections are collections of documents connected with some subject, or with the original collector of the material, or gathered for some reason in a library which is otherwise general in character.


‘Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society.’

(http://www.museumsassociation.org/ethics/code-of-ethics)
In summary, all collection managers want to ensure that their collections support the learning, teaching and research at the University, and contribute to the advancement of scholarship and innovation in the creative arts nationally and internationally.

Collection managers will build on and increase the academic liaison with programmes that have engaged with them, and will build new relationships with those who have not yet benefited from these associations.

Object based analysis will be embedded into the undergraduate curriculum and material culture research using archives as part of the Introduction to Study in Higher Education unit and within research methodologies. This will build on the teaching and learning sessions in which the archives participate.

Archive staff will continue to work with course teams to develop students’ understanding of archives and how to engage with them using research skills.

There is an aspiration to curate and exhibit collections, in liaison with colleagues at the University who have an international profile in this area of expertise. This initiative will provide a forum for engagement with the collections at a deep level, to encourage new research outputs.

Underpinning this range of activities will be the ongoing requirements to conserve and preserve collections of high quality and relevance in suitable conditions, so that appropriate access can be provided to support the teaching, learning and research of the University.

Collections can only be fully appreciated with adequate descriptions, made available through public catalogues and websites. This is the backbone to effective collection engagement and interpretation and enables specific items to be found with efficiency. Once available, it is possible to share catalogues with archive and collection databases to increase awareness in subject specialist networks.

Selected digitisation of items from collections, where Intellectual Property Rights and licences allow, will improve awareness and access to materials in our collections.

All collection staff are passionate about continuous professional development of their expertise and the value of the collections in their care, to benefit learning, teaching and research of the University.

There is an aspiration to curate and exhibit collections, in liaison with colleagues at the University who have an international profile in this area of expertise. This initiative will provide a forum for engagement with the collections at a deep level, to encourage new research outputs.
University Archives and Special Collections are managed and maintained by:

**Richard Daniels**  
Stanley Kubrick Archivist, University Archives & Special Collections Centre

**David Garnett**  
Technician, Camberwell College of Arts

**Gustavo Grandal Montero**  
Academic Support Librarian, CCW

**Eileen Hogan**  
Professor, CCW Graduate School, Jocelyn Herbert Archive

**Jane Holt**  
Senior Research Fellow Archives, LCF

**Leila Kassir**  
Academic Support Librarian, LCC

**Jess Lertvali**  
Materials Collections Co-ordinator, CSM & LCF

**Sarah Mahurter**  
Manager, University Archives & Special Collections Centre

**Judy Willcocks**  
Head of Museum, CSM

Acknowledgements are also made to all the staff who work with the collections, the tutors, interns, students and volunteers who generously support the use of the archive, museum and special collections.

The Archives and Special Collections managers hold memberships to professional associations including:

Collection managers and curators contribute papers to conferences and symposia. These range from those organised by professional associations, where good practice is disseminated amongst peers, to academic symposia and conferences, where collections are discussed in the context of learning opportunities and access.


Daniels, R.A. A Clockwork Orange: from page to screen to controversy. Anthony Burgess Foundation Conference, 50 years of A Clockwork Orange, Manchester, 30th June 2012.


Collection Managers have an ongoing role in advocating for their collections and disseminating their expertise and research, through publication and editorial roles. Selected examples of this work is listed here.


**Publications**


Grandal Montero, G. Deputy Editor, *Art Libraries Journal*, ARLIS/UK & Ireland: the Art Libraries Society, April 2012-

Mahurter, S. Editor, *Rare Books Newsletter* for CILIP Rare Books and Special Collections Group, 1997-


Mahurter, S. *Creating the new University Archives and Special Collections Centre at the University of the Arts London*, *Art Libraries Journal*, Vol. 32, 2007, No. 4, pp. 29-34.


1 Camberwell College of Arts, Central Saint Martins, Chelsea College of Arts, London College of Communication, London College of Fashion, Wimbledon College of Arts

2 Hannan, L. *The student experience of object based learning in Higher Education: a case study* 2011
   Unpublished report, supporting work described here: http://www.ucl.ac.uk/museums/learning/he and http://www.ucl.ac.uk/global_citizenship


   - Puiyin Wong

Pages 8-9, 13: Images from the Archives and Special Collections
   - Puiyin Wong

Pages 2-4, 17, 18, 21, 23, 24-25, 28, 30-31: Images of the Archives and Special Collections Centre
   - Divya Venkatesh

Page 6: *In Exchange* at The Museum and Study Collection window, CSM
   - Judy Willcocks

Page 7: *Star Voyager* exhibition, ACMI, 2011
   - Mark Ashkanasy 2011

Pages 10, 12: Case studies
   - Julie Reynolds

Page 15: London College of Fashion Archive
   - Jane Holt