Chapter 2: Background to Project Organisations

This chapter provides an overview to the different organisations involved directly or indirectly with this MPhil project. Particular emphasis is given to a report of the Ceramic Collection & Archive in order to understand the capabilities, operations and potential of the small organisation as the recipient of the digitisation knowledge. Section 2.1.10 overviews the material that was used in the project.

2.1 Ceramic Collection & Archive (CCA)

2.1.1 Introduction

For this project, the CCA is the recipient of the acquired knowledge from the National Library of Wales. It is also the owner of the special collection that will receive digitisation work, the International Ceramics Festival (ICF) collection, and as such it is the provider of research material in this KESS MPhil project. The CCA has collected, and continues to collect, diverse material on the ICF that requires a range of digitisation work to be done.

This section (2.1 in Chapter 2) is a current report of the CCA that was produced at the beginning of this MPhil so as to offer the researcher clarity of purpose and understanding, as well as for future internal use for the CCA. This section could be viewed as a timeline that indicates where the CCA is coming from and where it is currently at in order to understand the future potential of digitisation work.

2.1.2 History

This section on the history of the CCA has been split into two paragraphs detailing the separate histories of the Collection and the Archive, respectively.
2.1.2.1 Collection

The main collection of ceramics was formed during the period 1920-1936, although the University College of Wales, Aberystwyth, had acquired ceramics since its foundation in 1872. This had been done through the scientific/archaeological activities of university staff as well as George Powell’s bequest\(^1\) of his personal art collection to the College. The ceramics in the bequest included contemporary Japanese Satsuma and Imari ware as well as examples of continental figurines and individual pieces of Islamic and pre-nineteenth century European wares. In 1915 Lady Williams, wife of College President Sir John Williams, bequeathed a fine collection of Swansea porcelain (Vincentelli, 1993: 4).

In 1926 Sidney Greenslade and Dan Jones, the joint curators of the University Arts and Crafts Museum at Aberystwyth, hoped for a future expansion of the College on the Penglais site, envisaging an arts and crafts museum as an important aspect of the new developments. Gwendoline and Margaret Davies of Llandinam, granddaughters of leading Welsh industrialist and entrepreneur David Davies, had provided the funding for the museum. Over a period of sixteen years, Greenslade bought pottery, glass, prints, metalwork, folk crafts and ethnographic material for the collection. In 1936 the Davies sisters redirected their funding in pursuit of other ventures at the university and this, as well as the Second World War, curtailed the activities of the museum.

The College’s Visual Art Department gained independent status in 1970 and the ceramic collection was recognised as having considerable significance. The collection began to develop once more through the support of the Craft Committee of the Welsh Arts Council, the establishment of a College collections committee and acquisitions of objects and funding.

\(^1\) George Ernest John Powell (1842-1882) was a local landed gentry at Nanteos Estate.
In the early 1970s the Arts Centre in Aberystwyth was opened on the Penglais campus. Initially there was a theatre, great hall and an art gallery but extensions were added throughout the years. Ceramics were stored in cases in the gallery for a time. The first room of the Ceramic Gallery was opened in the Arts Centre in 1986 with endowment funding from the Catherine Lewis Fund. The gallery was expanded in the 1990s with a second exhibition space with display storage and eventually in 2004 with a further storage area behind the gallery. In 2009 the Ceramic Collection, along with the School of Art Collections, successfully applied for Museum Registration. Also in 2009, the National Centre for Ceramics in Wales was established in alliance with University of Wales Institute Cardiff (now Cardiff Metropolitan University) and other ceramic departments in Wales with a view to organising exhibitions and conferences and working together on research projects. In 2012 the gallery was awarded a visitor attraction recognition from Visit Wales, a Welsh Government project to encourage tourism in Wales.

Over the years certain parts of the university collections have been given or deposited on long-term loan to other museums, including some ceramics. For example, the Jericho Collection to Birmingham Museum and the Ancient Egyptian collection to the Egypt Centre in Swansea. These were deemed collections that would be more appropriately based in specialist museums. To date, the School of Art collection comprises over 18,000 examples of fine and decorative art: prints, photographs, drawings, watercolours, ceramics, paintings and sculpture as well as artefacts from the University’s former Art and Crafts Museum such as archaeological material, ethnographic artefacts, glass, coins and antique furniture (AUSAGM, 2013).

For a comprehensive history of the Ceramic Collection consult Vincentelli’s The Ceramics Collection Aberystwyth, 1993, and for a history of the School of Art’s collection consult Meyrick and Holland’s To Instruct and Inspire, 1997.

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2 Elvet Lewis, a former university student, left a generous bequest, in memory of his wife, Catherine, for the development of art at the university in 1982.
3 [http://www.visitwales.com](http://www.visitwales.com)
2.1.2.2 Archive

The Craft Potters Association (CPA) was registered as a Provident Society in 1958 as a co-operative to sell the work of its members and to increase public awareness of contemporary studio pottery. In the early 1970s, CPA member Robert Fournier established the archive of the CPA so as to collect documents that would maintain a record of the origins, organisation, activities and development of the CPA. By 1988, the CPA archive had grown into a substantial body of material that urgently needed a more permanent and larger location, as Fournier was about to move into smaller premises. The Craft Study Centre (CSC), at the time based in Bath but now based in University of the Arts, Farnham, was considered as the new home for the material however the CSC was unable to accept due to a lack of space.

The CPA holdings were offered and accepted by Aberystwyth University Ceramic Archive, based at the School of Art, Aberystwyth. The Archive had been developed by Professor Moira Vincentelli in 1988 in order to support the Ceramics Collection of Aberystwyth University. The main paper documents of the CPA were initially catalogued in a 3-month project with an archivist and were deposited in the National Library of Wales in 1997. However, any information relating directly to the makers in the Ceramic Collection was retained at the Ceramic Archive in the School of Art. The CPA have not continued to send material or meeting minutes to the Archive but the Ceramic Review journal continues to pass ephemera material to the Archive such as books and catalogues. Although Aberystwyth University does not teach ceramics, the Archive was developed in a department where there was a ceramic collection.
2.1.3 Objectives

2.1.3.1 Collection

Compared to the collection of the NLW, the CCA is a fairly small collection with limited staff dedicated to the appreciation of ceramics. In 2008, the main purpose of the Collection was stated thus: “to collect, document and preserve non-industrial ceramics as evidence of the highest achievements of contemporary British and International Ceramics since the early 20th century” (the Ceramic Collection & Gallery, 2008). Acquisitions are chiefly done by Professor Moira Vincentelli, who acquires objects after consultation with the Head of the School of Art and Keeper of the Collections.

The strategic aims of the Collection are stated as follows:

1. The development of the collections
2. The increase of visitor numbers and access to the collection
3. Learning
4. The enhancement of service (e.g. visitor facilities)
5. Attract external funding (The Ceramic Collection & Gallery, Aberystwyth University, 2008).

2.1.3.2 Archive

The objective of the Archive is to be a research resource to support the Ceramic Collection. It collects paper documentation, audio recordings of interviews and lectures, video material and visual material (photographs). Some of these relate to specific research projects, such as the recorded interview projects Potters In Wales and For Love or Money: Women Potters in Wales, which are currently being digitised in Aberystwyth University's Language Resource Centre. Other material relates to events such as the International Ceramics Festival. The archive is accessible to
students and to the public by appointment but is also accessible through email enquiries. The archive does not offer valuations of ceramics and enquiries of that nature are encouraged to seek information at auction houses or dealers.

2.1.4 Content

2.1.4.1 Collection

The Collection contains mainly British studio pottery since 1920, as well as contemporary European, American, and Japanese studio pottery, 18th & 19th century Welsh and English slip ware, Swansea and Nantgarw porcelain, Art Pottery and Oriental ceramics. There are approximately 1700 pots in the collection. According to its official website, the Ceramic Collection asserts that its strength is “undoubtedly its internationally renowned collection of early 20th century British pioneer studio pottery” (CAUSAGM, 2013) such as Martin Brothers, Bernard Leach, Shoji Hamada, Michael Cardew, and others.

The collection in Aberystwyth contains work by all the well-known names in studio ceramics in the inter-war years. Like many collections it also bears witness to the existence of work that has not been so recognised – work that was popular in its own period but which quickly went out of fashion (Vincentelli, 1993: 15). Greenslade purchased factory produced ceramics, including Royal Lancastrian, Doulton and Poole Pottery; which produced pottery emulating the experimental approach of the studio potter or giving the appearance of freehand decoration (Vincentelli, 1993: 19).

2.1.4.2 Archive

The Archive holds a range of different informative materials on ceramics. The Archive keeps individual files on all the makers in the collection, which contain published information such as articles, exhibition catalogues, press cuttings and
reviews. There are back catalogues of ceramic exhibitions and auctions that have been held in the UK and worldwide, including Aberystwyth Arts Centre, Christie’s, Sotheby’s and Bonham’s. The Archive has a number of reference books, magazines, national and regional newsletters as well as an extensive range of British and foreign journals (Ceramic Review) but not all are complete runs. There is a large collection of audio and video material relating to ceramics and studio pottery, including cassette tapes, VHS and born-digital material, and interviews are emphasised on Welsh potters and women potters. The Ceramic Series contains almost one hundred 4-page articles relating to one-person shows by significant British makers between 1982 and 2003. These were published by Aberystwyth Arts Centre in English and Welsh and are available online on the CCA website. This was the first example of digitisation work at the CCA. The Archive has documents, recordings and photographs relating to the organisations such as the Craft Potters Association and the International Ceramics Festival since 1987. The CCA has a significant collection of oral history, with approximately 350 cassette tapes of interviews. There are documents relating to the touring exhibitions of the Ceramic Collection as well as documents relating to educational courses and modules in the study of ceramics (including Aberystwyth University). Finally, the Archive keeps its own administrative documents (Ceramic Collection & Archive, 2013). Table 3 outlines the number of materials in the Archive.

<table>
<thead>
<tr>
<th>Ceramic Archive holdings 2013</th>
<th>Cubic Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>International journals</td>
<td>103.3</td>
</tr>
<tr>
<td>UK Auction Catalogues</td>
<td>40.44</td>
</tr>
<tr>
<td>UK Exhibition catalogues and events</td>
<td>15.11</td>
</tr>
<tr>
<td>Makers in the collection</td>
<td>13.72</td>
</tr>
<tr>
<td>Books</td>
<td>12.86</td>
</tr>
<tr>
<td>Tapes</td>
<td>3</td>
</tr>
<tr>
<td>UK Journals</td>
<td>8.8</td>
</tr>
<tr>
<td>Other archive material</td>
<td>4</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>201.23</strong></td>
</tr>
</tbody>
</table>

Table 3. Ceramic Archive holdings 2013
2.1.5 Physical Location

Ceramic Archive, Aberystwyth School of Art
The Ceramic Archive office is located in a single room in the School of Art along with a separate storage cupboard. Books and catalogues are stored on open shelves and files in 4 filing cabinets. There is an increasing shortage of space in the office as archival and collection material grows. Boxes of touring exhibition content are stacked atop one another, however it is necessary to keep them in boxes for convenience. This demonstrates the need for more storage space as the poor content to space ratio can make it difficult to find things. The archive is not designed for public access on a general basis, although individuals are welcomed by appointment.

Ceramic Gallery, Aberystwyth Arts Centre
The gallery is open 7 days a week with free entry. It is unattended and therefore everything is displayed in secure glass cases. It is a fairly compact rectangular space filled with glass storage cabinets. The cupboards below the cabinets in the back room are used to store objects and there is a further store behind the gallery with display storage.

Language Resource Centre, Aberystwyth
The Language Resource Centre (LRC) is situated on Penglais Campus, Aberystwyth University. Approximately 350 cassette tapes are in the process of being digitised in order to duplicate and store copies of lectures and interviews with women and Welsh potters. This material requires cataloguing work to be done and it is backed-up on a secure server. The Archive pays a small annual amount for this service.

National Library of Wales, Aberystwyth
The National Library of Wales houses the deposit of the original documents of the CPA as well as other more unique material.
2.1.6 Storage

The Ceramic Archive in the School of Art holds paper documents in metal filing cabinets and boxes, as well as cassette tapes. Neil Holland, Curator of Collections at the School of Art, keeps records of original invoices of material. Most of the unique documents of the Archive are on deposit in the NLW. The ceramics themselves are protectively stored in both the School of Art and the Ceramics Gallery in the Arts Centre. Despite materials being stored in various locations, they are all in Aberystwyth and so are easily accessible and transferrable.

2.1.7 Staffing

There are 4 paid members of staff who work on a part-time basis: Professor Moira Vincentelli, Curator of the Ceramic Collection; Louise Chennell, Archive Assistant; Kathy Talbot, Archive Assistant (Accounts); and Neil Holland, the Curator of Collections at the School of Art Museums & Gallery who also works with the Ceramics Collection. Jill Piercy undertakes occasional education and conservation work. The Archive accepts voluntary work from students in the School of Art.

The CCA reports to the Collections Committee administered by the School of Art on behalf of Aberystwyth University. The Keeper of the collections is Robert Meyrick and the principal outside advisors are Dr. Timothy Wilson from the Ashmolean Museum, Oxford, and Dr Anne Sumner from the Barber Institute, Birmingham.

2.1.8 Finances

2.1.8.1 Collection

For the Ceramic Collection funding comes from the School of Art Collections Fund with no specific budget allocation. Money is normally made available for
acquisitions, exhibition hire and display work as required. The Ceramic Collection has received funding support for particular projects (see 2.1.9.6 Education Work) from CyMAL (Museums, Archives and Libraries Wales), a branch of the Welsh government that aims “to promote and protect the culture and heritage of Wales by supporting museums, archives and libraries” (CyMAL, 2013). The collection has been supported by loans of work from the Crafts Council, which was established in 1971 to “make the UK the best place to make, see, collect and learn about contemporary craft” (Crafts Council, 2013). The collection has also been supported by acquisition grant funding from the Victoria and Albert Purchase Grant Fund, which “supports the purchase of a wide range material for the permanent collections of non-nationally funded organisations in England and Wales” (V&A, 2013), and, for larger pieces over £600, the Art Fund who describe their mission as: “for over a hundred years, we’ve been raising money to help museums acquire great works of art […] for everyone to enjoy” (Art Fund, 2013).

2.1.8.2 Archive

Since 1993 the Ceramic Archive has received annual funding from Arts Council Wales. This was originally as revenue funding on a 3 year rolling basis but in 2008 this was changed to project funding through the lottery funding. Funding also comes from Aberystwyth University as well as exhibition hire fees and catalogue sales. This has continued on an annual basis but there is no guarantee of funding year to year.

In 2013 the CCA was awarded a £5,000 grant for audience marketing and development which led to a redesign of its website. As of 2013, the funding received from Arts Council Wales over recent years is as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012</td>
<td>£13,500</td>
</tr>
<tr>
<td>2011</td>
<td>£14,000</td>
</tr>
<tr>
<td>2010</td>
<td>£13,500</td>
</tr>
<tr>
<td>2009</td>
<td>£13,200</td>
</tr>
</tbody>
</table>
2.1.9 Activities

This section covers the main tasks and events the CCA does in its day-to-day and long-term work.

2.1.9.1 Acquisitions

The Collection has an active acquisitions policy mainly through purchase supported by funding from the School of Art’s Collections and grant funding mentioned previously. The Collection also receives bequests and gifts from time to time. The primary stimulus usually comes from works exhibited in the gallery through exhibitions and especially the International Ceramics Festival, held biennially at Aberystwyth.

2.1.9.2 Exhibitions

The principal parts of the collection are permanently on display in display-storage in the back of the Ceramics Gallery in the Arts Centre, while the front of the gallery is used for changing displays and exhibitions from the permanent collection and touring exhibitions.

As of 2013, recent exhibitions that have been generated by the Curator include:

- “Ceramic Conversations” Gerard Mermoz project - Summer 2013
- “Parallel Lives” - Spring 2013
- Michael Cardew Legacy - Autumn 2012
- “An Indian Odyssey: Jane Perryman” - Summer 2012
- “Delicate Features” - Spring 2012
- “We Spirited Creatures” - Autumn 2011
In 2005 it was decided that small touring displays with handling collections would be
developed with the intention that they would be used by education officers for
schools, libraries and galleries. Laminated posters, information packs, and education
packs for teachers accompanied the exhibitions and were also available on the web.
In 2008 there was designated funding to tour three shows to three venues in Wales
over a period of 1 year. Since then these displays have continued to be available and
now have a hire fee. They are: Taking Tea, Sensational Ceramics and Animal
Fantasies, the latter of which has proven to be the most popular.

Over the period, the price of petrol has risen so transportation is relatively costly.
Usually one-way transport is paid as the exhibition moves around. Condition checks
are difficult to control when exhibitions go from one venue to the next. The Touring
Exhibitions Group follows guidelines for touring exhibitions that the CCA adheres to.
Handling Collections were lent to four venues in 2011-2012: “Nature and Art” in
Gloucester, Bangor, Livingston and Lancashire. These were small touring shows with
handling sessions.

2.1.9.3 Outputs

The term output refers to material, events and other activities produced by the CCA
for its users. All publications are produced in both English and Welsh, as per the
policy of Aberystwyth University. The Ceramic Archive Bulletin is published biennially
in both physical and electronic format. Exhibition leaflets are published to
accompany new exhibitions in the Ceramics Gallery. The CCA website is updated by
staff with recent news and new information. The CCA is a research facility for
students, researchers and members of the public and so its documents are available
for research and reference. The CCA runs education sessions for local schools and
has an active family-learning programme (see 2.1.9.6). The CCA holds symposia and
ceramic study days, such as with the National Centre for Ceramics in Wales; the most
recent event for this was held in October 2012.
In 2011 the website received an average of 800 unique visitors per month. As of 2012 there has been a significant increase of two million hits since 2011 (see Table 4). Since the website was redesigned in 2008 (see Figure 1), telephone queries alone have increased. The website often makes the first page of popular Google search engine results when key words such as “ceramics,” “archive,” “collection” and “Wales” are entered in combination (Figure 2). The website is only available through the medium of English however Internet providers such as Google Chrome provide a translation tool. The CCA employs an outside web designer whom staff meet with regularly to manage the website and offer input. As of October 2013 the current website is being re-evaluated by staff to ensure the needs of users are being met amidst rapid technological advancements, in particular, the use of mobile phone web browsing.

Fig 1. A screenshot of the CCA website home page as of October 2013
Website hits

<table>
<thead>
<tr>
<th>Year</th>
<th>Hits</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008-2009</td>
<td>673,384 hits</td>
</tr>
<tr>
<td>2009-2010</td>
<td>1,559,616 hits</td>
</tr>
<tr>
<td>2010-2011</td>
<td>4,316,025 hits</td>
</tr>
</tbody>
</table>

Table 4. CCA website hits per year

Visitors to the website can read historical and administrative information on the CCA, the latest news about the CCA and its exhibitions and information on educational work and outreach programmes. Users can make use of a variety of facilities including requests for copies of publications or other documents, such as the Ceramic Archive Bulletin, an alphabetical database on the makers in the collection with photographs of their work (see Figure 3), a glossary of terms in ceramics and links to other websites of interest.

Fig 2. A screenshot showing the CCA as the 2nd result in a Google search of “ceramic wales”
2.1.9.5 Research

The CCA is a designated research centre at Aberystwyth University. It is used as a foundation for developing research in ceramics and has generated undergraduate dissertations, postgraduate MA projects and dissertations and MPhil/PhD theses. The CCA is a founding member of the Interpreting Ceramics Research Collaboration, which publishes the refereed electronic journal *Interpreting Ceramics* since 2001. Through the National Centre for Ceramics in Wales, the CCA has close research links with other universities in Wales that study ceramics. The CCA continually explores ways of identifying new and existing gallery visitor base as well as identifying areas of the National Curriculum and Foundation phase that can be best matched with collection resources. In 2013 the CCA achieved a marketing grant worth £5000 to adapt the current website for mobile phone web browsing.


### 2.1.9.6 Education Work

The CCA recognises the importance of reaching out to new audiences in order to widen access to the material. This is also an important duty for the CCA because active engagement in communities is an attractive prospect to organisations offering grant funding.

The CCA’s Schools Programme involves running workshops with primary schools with each new exhibition. These usually take the form of one session in the Ceramic Gallery after which the children have a hands-on session in the Ceramic Workshop of the Arts Centre.

The Family Learning project was developed in 2007 in order to expand outreach to a demographic that would not normally be in the gallery. Initially funded by an Inspiring Learning Grant from CyMAL, the programme has been very rewarding and has brought new people in to the gallery, forming a closer bond between the collection and the local community. A family learning toolkit and a foundation phase toolkit is made available in electronic form via the website. A bilingual family activity book is also available in the gallery.

### 2.1.9.7 Outreach

**Local Community**

Situated in the School of Art, the Arts Centre and the National Library of Wales, the collection is associated with the cultural pillars of Ceredigion. The Arts Centre and the NLW are popular tourist attractions and the School of Art has a close-knit community of students, artists and art lovers.

The Family Learning project is popular amongst local families and is often in demand. In 2012 the Ceramic Gallery received a visitor attraction recognition from *Visit Wales*. 
**Wider Community**

The National Centre for Ceramics in Wales was established in 2009 as an alliance with other institutions that teach ceramics, in particular Cardiff Metropolitan, Carmarthen School of Creative Arts and the University of Glamorgan. Students and staff from other institutions share in the use of the material in the CCA. The CCA has close links with other galleries in Wales including Llantarnam Grange, Swansea Museum, Oriel Davies, Ruthin Crafts Centre and others. CCA Curator Moira Vincentelli occasionally attends and speaks at international conferences on ceramics.

**Academic Community**

The CCA has strong links with studies at the School of Art. Students utilise the material for essays, object reports and collection management studies. The material is also available to the wider university community. Several students have undertaken voluntary work experience in the CCA assisting with administrative and curatorial tasks.

**2.1.10 Equipment Available in CCA at Beginning of Research**

At the start of the research the CCA office had two desktop computers, however these were for administrative work and so had minimal capabilities for digitisation work. The CCA had access to an Epson flat bed scanner attached to an iMac and this hardware was located in the Mac Suite in the School of Art for use by students and staff for work. The iMac had plenty of useful software such as Adobe Bridge, Adobe Photoshop and Final Cut Pro for photo and video editing. It was expected that this equipment could be used as a starting point for the work. The equipment had limitations in that, despite the iMac being available for use most of the time, as a shared piece of equipment it was not entirely reliable for work. This limitation eventually led to the purchase of a Macbook, with the KESS budget, in order to provide the CCA with a dedicated and reliable piece of equipment (see 1.6.3 and 5.10 for more information on the KESS equipment).
2.1.11 Collection from the CCA Involved in Research

As stated in the aims and objectives, this project was primarily concerned with CCA’s collection of material on the International Ceramics Festival (ICF). The festival has been held biennially in Aberystwyth since 1987 and therefore the CCA has acquired a wide variety of materials over time. The entire collection contains both analogue and digital material and therefore requires both digitisation and post-digitisation (editing and metadata writing) work. The video material from the collection has never been archived.

Due to the large size of the collection and the time limitations of the MPhil, not all of the material was to be worked on and only a selection was to be used as a prototype (see table 5). The selection to be worked on was: (1) the digitisation, editing and metadata of approx. 260 ICF festival programmes 1993-2011 and (2) writing metadata for approx. 86 born-digital demonstration videos from the 2011 ICF. After consultation with CCA staff, these selections were chosen based on their easy availability to the researcher.

Appendix A overviews all the material in the ICF collection, the digitisation work required and the time required for the digitisation work. The table is organised by the three main steps of digitisation work: (1) digitisation of physical/analogue material, (2) editing of digital material (including born-digital), and (3) writing metadata. Table 5 overviews the specific ICF material selected for this MPhil project. An explanation of the terms used in Appendix A and Table 5 is provided in Appendix A (A.2).
### Selection of ICF material for MPhil digitisation work

<table>
<thead>
<tr>
<th>Format</th>
<th>Approx. no. of items*</th>
<th>Approx. work time per item</th>
<th>Approx. total time required</th>
</tr>
</thead>
</table>
| **1. DIGITISATION OF PHYSICAL/ANALOGUE MATERIAL:**
| Festival Programmes 1993-2011 | Paper | **260** (at 26 pages per yearly programme 1993-2011 = 10 festival years) | 4-minutes | 1040-minutes (17-hours) |
| **Digitisation total:** | | | **260** | **17-hours** |
| **2. EDITING OF DIGITAL MATERIAL:**
| Festival Programmes 1993-2011 | .tiff | **260** (at 26 pages per yearly programme 1993-2011 = 10 festival years) | 2-minutes | 520-minutes (9-hours) |
| **Editing total:** | | | **260** | **9-hours** |
| **3. WRITING METADATA FOR DIGITAL MATERIAL:**
| Festival Programmes 1993-2011 | .xml | **260** (at 26 pages per yearly programme 1993-2011 = 10 festival years) | 4-minutes | 1040-minutes (17-hours) |
| Demonstration Videos 2011 | .xml | **86** (14 demonstrations each split into approx. 6 separate .avi video files at approx. 9 minutes in length) | 6-minutes | 516-minutes (9-hours) |
| **Metadata total:** | | | **346** | **26-hours** |
| **TOTAL:** | | | **866** | **52** |

* 1 item = 1 page, 1 photograph, 1 .mp3 file, 1 .avi file, etc.

Table 5. Assessment of digitisation work required for this research
2.2 National Library of Wales (NLW)

2.2.1 NLW

In this project, the NLW is the provider of knowledge to be transferred to the CCA. As far back as the eighteenth century there was a call for a national library in Wales and a committee had been formed by 1873. After this time a ‘Welsh Library’ began to take shape in collaboration with University College of Wales, Aberystwyth. It was not until 1904 that the British Government granted Wales its right to national institutions. After much competition between Cardiff and Aberystwyth the NLW was founded by Royal Charter in Aberystwyth in 1907, while Cardiff received the National Museum of Wales.

The NLW collects, preserves and provides access to recorded knowledge with special emphasis on Wales. Not all the material, which is housed in the library, is written in Welsh or has a connection with Wales; a variety of other languages, topics and cultures are reflected. NLW has a large staff responsible for preserving, managing and sustaining access to the collections. As of 2013 the NLW has three main units: (1) Collection Services for the selection, collection, listing, preservation and digitisation of material, (2) Public Services for services to readers and visitors and (3) Corporate Services for human resources, IT, security, etc. The NLW houses the Welsh National Archive and is also a national legal deposit library, which means the library has a legal right to receive a copy of everything that is published in Britain and Ireland. As a result approx. 4,000 new items arrive to be catalogued every week.

As of 2013 the NLW’s collection presently holds approximately:

- Four and a half million books
- Sixty thousand works of art
- Forty thousand manuscripts
- A million maps and charts
Thousands of unique items, including portrait busts, antique chairs, a piece of ancient Egyptian papyrus c.113 A.D. and a lock of hair belonging to 18th century hymn writer William Williams of Pantycelyn (NLW, 2013b: 1).

Digitisation was first discussed at NLW in 1990s and activities increased over the following two decades (Tedd, 2011: 336). The library recognised the potential of utilising multi-media collections, such as films, sound archives, maps and pictures, to increase the number of library users. Andrew Green, Librarian at NLW from 1998 to 2013, observed that the library’s primary audience has for many years been researchers and students, but “there have also been other users: visitors, media companies, cultural tourists and genealogists, to name only a few” (Green, 2002: 3). The library sought to attract new users, especially learners, by creating a centre for visitors within the building and by developing digital, online services through its website. In 2000 the library established a staff group dedicated to digitisation work and in 2001 the library’s website was “reviewed, reorganised and updated, and the library’s new visual identity applied systematically to the site” (ibid: 6).

“Until 1999 the library had digitised little more than a small number of its exhibitions. Within little more than a year, an initial, exploratory digitisation programme had been started, the kernel of a Digitisation Unit created, and a digitisation strategy agreed” – Andrew Green (ibid).

The first digitisation strategy was formed in 2001, as well as a digital preservation strategy in 2003, as digitisation became more mainstream (Jones, 2008). Green writes that the “main thrust” of the strategy was to begin to offer collection items themselves on the internet; whether this be digitised or born-digital materials (2002: 6). A new digitisation strategy was written in 2011 to complement its general strategy of the period 2011-2014. The new strategy built on its previous digitisation strategies and learned from the experience of similar institutions that worked in the field. In this strategy digitisation was defined “simply as the conversion of analogue resources into a digital format” with the justification that this would “widen and enhance access to those resources, to preserve the intellectual content of those
resources for the future, and also as a means [...] to generate income” (NLW, 2011: 2). The digitisation strategy is a useful document that outlines the NLW’s:

- Intentions with digitisation,
- Digitisation programme,
- Principles for digitisation,
- Ways of measuring success,
- Selection and prioritisation of resources for digitisation,
- Position on access and reuse of the digitised resources
- Intentions for collaboration and partnership with other groups/

Green noted the main issues that arose as digitisation developed in NLW: “the most critical was the question of the intended audience or level of use of the digitised material” (2002: 6). The library debated whether to build a reservoir of material for users to fish within or to select items carefully and embed them with specially written contextual commentary. Green suggested that, more and more, the library favours the latter as it could be done with educational uses in mind. Another issue Green raised with digitisation was how it was “really an amalgam of several different activities and skill sets” (ibid: 7) and so a range of staff were utilised with broad specialisms in: curating, preservation, digital capture, metadata and website presentation. Finally, Green pointed out the issue that NLW’s early digitisation work used material that had immediate visual attraction and avoided material with uncertain copyright status, but these practices would not necessarily continue in the future (ibid).

The NLW’s ‘Digital Mirror’ project aimed to be a digital reflection of the library’s resources online. Hundreds of items related to Wales and Welsh ancestry have been made available on the NLW website in the form of maps, manuscripts, pictures, photographs, exhibitions and sound and video. It is hoped that this online material will be accessed internationally by people who cannot visit the library physically. Since 2000 over 5 million digital still images of resources have been produced by NLW. Some of the collections that have been digitised include: approx. 4,000 Welsh
ballads, 2 million pages from pre-1911 Welsh newspapers and 15,000 portraits from the NLW’s collection (Tedd, 2011: 333). Screenshot examples of the Digital Mirror are provided in Figures 4-7.
One example of a recent digitisation project at the NLW is the JISC-funded Welsh Journals Online (WJO) project, which involved the digitisation of 50 journals from the 19th-, 20th- and 21st-century relating to Wales. The digitised pages were put on a website with “an innovative and dynamic web delivery interface” that allows users to browse and keyword-search a selection of “the most significant journal and periodical titles – a resource estimated to contain 400,000 pages of text in both Welsh and English” (WJO, 2013). Figures 8-11 show examples of viewing a digitised manuscript on WJO.
Fig 8. Screenshot of WJO – “browse by journal”

Fig 9. Screenshot of WJO – “Yr Arloeswr” manuscript

Fig 10. Screenshot of WJO – “Yr Arloeswr – Rhif 1 (Haf 1957)” manuscript
Fig 11. Screenshot of WJO – “Yr Arloeswr – Rhif 1 (Haf 1957) Arlunio: baban bach ein celfyddyd” manuscript
In its operational plan of 2013-14, the NLW stated the implementation of some of its digitisation projects. The NLW hopes to establish a process that will allow users to express their views on the selection of items for digitisation (NLW, 2013a). The ‘DigiDo’ (Digitisation for Business) project aims to assist 35 enterprises and 8 individuals through digitisation work. The NLW will continue with the internally financed digitisation programme, which includes components of the ‘Theatre of Memory’ (Welsh print heritage) project. The NLW will continue its involvement in the national commemoration of World War One in Wales with its project “the Welsh Experience of World War One” (WEWW1). The project developed as a collaborative initiative led by NLW, in partnership with the Archives and Special Collections of Wales (these partners are Aberystwyth University; Bangor University, Cardiff University; Swansea University; the University of Wales Trinity St David; BBC Cymru Wales, PCW, and archives and local records offices that are part of ARCW: the Archives and Records Council of Wales). JISC is the main partner on the project and contributed the bulk of funding (£500,000) as well as knowledge support. The project will make available a coherent, amalgamated digital collection revealing the history of World War One as it impacted aspects of Welsh life, language and culture. According to the official project website, “these source materials are presently fragmented and frequently inaccessible, yet they collectively form a unique resource of vital interest to researchers, students, and the public in Wales and beyond” (WEWW1, 2013).

2.2.2 People’s Collection of Wales (PCW)

In 2007, after the political coalition between the Labour Party and Plaid Cymru, the One Wales programme was launched for 2008-2011 as part of a government initiative to improve the quality of life for people in Wales. One aspect of the programme was to establish a collection of people’s history of Wales to raise awareness of Welsh cultural identity and history. This was overseen by staff at CyMAL (Museums, Archives and Libraries Wales), a policy division of the Welsh Assembly Government, that was established in 2004 and is located in Aberystwyth
with a staff of about 25, most of whom are specialists. (Tedd, 2011: 334). In 2008 CyMAL began to work with key cultural groups within Wales to progress the project. One such group was NLW and another was Culturenet Cymru; a not-for-profit private company funded initially by the Welsh Assembly Government to promote and increase knowledge of the history and culture of Wales in an online setting (Tedd, 2011: 335). Culturenet Cymru has been involved in projects such as ‘Books from the Past’ which involved creating e-books from out-of-print books in collaboration with the Welsh Books Council and Gathering the Jewels (GTJ). Tedd notes that the GTJ project was a forerunner of PCW: “[GTJ] was set up in 2004 to digitise the ‘jewels’ from approximately 190 libraries, museums and archives all over Wales and to present them on the internet by means of a searchable database (2011:335). An Advisory Group\(^4\) was established in 2008 to provide guidance and advice to CyMAL and to ensure all collaborative groups worked well towards developing PCW. Carys Morgan, Project Officer at PCW, described some of the projects the team had worked on, which included, “Media and Memory in Wales 1950-2000” (collecting and archiving oral testimony relating to age of television in Wales), “Books from the Past” (creating e-books from out-of-print titles) and “Gathering the Jewels” (presenting key objects from libraries, museums and archives across Wales online).

In 2009 the technical platform for PCW was developed. Accessibility to a wide range of users was a key concern and the guidelines formed by the World Wide Web Consortium were followed. After an alpha version of the PCW website was launched in 2009, the PCW website was publically launched in August 2010 for individuals and organisations to upload their material related to Wales. The website can be read in Welsh or English and material is monitored for approval by staff at PCW. The website allows users to create their own account so they can upload a collection of their own material related to Wales, as well as view and ‘favourite’ material others have

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\(^4\) “The Advisory Group contains representatives from NLW, NMW, RCAHMW, Llafur, the BBC, as well as the Department of Information Studies at Aberystwyth University where the Programme Manager was based between 2008 and early 2011. The Advisory Group meets six times a year” (Tedd, 2011: 333).
uploaded (Figure 13). As well as individuals, organisations and groups can create their own account, such as Ancient Trees of Wales, Castles of Wales and Merched y Wawr. Users can create ‘stories’ by using video, audio and image items to create a brand new video with title slides and captions. A timeline tool is available for users to search content by its relevance in history. The ‘maps and trails’ facility (Figure 14) allows users to interact with a satellite map that links to the uploaded material, therefore users can learn while they physically go on a trail by foot or transport. For example, a user could view Aberystwyth on the map and interact with audio, photographs, videos and text relevant to Aberystwyth as they walk around the town. The ‘learning’ facility allows users to learn through activities that employ uploaded material. Help and guideline tools are provided to direct users in uploading material and using the website. As of 2013, the website was undergoing plans for a redesign in order to keep up with new technologies, however Figure 12 shows its current look. The PCW website currently has 46,980 uploaded items, 1,205 collections, 293 stories and 3,441 contributors.

Fig 12. Screenshot of PCW homepage, October 2013.
Fig 13. Screenshot of PCW “collections”

Fig 14. Screenshot of PCW “maps & trails”
The PCW office is located within the NLW as of 2013 but staff hold regular workshops around Wales teaching individuals and organisations how to scan and upload their materials to the website. Staff also introduce metadata writing and copyright issues in the workshops.

2.2.3 Collections from NLW and PCW Involved in Research

During the work experience placement with NLW and PCW, different collections were worked with in order to gain knowledge of digitisation and metadata work. When working with the Digitisation Unit at NLW the researcher worked with two different materials based around the “Welsh Experience of World War One” (WEWW1) project. The project is funded by the JISC e-content programme 2011-13, through the mass digitization strand, and by partner contributions especially from the NLW, where the project is based. The partners are: Bangor University; Cardiff University; Aberystwyth University; Swansea University; University of Wales Trinity Saint David’s; the PCW; Archives and Records Council, Wales and BBC Cymru Wales. The project “will digitize primary sources relating to World War One from the Libraries, Special Collections and Archives of Wales, producing a coherent, consolidated digital collection revealing the often hidden history of World War One as it impacted all aspects of Welsh life, language and culture” (Hughes, 2012b). The digital collection will be available online and PCW, a project partner, “is inviting the public to become a part of the project by bringing their materials along to one of a series of events where staff will be on hand to scan letters, photographs, certificates, postcards, diaries and any other documents or memorabilia” (Morgan, 2013).

Staff at NLW provided the researcher with the following tasks and materials based on their relevance and easy availability.

- Pagination of a 100-page manuscript
- Digitisation (scanning) of a 100-page manuscript
- Metadata (spread sheet) for a box of 200 military photographs

http://cymruww1.llgc.org.uk
When working with the PCW the researcher worked with a collection of photographs owned by the Merched y Wawr from Llanfarian, Ceredigion. The Merched y Wawr (translation: Daughters of the Dawn) is a voluntary organisation for women in Wales, similar to the Women’s Institute. Staff at PCW provided the researcher with the following tasks and materials based on their relevance and easy availability.

- Digitisation (scanning) of 280 photographs
- Metadata (spread sheet) for 280 photographs
- Upload 20 of the photographs to PCW website

### 2.3 Aberystwyth University School of Art Gallery & Museum (SAGM)

The SAGM is not directly involved in this project, however it is closely connected to the CCA and the main academic department on this project, the School of Art. According to its mission statement the SAGM “collects, documents, preserves and interprets objects of educational and cultural value that are useful in teaching and research...” (School of Art Gallery & Museum, 2013). The SAGM houses over 20,000 different examples of fine and decorative art with significant emphasis on post-15th century European prints, contemporary British printmaking and post-1945 Welsh art and photography. It also holds artefacts from the University’s former Art and Crafts Museum. The SAGM has frequent exhibitions in its gallery spaces. Its funding largely comes from trust funds and benefactors. In recent years reproduction fees for photographic images have been introduced.  

### 2.3.1 Digitisation at the SAGM

As of September 2013, the SAGM has no official strategy for the digitisation of its collection. The gallery has a set of guidelines written by members of staff that offer step-by-step instructions on how to digitise objects in the collection. The gallery also

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6 Available to view online: http://www.aber.ac.uk/en/art/gallery-museum/collections/reproduction/
produces a yearly document detailing the plans for the gallery over a forthcoming year, however this document is not specific to digitisation. In January 2013 the gallery employed a 1-year Curatorial Intern whose main task involved digitisation. Whilst there is an interest in and a desire to undertake digitisation at the gallery it is not one of the main operational priorities, possibly due to a shortage of staff and/or funds. As a major working collaborator with the CCA, the School of Art Gallery & Museum could benefit from a digitisation strategy in order to set short-term and long-term goals for digitisation and to increase access to the collection.

2.4 Culture Colony

Culture Colony describes itself as “a new cultural experience celebrating the diversity of expression and a space for sharing and developing creative ideas” as well as “a professional tool for individuals and businesses... as an alternative to television for anyone to access cultural content” (Culture Colony, 2013). The website (Figure 15) was set up by filmmaker Pete Telfer who frequently records interviews and events. Culture Colony is supported financially through private and public funding initiatives: Chance to Create (Powys County Council), Pixel Foundry Artists Archive, Powys Arts Forum, the European Union and the Welsh Assembly Government.

![Fig 15. Screenshot of Culture Colony homepage “noticeboard”](image)
In this project, Culture Colony is used as a means of mutual publicity. By keeping a blog (Figure 16) detailing the progress of the project the researcher both publicised the project and promoted Culture Colony as a blogging platform for culture in Wales. As a provider of cultural content in audiovisual formats, Culture Colony was an example of how digitised material can be made available and therefore was another source of knowledge to be transferred to the CCA.

![Fig 16. Screenshot of researcher’s blog on Culture Colony](image)

### 2.5 The International Ceramics Festival (ICF)

The International Ceramics Festival is not directly involved in this project, however, the digitisation work to be undertaken utilises the CCA’s material from the ICF. Professor Moira Vincentelli has served on the organising committee of the ICF since its earliest years and so the CCA and the ICF have a long-standing history together. The ICF 2013 occurred during the course of this project.
The ICF occurs biennially at Aberystwyth Arts Centre, with the first festival held in 1987, and regularly attracts 1000 international visitors. It is an opportunity for ceramic artists, collectors, potters, amateurs, teachers and students to network and study. Visitors can “attend lectures, watch practical demonstrations and visit special exhibitions” (Arts Council of Wales, 2012). The ICF is a charitable company formed by North Wales Potters, South Wales Potters and Aberystwyth Arts Centre and the executive committee is contains 6 directors, with two from each organisation.

2.6 Chapter Summary

The two main organisations involved in this project are the Ceramic Collection & Archive (CCA) and the National Library of Wales (NLW)/People’s Collection Wales (PCW). Material from the NLW and PCW underwent digitisation work for practice in order to gain knowledge. This knowledge was then transferred to material from the CCA that underwent digitisation work. Culture Colony, the School of Art Gallery & Museum and the International Ceramics Festival all offered opportunities for learning and experience but had minor involvement in this project.