



**CANTERBURY DISASTER
SALVAGE TEAM**

Number 38

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Guest Editor: Lynn Campbell

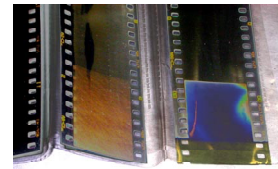
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Committee Members

Lynn Campbell (Christchurch City Art Gallery);
Rosemary O'Neill (Christchurch City Libraries);
Graham Penwell (Lincoln University Library);
Jo Drysdall (Christchurch City Libraries);
Terri Elder (MacMillan Brown Library);
Penny Minchin-Garvin (Logie Collection,);
Cynthia Cripps (Conservator, Private Practice)
Jo Smith (Methodist Archives);.
Lou Duncan (Canterbury Museum);
Susan Arrow (CPIT Library).

**Review of the Care of Photographs Workshop funded by Creative Communities and held
at the Air Force Museum in Wigram in July 2008
By Lynn Campbell**



The 2008 Canterbury Disaster Workshop was held in the Brevet room of The Air Force Museum in Wigram. The lecture programme was taken by Mark Strange ably assisted by the Disaster Team and Matthew O'Sullivan from the Air Force Museum. The workshop took place on Thursday July 17th and Friday 18th 2008

The workshop encouraged participants to consider issues relating to the care and conservation of early photographs as a primary concern for cultural institutions holding such collections. Historic photographs play a vital part in enabling our shared cultural heritage to be enjoyed while at the same time the workshop ensured the sustainability of these collections by means of appropriate protective measures as demonstrated by Mark Strange. Mark Strange is the senior photographs conservator at the National Library of New Zealand.

The workshop explored the many ways to store, display and care for historic photographs.

Topics included:

Identification and materials in photographic processes

Including component materials and laminate structures. Materials found in the commonly used processes. Materials and properties continued

Using tools for identifying processes including some group exercises

Causes of deterioration

The external causes of deterioration and damage of photographs: physical, chemical, light, climate and biological

Internal causes of deterioration

Storage requirements for various types of photographs

The principal requirements of a safe environment for photographs

The use of standards and what they specify
Challenges in managing climate control, lighting levels, air purification

Essential proper handling practices

Products and sources of supply

Basic conservation of photographs

Principles of ethical conservation practice

Examples of conservation treatments

Preparation of workspace, materials etc

Cleaning plate glass negatives

Copying and duplicating photographs

Reasons for copying and the criteria to apply to different applications

Copying equipment, stands, lights, cameras, scanners, grey scales: what they do

Digital Imaging tools for photograph collections

Input and output devices for the management of digital images

The workshop was a great success and we would like to thank Creative Communities for helping to fund the workshop, the Air Force Museum for allowing us to use their venue and Matthew O'Sullivan for being so helpful. Last but not least we would like to thank Mark for an excellent workshop that all participants enjoyed and learnt how to care for their historic photographs.

Some images from the workshop



Participants



Mark in action



Case study: Access and Preservation - Digitisation of Collection Material in the Aotearoa New Zealand Centre, Christchurch City Libraries.

By Jo Drysdall

This article is adapted from a presentation made by Paul Sutherland, Digital Innovations Librarian, and Annabel Armstrong-Clarke, then an Information Specialist with the Aotearoa New Zealand Centre, Christchurch City Libraries, to the ARANZ Conference 2005.

Digitisation within Aotearoa New Zealand centre (ANZC) began in late 1990s. The project began with a period of experimenting with the technology to see what was possible and doing initial thinking about what our customers would use the most. The first projects were the digitisation of 400 negatives which were already in the collection, as well as the digitisation of the heavily-used Burke manuscript, a scrapbook of local stories and accounts of early residents written by William Burke who arrived into Canterbury in the early 1950s. The idea behind these initial projects was to allow greater access to archival material while preserving the original.

Other ad hoc items followed, including the first edition of the Lyttelton Times and a number of student packs which were in constant demand by students and visitors. For example, two very common information requests were for material about the Ballantynes' fire and the Parker & Hulme case. The items digitised for these 'packs' were already photocopies so access was the key issue here rather than preservation. The Library is continuing to expand and develop these 'packs', which can be viewed online here:

<http://library.christchurch.org.nz/Heritage/Digitised/>

Since those early days the Library's main priority in digitising has encompassed both access and preservation, with the aim of creating greater access to (a) some of the more heavily used items, (b) items that have become hidden in the Library archives collection but we can see there will be a

strong interest in them or (c) items that are too fragile to allow access to the original.

Since 2003 there has been a regular budget for digitisation and so the project now also focuses on digitising collections of material to present subject groupings on the Library website - items that can contribute to telling stories on a particular topic.

Material is kept within the focus of the Aotearoa New Zealand Centre collection Policy. This means that items will have a Christchurch/Canterbury/South Island/New Zealand origin or strong connection.

The team has identified four main areas of interest to the Library's customer base, whom we identified as students, those with an interest in local or family history and visitors from out of the local area.

Maps: early maps of New Zealand and 19th and 20th century maps of Christchurch and Canterbury, as well as some outside of this geographic boundary but of wide appeal (e.g. mining maps of the West Coast).

Immigration: early original shipping diaries and letters of settlers arriving into Lyttelton.

World War I & World War II: letters, diaries, postcards and other documentary ephemera (e.g. ration books, enrolment cards). Most has been local material but some items are of a more national focus.

Local documentary heritage material: tourist brochures, postcards, posters etc.

Photos – this is the ongoing digitisation project for local photos which began in the late 1990s.

A number of challenges have been encountered during the project:

Condition: some items have been in such poor condition that it has been deemed wise to abandon the idea of digitising until they

have been conserved. Conservation needs are an area now being investigated – a move which stemmed from the digitisation project.

Size: most of the Library's digitising has been undertaken by New Zealand Micrographics Services in Wellington so safe transportation has been an issue in itself. With the lack of a better solution, and after taking advice from Lynn Campbell (Conservator at the Christchurch Art Gallery) the team built a large hardboard folder for courier purposes. Some maps are too large and/or fragile to send, however.

Uniqueness: for secondary resources such as postcards, maps and pamphlets - particularly when the items do not have a Christchurch or Canterbury focus – the team has made every effort to ensure the Library is not digitising something another organisation has already digitised. This can of course be difficult.

Original versus copies: a key aim at the beginning of the project was access to the Library's fragile original resources. Staff have been experimenting for some time now with using an in-house scanner - which is

perfect when we have already made duplicate photocopies of heavily used original items which can then be unbound and scanned. This is ideal from a preservation perspective as this satisfies those customers who need the information contained within an item or an image of it without any need or desire to see the original.

Paper-trail: it quickly became clear that thorough documentation procedures for the material sent to Wellington was essential. Library staff create a spreadsheet listing a full description of the item, size, date etc. They then list each and every page to be digitised, indicate format (e.g. single spread, double spread, front & back cover) and list the final file name to be allocated to each one page. This is time consuming - but pays off in the long run!

With more and more collection items being digitised for the Library website it is satisfying to know that through the digital forum the twin (and often competing) needs of access and preservation are going some way to being achieved.

Meet the Team

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Lynn Campbell is the paper conservator at Christchurch Art Gallery. Lynn has a BA Hons in Fine Art and a Post Graduate Degree in Fine Art Conservation and has worked in the UK, Africa and Antarctica. Lynn set up the Canterbury Disaster Salvage Team in 1987 after attending a disturbing amount of fires in cultural institutions around the South Island of New Zealand.



Graham Penwell is Management Librarian/Records Manager at Lincoln University Library. Graham has a MA (Hons.), a post graduate Diploma of Librarianship and a New Zealand Diploma of Business. He is an Associate of the Library and Information Association of New Zealand Aotearoa. Graham has been a member of the Canterbury Disaster Salvage Team since 1998.



Cynthia Cripps is currently in private practice. After graduating with a Master in Art Conservation from Queen's University in Canada in 1995, she worked in the heritage sector in Canada and New Zealand, specialising in Objects and Preventive conservation. From 2000-2005 she was employed at the Canterbury Museum as conservator and collections manager, and has been involved in Emergency response, planning and training since 1997.



Jo Drysdall has been working in the heritage and cultural sector for more than ten years. She has worked at various Christchurch institutions including the Canterbury Museum, Airforce World, The Arts Centre and Our City O-Tautahi. She has a BA (Hons) in History and a Postgraduate Diploma in Museum Studies. Jo currently divides her time between working for the Christchurch City Libraries and running a private business designing and producing historical costumes and corsetry.



Jo Smith is the Archivist for the Methodist Church of New Zealand and is responsible for overseeing the archiving of the records of the Church New Zealand-wide. Previous to this position, after graduating from the University of Canterbury with a BA, Jo was the Curator of Manuscripts at the Canterbury Museum. She has attended several disaster training workshops and joined the Disaster Team in 2006.



Terri Elder is the Art Collection Curator for Canterbury University. Terri has a BA Hons in History (Canterbury) and an M Phil in Museum Studies (Cambridge). She has completed a Post Graduate Certificate in Tertiary Teaching and is now studying for the Diploma in Tertiary Teaching. Terri has worked in a variety of museums and art galleries throughout New Zealand, specialising mainly in collection management. She joined the CDST in 2006 as the representative for Canterbury University.



Penny Minchin-Garvin is the curator for the James Logie Memorial Collection at Canterbury University. She has a BA and a Grad Dip (distinction) in Classics from the University of Canterbury. She has worked as a journalist and writer for the print media and published in both New Zealand and Australia.



Lou Duncan joined the Canterbury Museum team as the Collections Manager-Objects in 2005. Even though he is new to the Museum culture he has been employed for his previous experience in Warehouse Distribution, which he gained his experience from various sites within NZ and also working with United Nations overseas. Also while serving within the NZ Defense Force he has had first hand experience working alongside Civil Defence on SAR and National Civil Defense emergencies



Rose O'Neil is an information specialist at Christchurch City Libraries. She is part of the Aotearoa New Zealand team based at the Central City Library and has special responsibility of the archives collection. Rose is a long standing member of the Canterbury Disaster Salvage Team and has participated with other team members in the numerous workshops conducted by the Team.



Susan Arrow works at the Christchurch Polytechnic Institute of Technology as a Liaison Librarian. She has worked at various institutions including Christchurch City Libraries with their archives collection. She has a BA and a Masters in Library and Information

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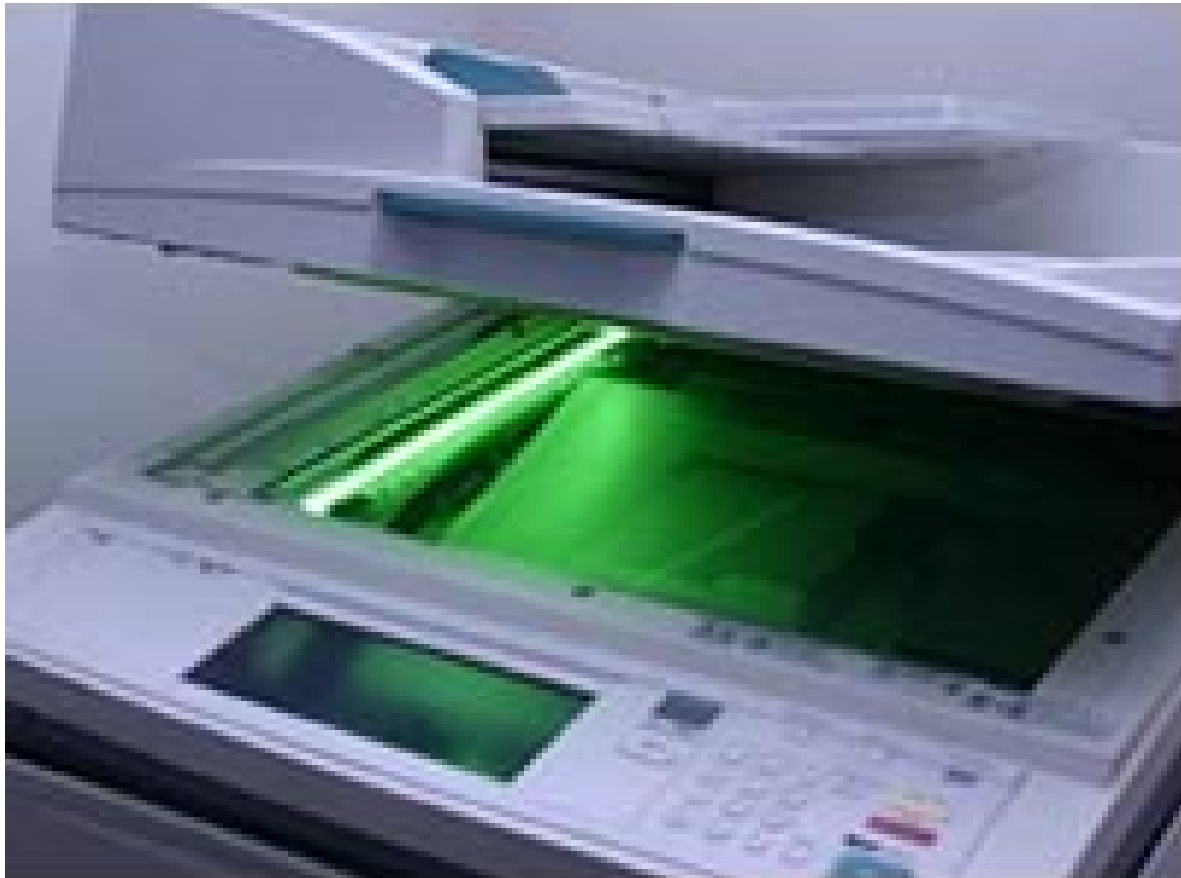
Coming 2009

From the Canterbury Disaster Salvage Team

How Safe is Your Hard Copy?

July 2009

The workshop will focus on printers, photocopiers and types of digital media that are archivally sound. We hope to have a varied selection of experts talking on subjects, such as, the best equipment and materials to use to safeguard your collections.



**For further information contact Lynn Campbell on
03 9804972 or lynn.campbell@ccc.govt.nz**

VENUE: CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU

Maximum participants 30
