

AHDS Visual Arts Annual Report 2004-05

1. Highlights of the Year

This has been an extremely busy and successful year for AHDS Visual Arts. Our core work, has shown huge progression this year, particularly regarding the numbers of collections that we have acquired: we have negotiated a total of 79 collections, 49 of which were launched during the year. Also, in line with the strategy that we set out for ourselves at the beginning of the year, we have met the wider requirements of the AHDS whilst pushing ourselves in a number of other directions that have proved positive for ourselves, the AHDS itself, our funding bodies and, most importantly, our user community.

Our largest success has, without doubt, been the Digital Picture project looking at issues to do with digital images, which has engendered a huge and positive response from our community. We are also pleased to report that we were successful in obtaining an AHRC grant from the ICT Strategy Projects programme and have developed working relationships with the ICT Methods Network, particularly in respect of the needs of the visual arts community. AHDS Visual Arts also carried out the Fine Art Forum, in conjunction with the University of East London and the CNAA trust, giving arts practitioners an opportunity to discuss many of the current issues in fine art education.

Our relationships, and place in the community, have grown this year, through a wider level of engagement with members of our community at an institution level, via particular individuals, and through associated bodies such as the Association of Art Historians and ARLIS. Our relationship with our host body has also bloomed throughout the year, with AHDS Visual Arts being regarded, increasingly, as an important asset for the institute. Relationships with the other AHDS centres have grown too: we are carrying out usability work for both AHDS History and AHDS Archaeology; and created specific partnerships that have resulted in us working with AHDS Archaeology and the Executive on an image archiving study, and looking at wider strategies for the arts in conjunction with AHDS Performing Arts.

More details of the above activities are given throughout the document.

2. Key Functions

i) Acquisition

As mentioned above, this year has seen negotiations for 79 collections in the visual arts and a total of 49 being made available on our website. As per usual we have prepared all of the new image collections for delivery/preservation by mapping item level metadata into our Visual Resource Association Core 3.0 based metadata-structure, maintaining copies of archival quality images, and also preparing additional preservation copies of the collections. In total, AHDS now offers over 50,000 images in its online catalogue. The total list of new acquisition titles can be found in **Appendix A**

AHDS Visual Arts has, this year, continued with its previously established policy of aiming for large, high quality image collections, from or of significant value to HE and research. As the table below shows we are now seeing a pattern emerging where AHRC-funded projects play an increasingly large part in our overall collections make-up.

- Number of new acquisitions/new editions divided by:

New Acquisitions	Number
AHRB funded	23
JISC funded	21
Other academic	2
Other UK	32
Overseas.	0
Total	78

- Subject coverage of new acquisitions/editions is given in the following table.

Subject Name	Number
Archaeology	
Ancient History	
Classics	
English Language and Literature	5
Medieval and Modern History	1
Modern Languages	
Linguistics	
Music	6
Drama and Theatre	4
Dance	5
TV, Film and Video	1
Philosophy	
Religious Studies and Theology	
Law	
Art and Design	79
History of Art	2
Architecture	6
Media	

The figures, which include all the collections we have negotiated, demonstrate how visual arts collections increasingly have relevance for other subject areas. Last year, of the twenty five collections that went live, most could only be categorised under the broad art and design category, with 15 of them having some aspect of art history connection. This year, as can be seen, the collections touch on language, history, music, drama, dance, architecture and film. This is an important indication that the nature of the images that the 'visual arts' community uses, needs or creates, is of a much broader nature than is often assumed, and that AHDS Visual Arts is increasingly able to respond to these wider needs.

ii) **Preservation**

Each collection that has been sent to the AHDS is provided in the form of an Archival Information Package (AIP). This contains the original images in the preservation file format. Data is provided for each collection, which contains item level metadata for each file including unique identifiers and MD5 Checksums. The deposit licence and data transfer form are scanned in electronically and included as PDFs.

Two tables are included below. The first details the 20 collections already prepared for preservation and sent to the AHDS Repository in this academic year. The second table shows the further 20 collections that we have prepared and sent out to a company called Copymaster for copying of the master CDs and extraction of the preservation metadata.

- **Collections prepared for preservation and sent to AHDS repository**

Institution	Collection Title
University of East London	African and Asian Visual Artists Archive
Bodleian Library, University of Oxford	John Johnson Collections: Political Prints
Bodleian Library, University of Oxford	John Johnson Collections: Trades & Professions
Design Council Archive	Designing Britain
London College of Fashion	London College of Fashion: College Archive
National Arts Education Archive (Trust), Bretton Hall	Basic Design Collection: Bretton Hall
National Arts Education Archive (Trust), Bretton Hall	Halliwell Collection: Bretton Hall
Reading University Library	Spellman Collection of Victorian Music Sheet Covers
The Surrey Institute of Art & Design, University College	Crafts Study Centre: Glass, Metalwork and Jewellery Collection
The Surrey Institute of Art & Design, University College	Crafts Study Centre: Furniture and Woodwork Collection
The Surrey Institute of Art & Design, University College	Crafts Study Centre: Leach Source Collection
The Surrey Institute of Art & Design, University College	Crafts Study Centre: Archive Collection
The Surrey Institute of Art & Design, University College	Crafts Study Centre: Calligraphy Collection
The Surrey Institute of Art & Design, University College	Crafts Study Centre: Woven Textiles Collection
The Surrey Institute of Art & Design, University College	Crafts Study Centre: Printed Textiles Collection
The Surrey Institute of Art & Design, University College	Crafts Study Centre: Ceramics Collection

Central Saint Martins College of Art & Design	Central Saint Martins: Museum & Study Collection
University of Brighton	Design Council Archive: University of Brighton
University of Brighton	Design Council Archive: University of Brighton
University of Sheffield, University of Exeter, and The British Library	Russian Visual Arts: Sheffield University

Collections prepared for preservation and sent to Copymaster

Institution	Collection Title
Birmingham Institute of Art and Design	fineart.ac.uk: Birmingham Institute of Art and Design, School of Art Archive Collection
Council for National Academic Awards Art Collection Trust	fineart.ac.uk: Council for National Academic Awards Art Collection
Duncan of Jordanstone College of Art and Design, Dundee	fineart.ac.uk: Duncan of Jordanstone College of Art and Design, Dundee
Glasgow School of Art	fineart.ac.uk: Glasgow School of Art
London College of Fashion	London College of Fashion: The Woolmark Company - deposit 1
London College of Fashion	London College of Fashion: The Woolmark Company - deposit 2
Manchester Metropolitan University	Design Council Slide Collection - JIDI deposit
Norwich School of Art and Design	fineart.ac.uk: Norwich School of Art and Design
Royal College of Art, London	fineart.ac.uk: Royal College of Art's College Collection
Slade School of Fine Art, London	fineart.ac.uk: Slade School of Fine Art, Slade School Archive
The Surrey Institute of Art & Design, University College	Fine Art Programme 2003: Surrey Institute of Art & Design
The Tim Mara Archive	The Tim Mara Collection
The Women's Library, London Guildhall University	The Woman's Library Suffrage Banners
University of Brighton	fineart.ac.uk: University of Brighton's Aldrich Collection
University of Leeds	fineart.ac.uk: University of Leeds, University Art Collection
University of the Arts London	fineart.ac.uk: University of the Arts, Alumni Collection

University of Ulster	fineart.ac.uk: University of Ulster, Permanent Collection of Works of Art
Courtauld Institute of Art	Corpus of Romanesque Sculpture in Britain and Ireland
Manchester Metropolitan University	Design Council Slide Collection - RSLP deposit
University of Norwich and The Oriental Museum, Durham	Artworld: Sainsbury Centre for Visual Arts

iii) Access and Delivery

Our user statistics have also continued to rise: visitors to the AHDS Visual Arts core website rose from 243,788 over 2003-2004 to 303,841 this year, an increase of nearly 25%.

As well as the main site, we have also been running two project sites during the year: fineart.ac.uk and the Digital Picture. Visitors to these sites were, respectively, 161,223 and 6,802. We also had 14,002 visitors to the central AHDS site. This brings the total number of visitors to AHDS Visual Arts websites to nearly half a million at 485,868.

Statistics for AHDS Visual Arts sites:

Main site

Statistics - Report Range: 1st August 2004 – 31st July 2005		
Hits	Entire Site (Successful)	4,911,320
	Average Per Day	13,455
	Home Page	185,515
Page Views	Page Views (Impressions)	1,180,253
	Average Per Day	3,233
	Document Views	749,557
Visitor Sessions	Visitor Sessions	303,841
	Average Per Day	832
	Average Visitor Session Length	00:22:25
	International Visitor Sessions	74.33%
	Visitor Sessions of Unknown Origin	15.48%
	Visitor Sessions from UK	10.17%
Visitors	Unique Visitors	94,021
	Visitors Who Visited Once	78,209
	Visitors Who Visited More Than Once	15,812

Most Downloaded Files				
	File	Downloads	%	Sessions
1	http://vads.ahds.ac.uk/fineart/CaseStudy.pdf	3,322	22.77%	810
2	http://vads.ahds.ac.uk/fineart/digitisation.pdf	947	6.49%	703
3	http://vads.ahds.ac.uk/depositing/deposit_licence.pdf	649	4.45%	579
4	http://vads.ahds.ac.uk/depositing/deposit_licence.pdf	663	4.54%	574

Most Downloaded Files				
	File	Downloads	%	Sessions
	ositor_guidelines.pdf			
5	http://vads.ahds.ac.uk/depositing/colle ctions_policy.pdf	616	4.22%	520
6	http://vads.ahds.ac.uk/depositing/data _transfer_form.pdf	558	3.82%	496
7	http://vads.ahds.ac.uk/fineart/rca.pdf	1,037	7.11%	495
8	http://vads.ahds.ac.uk/fineart/tree.pdf	537	3.68%	476
9	http://vads.ahds.ac.uk/fineart/costing. pdf	513	3.51%	462
10	http://vads.ahds.ac.uk/advice/case_st udies/CaseStudy.pdf	977	6.69%	462
11	http://vads.ahds.ac.uk/advice/case_st udies/suffrage.pdf	647	4.43%	427
12	http://vads.ahds.ac.uk/fineart/licence. pdf	479	3.28%	425
13	http://vads.ahds.ac.uk/advice/case_st udies/exeter.pdf	445	3.05%	398
14	http://vads.ahds.ac.uk/advice/case_st udies/imperial.pdf	448	3.07%	397
15	http://vads.ahds.ac.uk/advice/standar ds/crosswalk.pdf	464	3.18%	397
16	http://vads.ahds.ac.uk/fineart/form.pdf	494	3.38%	385
17	http://vads.ahds.ac.uk/fineart/image.p df	306	2.09%	281
18	http://vads.ahds.ac.uk/fineart/work.pdf	297	2.03%	269
19	http://vads.ahds.ac.uk/about/collabora tion/tasi_tor.pdf	270	1.85%	259
20	http://vads.ahds.ac.uk/fineart/artist.pdf	273	1.87%	257
Total For the Files Above		13,942	95.59%	N/A

The Digital Picture

Report Range: 1st March 2005 – 31st July 2005		
Hits	Entire Site (Successful)	135,471
	Average Per Day	885
	Home Page	6,992
Page Views	Page Views (Impressions)	20,938
	Average Per Day	136
	Document Views	20,216
Visitor Sessions	Visitor Sessions	6,802
	Average Per Day	44
	Average Visitor Session Length	00:07:24
	International Visitor Sessions	51.27%
	Visitor Sessions of Unknown Origin	19.5%
	Visitor Sessions from UK	29.21%
Visitors	Unique Visitors	2,264
	Visitors Who Visited Once	1,657
	Visitors Who Visited More Than Once	607

Most Downloaded Files				
	File	Downloads	%	Sessions
1	http://thedigitalpicture.ac.uk/document s/pdf/the10questions.pdf	1,101	43.1%	233
2	http://thedigitalpicture.ac.uk/document s/pdf/theDigitalPicturePaper.pdf	330	12.92%	196
3	http://thedigitalpicture.ac.uk/document s/pdf/digitalPicture_credits.pdf	140	5.48%	103
4	http://thedigitalpicture.ac.uk/document	130	5.09%	98

Most Downloaded Files				
	File	Downloads	%	Sessions
	s/pdf/pressRelease.pdf			
5	http://thedigitalpicture.ac.uk/documents/pdf/digital_picture_questionnaire_results.pdf	644	25.21%	78
6	http://thedigitalpicture.ac.uk/documents/pdf/results_press_release.pdf	108	4.22%	26
7	http://thedigitalpicture.ac.uk/documents/theDigitalPicturePaper.pdf	7	0.27%	3
8	http://thedigitalpicture.ac.uk/documents/digitalPicture_credits.pdf	4	0.15%	2
9	http://thedigitalpicture.ac.uk/documents/the10questions.pdf	39	1.52%	2
10	http://thedigitalpicture.ac.uk/documents/pressRelease.pdf	3	0.11%	1
11	http://thedigitalpicture.ac.uk/documents/pdf/digital_picture_survey_results.pdf	48	1.87%	1
Total For the Files Above		2,554	100%	N/A

Fineart.ac.uk

Report Range: 1st August 2004 – 31st May 2005		
Hits	Entire Site (Successful)	3,366,562
	Average Per Day	11,074
	Home Page	10,177
Page Views	Page Views (Impressions)	516,054
	Average Per Day	1,697
	Document Views	481,140
Visitor Sessions	Visitor Sessions	161,223
	Average Per Day	530
	Average Visitor Session Length	00:27:21
	International Visitor Sessions	77.95%
	Visitor Sessions of Unknown Origin	12.89%
	Visitor Sessions from UK	9.15%
Visitors	Unique Visitors	49,680
	Visitors Who Visited Once	42,754
	Visitors Who Visited More Than Once	6,926

Most Downloaded Files				
	File	Downloads	%	Sessions
1	http://fineart.ac.uk/collection/pdf/walker.pdf	1,579	60.66%	1,182
2	http://fineart.ac.uk/collection/pdf/stroud.pdf	451	17.32%	404
3	http://fineart.ac.uk/collection/pdf/hopkins.pdf	315	12.1%	307
4	http://fineart.ac.uk/collection/pdf/agd.pdf	258	9.91%	258
Total For the Files Above		2,603	100%	N/A

Most Active UK HE Institutions (and RAE)

	Institutions	RAE
1	http://inst.ac.uk	5
2	http://bton.ac.uk	5
3	http://kcl.ac.uk	5
4	http://ahds.ac.uk	-
5	http://ox.ac.uk	4

	Institutions	RAE
6	http://lut.ac.uk	4
7	http://bris.ac.uk	3a
8	http://dundee.ac.uk	4
9	http://mmu.ac.uk	4
10	http://leeds.ac.uk	3a
11	http://uce.ac.uk	4
12	http://shu.ac.uk	5
13	http://mdx.ac.uk	3a
14	http://arts.ac.uk	-
15	http://uwe.ac.uk	5
16	http://cam.ac.uk	5
17	http://wmin.ac.uk	4
18	http://wlv.ac.uk	3a
19	http://man.ac.uk	5
20	http://lgu.ac.uk	-

iv) **Advice and Guidance**

AHDS Visual Arts has been proactive again this year in offering advice to the visual arts education sector. Regarding unsolicited enquiries, the main emphasis was shared fairly equally between end-users and resource providers. There were 61 email enquiries relating to usage of collections, and 74 enquiries (27 by telephone and 47 by email) concerning the creation or deposit of collections. Of these, 59 were directly related to AHRC grant projects with peaks synchronised with AHRC funding deadlines (i.e. Oct/Nov and May).

This year a significant amount of extra advice and guidance has been given to the community via the Digital Picture project. Through seminars we were able to communicate directly with individuals and institutes to both learn about their issues and to give advice regarding general digital problems and specific projects, the majority of which were AHRC grant holders, applicants or potential applicants.

AHDS Visual Arts has played a significant role in the AHDS Workshop series and also offered advice/guidance through workshops organised by other organisations, e.g. TASI and Oxford University Computing Services. It also carried out workshops on Digital Assets Management at Roehampton University and Surrey Institute of Art & Design.

As usual, AHDS Visual Arts has provided technical guidance on the technical appendices of AHRC resource enhancement and research grant applications throughout the year, as follows:

- Research Grants November 2004 20
- Research Grants June 2005 11
- Resource Enhancements November 2004 11
- Resource Enhancements June 2005 12
- Fellowships in Creative & Performing Arts 7

Furthermore, as well as making ourselves available at some thirty events across the UK, we have also organised 14 events ourselves.

- A full list of the events we have organised can be found in **Appendix B**

3. Promotion and Publicity

Although most publicity material is now created centrally, AHDS Visual Arts has been proactive in disseminating publicising its services, particularly through visual arts ore project specific material.

Over the course of the year AHDS Visual Arts distributed over 22,000 publicity items (leaflets, pencils, flyers, etc including the Digital Picture questionnaire and leaflets). Many of these were included in packs given to delegates at appropriate visual arts conferences, and distributed by AHDS staff whilst on visits to events. Material was also made available via peer organisations, e.g. the Higher Education Academy – Art, Design Media Subject Centre included our publicity material in their annual mailing and ARLIS have distributed material on our behalf.

We issued 22 different press releases announcing the launch of new collections and informing our community on developments within the sector. Press coverage resulting from this included articles in the HEA-ADM Winter Newsletter, JISC Inform 9, Surrey Institute of Art and Design Staff Newspaper, the AHDS's own Newsletter and THES. Articles also appeared on various website news and events pages, including Artifact, the Association of Art Historians, JISC and SCHOM.

- A full list of the events we have attended can be found in **Appendix C**
- Our publications are listed in **Appendix D**

4. Projects and Collaborations

AHDS Visual Arts has had an extremely rich and positive year in respect of its projects and collaborations with the visual arts education community. It has conducted its business in accordance with the strategy it created, at the outset of the year, in response to the wider AHDS strategic plan for 2005-2007. This strategy, approved by the AHDS Management Board, consists of five core areas which have been touched upon through the year as follows:

- **Analysis** – to explore the needs of our community we acquired funding from the JISC to conduct the Digital Picture: a series of expert seminars across the UK and a consultation paper to discover the digital needs of the visual arts education community. It is obviously imperative for us, and for the AHDS as a whole, to have a solid understanding of the communities that we wish to serve. The Digital Picture put AHDS Visual Arts at the forefront of digital activity within the visual arts education community and has provided us with invaluable information about how we can continue to develop a meaningful service for that community.
- **Appliance of science** – in order to exploit the benefits of scientific developments for the visual arts, we were successful in a bid to the AHRC ICT Strategy programme and will, over the next year be conducting research into advanced technologies that be of use to the arts in a project entitled: “The Hunt for Submarines in classical art; mappings between scientific invention and artistic inspiration.” The project will harness the artistic skills of researchers within our host institute and relate them to the scientific expertise in places such as Cranfield University’s Royal Military College of Science.

- **Art practitioners** – relating to the previous point, we have also become involved in the AHRC ICT Methods Network, and shall be working with Sandra Kemp at the Royal College of Art towards a number of workshops/expert seminars next year. We also carried out the Fine Art Forum, in conjunction with the University of East London and the CNAA trust. The forum, chaired by William Furlong, gave practitioners provoked an important discussion of many of the current issues in fine art education, including the place, problems and importance of research in the arts, again increasing our understanding of our community and their needs.
- **Academic theory** – our understanding of the community's academic, research and pedagogical needs has also increased this year. This has been primarily through a wider level of engagement with members of our own community e.g. members of the Association of Art Historians and the Art Design Media HE Academy, but also through developing relationships with associated communities such as the library and museum/heritage sectors. During the year we have begun to develop relationships with arts institutes such as the Royal College of Art and the Courtauld Institute of Art; with museum/heritage bodies such as English heritage, Museums Libraries Archives, the Victoria and Albert and the Ashmolean museums; as well as other bodies for whom images are an important part of their educational practices, for example, the HE Academy Subject Centre for Medicine, Dentistry and Veterinary Science and the UK and Ireland Art Libraries Society. We are also pushing forward our understanding of the use of images through the JISC-funded Image Archiving study and through discussions with other image-focused projects such as the MIDESS Image Repository at the University of Leeds, CHERRI Clinical Recordings Images Study at the University of Edinburgh and CLIC Community Led Image Collections study at the Learning Technologies Group, Oxford University Computing Services.
- **At home** – our relationship with our host body and the opportunities it affords as a microcosm of the wider environment, have increased enormously during the year. At the end of the year, Surrey Institute of Art & Design completed a merger with Kent Institute. Consequently, AHDS Visual Arts now has the backing of the, much larger, University College for the Creative Arts at Canterbury, Epsom, Farnham, Maidstone and Rochester. The importance of AHDS Visual Arts within the institute has already resulted in us being commissioned to provide studies into VLE activity and for the future of a National we project that the Business Development Unit is developing. Furthermore, through the development of the Learning Index, we have extended our understanding of teaching and learning practice, as a furtherance of the PICTIVA project. This gives us a solid foundation for seeing how the use of images, and other visual arts materials, can be extended into educational practices. This information is extremely useful for exploring the 'added value' of images, particularly when considered as a topic or resource for research.

Beyond this, as mentioned in section 1, we have also continued to develop our relationships with the other AHDS centres, carrying out usability work for both AHDS History and AHDS Archaeology. We have also worked on specific partnerships that have resulted in us working with AHDS Archaeology and the Executive on an image archiving study and looking at wider strategies for the arts in conjunction with AHDS Performing Arts.

- A full list of current AHDS Visual Arts projects can be found in **Appendix E**

5. Feedback

As in previous years, much of our value is predetermined by the nature of the peer review process that leads collections to us in the first place (AHRC Panels etc.). However, this year we have noticed a marked improvement in the extent of our outreach and positive feedback from the community. This has, during the year, been made manifest by increased invitations to present at seminars, conferences etc., plus more involvement with peer processes such as the JISC Images Working Group and AHRC ICT Methods Network, and an increased level of positive verbal feedback from our work on the Digital Picture project something that the community consider to be of great importance.

As usual, we have been constantly in touch with members of our community and our relationships seem to grow from strength to strength. Some of the remarks we have received include:

"Looking good and thanks for making all those changes ...it looks terrific. Thank you for all your hard work" LCF re Woolmark Company

"Thanks very much for meeting with me ...Your comments were very helpful and reassuring that we are on the right track...there is a lot of ground to cover ...and I get the feeling that we are somewhere in the middle of reaching our optimum goals with the digitisation of the arts" AHRB Applicant

"Thank you so much for the links to these totally brilliant resources - I will certainly, in the course of this work on lifelong learning at Greenwich, be promoting the use of your resources"

"The website is a success and can go live!!! - CRSBI

"I have had a look at the site and searched... and found it very easy to find my way round" - feedback from CRSBI

"I have just had a look at the VADS site, which I think looks great. "

"Each of the searches I have done seem to have worked fine ...searching for subject matter is a bit of a dodgy area...but overall I think it is good"

Feedback from CRSBI

"With many thanks for all your help from the CVMA project" - thank you card

"A lot of positive things were achieved through the process of preparing the bid (CETL) e.g. "the value of AHDS Visual Arts became more widely appreciated within the Institute" – Paul Coyle, Dean of Arts & Media, Surrey Institute of Art & Design

And on the Digital Picture project:

"I just wanted to pass on huge thanks to Brenda Brinkley and Mick Eadie for delivering such an interesting and thought provoking seminar last week. Many thanks to them both for their professional approach and to the whole team for making the project so accessible." Digital Picture Seminar

“There are more experts around such as TASI and AHDS, which are invaluable...”

“I think this research is tremendously important.”

“I'm pleased by your demand-driven, rather than supply-driven approach, since other initiatives don't seem to have learnt from the UKUniversity mistakes.”

“I think this is a vital project and I thank you for embarking upon it.”

“This study is much needed and I look forward to seeing the results of this work.”

Appendix A: New Acquisitions

	Institution	Collection Title	Date Collection Went Live
1	Courtauld Institute of Art	Corpus of Romanesque Sculpture in Britain and Ireland	13/06/05
2	Crafts Study Centre L & T module	Calligraphy: an education in letter form	18/05/05
3	Crafts Study Centre L & T module	Hand-blockprinted Textiles: Phyllis Barron and Dorothy Larcher	18/05/05
4	Crafts Study Centre L & T module	Pioneers and their practice: a reference guide	18/05/05
5	Crafts Study Centre L & T module	The Life and Work of Bernard Leach	18/05/05
6	Crafts Study Centre L & T module	Thirteen Weavers	18/05/05
7	De Montfort University	Photographic Exhibitions in Britain 1839 -1865	25/04/05
8	Design Council Archive L & T module	Art for social spaces: Public sculpture and urban regeneration in post-war Britain	31/07/05
9	Design Council Archive	Design Council Archive: Designing Britain	31/07/05
10	Design Council Archive L & T module	Exhibiting Britain: Display and national identity 1946-1967	31/07/05
11	Design Council Archive L & T module	Fabrics forming society: The topography of taste in textile design and dress	31/07/05
12	Design Council Archive L & T module	From solving problems to selling product: The changing role of designers in post-war Britain	31/07/05
13	Design Council Archive L & T module	Oral testimony and the interpretation of the crafts	31/07/05
14	Design Council Archive L & T module	The new jewellery: A documentational account	31/07/05
15	Design Council Archive L & T module	The student response bank	31/07/05

16	Goldsmiths College, University of London	Constance Howard Resource and Research Centre in Textiles: Material Collection - deposit 1	23/11/04
17	Goldsmiths College, University of London	Constance Howard Resource and Research Centre in Textiles: Material Collection - deposit 2	10/05/05
18	Goldsmiths College, University of London	Constance Howard Resource and Research Centre in Textiles: Slide Collection - deposit 1	23/11/04
19	Goldsmiths College, University of London	Constance Howard Resource and Research Centre in Textiles: Slide Collection - deposit 2	10/05/05
20	Imperial War Museum	Imperial War Museum: Posters of Conflict - deposit 1	10/02/05
21	London College of Fashion	London College of Fashion: The Woolmark Company - deposit 2	15/06/05
22	Manchester Metropolitan University (MMU)	Design Council Slide Collection - RSLP deposit	15/12/04
23	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Akademi Collection	15/06/05
24	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Amal Ghosh Collection	15/06/05
25	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Aamer Hussein Collection	15/06/05
26	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Asian Women Writers Collective	15/06/05
27	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Attia Hosain Collection	15/06/05
28	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Avinash Chandra Collection	15/06/05
29	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Baluji Shrivastav Collection	15/06/05
30	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Horizon Gallery Collection	15/06/05

31	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Juginder Lamba Collection	15/06/05
32	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Kali Theatre Company	15/06/05
33	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Kuljit Bhamra Collection	15/06/05
34	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Mán Melá Theatre Company Collection	15/06/05
35	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Najma Akhtar	15/06/05
36	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Nation Records Collection	15/06/05
37	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Outcaste Records Collection	15/06/05
38	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Pushpalata Dance Company	15/06/05
39	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Ram Gopal Collection	15/06/05
40	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Romesh Gunsekera Collection	15/06/05
41	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Samena Rana	15/06/05
42	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Sampad Collection	2005-06-15
43	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Sarvar Sabri Collection	15/06/05
44	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Shobana Jeyasingh Dance Company	15/06/05
45	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Suniti Namjoshi Collection	15/06/05
46	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Tamasha Theatre Company	15/06/05
47	South Asian Diaspora Literature and Arts Archive (SALIDAA)	Tara Arts Collection	15/06/05

48	The Surrey Institute of Art & Design, University College (SIAD)	Elaine Thomas: Adopting a stance	16/01/05
49	University of Sheffield, University of Exeter, and The British Library	Russian Visual Arts: Sheffield University	23/02/05
The following collections are at various points of acquisition but not yet live.			
50	Ashmolean Museum, Oxford	Ruskin Teaching Collection at the Ashmolean Museum, Oxford	
51	Birkbeck College, University of London	CACHe: Recovering Computer Arts Histories	
52	Bodleian Library, University of Oxford	Britain in the age of the French Revolution 1789 - 1815	
53	Central Saint Martins College of Art & Design	Developing Original Patterns From Historical Examples	
54	Courtauld Institute of Art	Corpus of Romanesque Sculpture in Britain and Ireland - deposit 2	
55	Courtauld Institute of Art	Corpus Vitrearum Medii Aevi	
56	Courtauld Institute of Art	Thomas Becket's stained glass windows at Canterbury Cathedral	
57	Crafts Study Centre	Anne Hechle Essay: Crafts Study Centre	
58	Crafts Study Centre	Lucie Rie Archive Essay: Crafts Study Centre	
59	Durham University	Resources for Teaching in World Art: China	
60	Goldsmiths College, University of London	From Here to There	
61	Imperial War Museum	Imperial War Museum: Posters of Conflict - deposit 2	
62	London College of Communication	Tom Eckersley Collection	
63	Loughborough University	Towards an understanding of pleasure in products	
64	Manchester Metropolitan University (MMU)	Book Design Collection at Manchester Metropolitan University Library	

65	Royal College of Art, the Victoria and Albert Museum and the Bedford Centre for the History of Women, University of London	Visualising Interior Design Database: The AHRC Centre for the Study of the Domestic Interior	
66	Slough Museum, Berkshire, UK	Slough Museum Digitisation Project	
67	The Jewish Museum, Camden Town and Finchley, London	The Alfred Rubens Collection	
68	The National Gallery, the University of Glasgow, and Birkbeck College, University of London	The National Inventory Research Project (NIRP)	
69	The Tim Mara Trust L & T module	Tim Mara Artist's Alphabet	
70	Tresham Institute of Further & Higher Education, Kettering; University College Northampton; and the Northamptonshire Libraries and Information Service	The Dryden & Carr Collection: X4L RAPID	
71	University College of the Creative Arts at Canterbury, Epsom, Farnham, Maidstone and Rochester (formerly SIAD)	Textile Teaching Collection: University College for the Creative Arts at Farnham	
72	University of East London (UEL)	African and Asian Visual Artists Archive	
73	University of Essex, Colchester	University of Essex Collection of Latin American Art	
74	University of Essex, The University of Manchester, and Tate	The AHRC Research Centre for Studies of Surrealism and its Legacies	
75	University of Norwich and The Oriental Museum, Durham	Artworld: Sainsbury Centre for Visual Arts	
76	University of Oxford	Portrait Collection (Dispersed): University of Oxford	
77	University of Southampton, Winchester	Pockets of History: University of Southampton	
78	University of Sussex	Towards a National Census of Funeral Monuments: University of Sussex	
79	Winchester School of Art, University of Southampton	Sculpture at Winchester School of Art	

Appendix B: Events Held

June 2005

- Expert Seminar – The Digital Picture – Plymouth
- Expert Seminar – The Digital Picture – London
- Expert Seminar – The Digital Picture – Glasgow
- Expert Seminar – The Digital Picture - Newcastle

May 2005

- Surrey Institute of Art & Design – Digital Assets Management
- Expert Seminar – The Digital Picture - Surrey
- Expert Seminar – The Digital Picture - Belfast

April 2005

- Expert Seminars – The Digital Picture - Cardiff
- Expert Seminars – The Digital Picture – Manchester

February 2005

- Advisory Committee, London

January 2005

- Expert Seminar – The Digital Picture – St Andrews

November 2004

- Fineart Forum, University of East London – organized and co-hosted forum and debate with UEL

Sept 2004

- E Resources Day – University of West of England, Bristol
- Roehampton University – Digital Assets Management workshop

Appendix C: Events Attended

July 2005

- ARLIS Annual Conference 2005 - Workshop Presentation – The Digital Picture - Birmingham
- ARCLIB 2005 Conference - Articulating Architecture – Paper – A Digital Slide Future
- Goldsmiths College, London – Launch of the Material Collection and the Slide Collection – Demonstration
- Digital Images Seminar – University of Oxford – Presentation
- EVA 2005 conference – London – Paper
- TASI Steering Committee

June 2005

- Seminar – TASI – Using Digital Images – Presentation
- London College of Fashion - Fashion Photography Conference

May 2005

- ARLIS/UK – AGM
- ARLIS/UK – Visual Resources Committee, Coventry – Supporting E-Learning in Art & Design – Seminar
- AHDS Workshop – Glasgow – Presentation

April 2005

- JISC Conference 2005 – Birmingham
- UK Museums and the Web Conference 2005 – The Digital Object
- AHDS Workshops – London and Nottingham – Presentation
- TASI Steering Committee

March 2005

- AAH Conference, Bristol - Conference Forum "The Digital Picture: ten questions to decide the future" plus a stall at conference
- AHDS Workshop – London – Presentation
- JISC Digital Repositories Workshop, Bristol

February 2005

- MA applied Computing and the Humanities course – Presentation
- JISC Images Working Group
- CHArt 2004 "Futures Past" Conference Paper – "A Virtual Disaster: The Rise and Fall of Virtual Reality"
- ARLIS Archives Committee, Tate Britain, London – Presentation
- ARLIS Visual Resources Committee, School of Oriental and African Studies – Presentations
- ELIA Conference "Challenging the Frame", Luzerne, Switzerland – Presentation
- AHDS Workshop – Manchester – Presentation

October 2004

- Elements of Drawing, Ashmolean Museum, Oxford – Presentation
- AHDS Workshops, London – Presentation

September 2004

- DRH Conference, University of Newcastle – Panel session: "Effective E-learning? Creating, designing and disseminating content in the Arts and Humanities" and presentation: "No such thing as virtual reality"
- MDA Conference, Collingwood College, Durham "Top Down, Bottom Up, Inside Out" – Presentation

Appendix D: Publications

- Guides to Good Practice: Creating Digital Resources for the Visual arts: standards and good practice 2000
- Guides to Good Practice: Using Digital Information in Teaching and Learning in the Visual Arts
- Guides to Good Practice: Creating & Using Virtual Reality: A Guide for the Arts & Humanities 2002
- Information Packs 2001 and ongoing
- Annual Reports: 1997-98; 1998-99; 1999-2000; 2000-01; 01-02; 02-03; 03-04
- VADS User Needs Survey 1998
- VADS Information Review 1997
- Visual Arts Museums & Cultural Heritage Metadata Workshop Report 1997
- COLDIP Case Study 1997
- Case Study for the pragmatic direct digital capture of artworks from the Surrey Institute of Art & Design 2003
- Case Study: The Royal College of Art 'Slide record of student work in the Show' Digitisation Project 2003
- AHDS Usability Policy Document 2004
- Ensuring educative value in Virtual Learning Environments; avoiding loss in technological translation 2004
- Digital Image Resources - a National Initiative 2004
- EVA 2005 The Bigger Digital Picture: A method for identifying community needs 2005
- RASTER Information Paper – Preservation Handbook 2005
- The Digitisation Process: an introduction to some key themes 2005
- The Digital Picture - a future for digital images in UK arts education 2005
- A creative future for Creative Futures

Appendix E: Projects

This year, AHDS implemented:

- The Digital Picture: a JISC-funded initiative to produce an overview of issues, and potential solutions, relating to the effects of the digital image revolution on the UK arts education community. The rise of digital images and their supporting technologies within arts education brings, without doubt, one of the biggest and most profound changes that the sector has ever seen. Everything, from teaching in the classroom to finding images in the library, is having to adapt to the new model. The Digital Picture was designed to explore the issues that this raises. Through a coordinated, open consultation with representatives of all art colleges, schools and university departments across England, Scotland, Wales and Northern Ireland, plus other associated or interested organisations, the Digital Picture identified problems and offered arenas for discussion and possible routes towards practical solutions. The project was launched in early April at the Association of Art Historians' Conference in Bristol, with a simple, 10 question consultation document. A preliminary report on the findings of the project is available at: www.thedigitalpicture.ac.uk/documents
- Two consultancy projects were established in which AHDS Visual Arts offered usability expertise to AHDS History, for their Online Historic Census data project, and AHDS Archaeology for their work with the Common Information Environment.

AHDS Visual Arts continues to host:

- PICTIVA: 'Promoting the use of On-line Image Collections in Learning and Teaching In the Visual Arts', March 2000 - July 2003, (with The Institute for Image Data Research, University of Northumbria), funded to enhance JISC Activities for Learning and Teaching. The project offers on-line interfaces and back-end systems to assist access to and the repurposing of image collections for learning, teaching and research. It has also developed infrastructures for producing and publishing Learning Resources and scholarly materials and collating image use information.
- Fineart.ac.uk: a JISC funded project. The project originally produced a pilot digital collection of work associated with and held within Higher Education Institutions which represent the value and influence of the artist practitioner in Fine Art Education. The project has enjoyed significant community support following a successful survey of the discipline and establishment of a high profile 'hanging committee'. In the first instance the pilot resource delivered around 200 digital images and associated metadata on-line, from work selected from Higher Education Institutions, along with the full digitisation of the Council of National Art Awards Trust Art Collection, which includes work by many extremely important figures in British Art such as Henry Moore, Bridget Riley and Richard Hamilton. This year the project has become more proactive through its Fine Art Forum, provoking important pedagogic debate within the fine art education community.

Appendix F: AHDS Visual Arts Advisory Committee Members

Name	Institution
John Aiken	Slade, University College, London
Sheila Anderson	AHDS Executive, London
Chris Bailey (Chair)	University of Northumbria
Michael Biggs	University of Herts
Marilyn Deegan	Kings College London
Douglas Dodds	V&A Museum
Jayne Everard	Artifact, MMU
Charlie Gere	Lancaster University
Sue Gollifer	University of Brighton
Catherine Grout	JISC, London
Timandra Gustafson	Visual Associations, Leeds Met
Sue Price	Courtauld Institute
Janet Tatlock	The Higher Education Academy, ADM Subject Centre
Lara Whitelaw	Open University
Rosemary Lynch	Surrey Inst of Art & Design
Roger Wilson	Chelsea College of Art & Design
Jonathan Woodham	University of Brighton
Karla Youngs	TASI

Appendix G: AHDS Visual Arts and Project Staff 2004-05

Name	Post	FTE
Mike Pringle	Director	Full time
Polly Christie	Projects Manager	0.8
Mick Eadie	Collections & Systems Manager	Full time
Marie Therese Gramstadt	Information Management Officer	Full time
Brenda Brinkley	User Services Officer	0.5
Kay Barrett	Administration Officer	0.6