

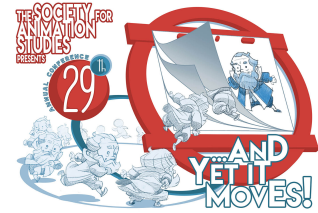
## Panel G3

Sala Emiciclo

### Animation Archives

Rebekah Taylor

#### Materiality of Animation: Archival and Museum Standards



Animation archives come in varied, and vulnerable formats - acetate cels, puppets, VHS, audio, born digital files, comprising of a vast amount of material. How material is stored and what material has been used can provide insights on how the animator worked, and political or social needs of the time. To ensure preservation, and understanding of the importance of materiality of animation archives, it would be prudent to work with practioners in archival and museum settings.

How animation archives are perceived by archivists and curators in will be explored through looking at the placement of animation archives in an archival/museum setting. I will ask, what does materiality mean to these practioners, and how important is this in terms of preservation?

This will be undertaken through case studies of archivists and museum practioners who look after animation archives. The importance of the materiality is highlighted in how the materiality of archives are, or should be, part of cataloguing standards e.g. ISAD (G) (International Standard of archival description [general]), or SPECTRUM, and how the importance of the materiality should be a part of archival appraisal theories.

#### Biography

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Rebekah Taylor worked as the Archivist & Special Collections Officer, from 2012-2016 at the University for the Creative Arts, after doing an MSc at Aberystwyth in Archive Administration. Work included looking after the animation archives (including Bob Godfrey [Roland Frederick] animation archive, cataloguing, outreach work and delivering archival workshops. She has recently co-presented in a conference with James Walker on the Materiality of Animation Archives with ARLIS. Outputs include co-authoring a paper in the Arts Library Journal on archives in information literacy.

<http://www.research.ucreative.ac.uk/profile/1568>.