**Creating access to sculpture through Art UK’s digitisation project.**

KATEY: Hello. Welcome to this next session of the conference Rediscovering our Sculpture. I'm Katey Goodwin and I'm going to be chairing this session which is focussed on how we created access to sculpture, through Art UK's digitisation project. So a couple of things to note before we start.

The session is being recorded, so if you have to leave, you can catch up with it in the future. There are live captions available, and you should be able to find that at the bottom of your screen. There will be a Q&A session at the end, and I will be keeping an eye on those questions as we go through and right at the end, when the three presentations have spoken I will ask those questions to the speakers. Our first speakers are our Regional Digitisation Managers, Alison Mitchelson and Hazel Buchan Cameron and they are going to be talking about recording sculptures in collections. So I'm very happy to introduce Alison who is going to kick off Alison and Hazel's presentation. Alison will be joining us in just a second.

ALISON: Hello everyone, I'm just having a bit of trouble sharing my screen. Has it come through yet? Hopefully everybody can see that now. So Hazel and I are going to take the next 20 minutes to discuss the sculpture in collections and our involvement and experiences in that aspect of the project. On this first slide you will see that there's a little quote here from Alan Turing who we did photograph as Bletchley Park. I'm not going to explain why we have put that quote in. Hopefully if it hasn't become apparent already to you from Katey's talk earlier, it should and hopefully become apparently at the end of this morning's session. Hazel and I were the Regional Digitisation Managers on the project, and we are responsible more managing the sculpture and collections element. Hazel will go through more of the detail of what that involved with you after this, but as well as liaising with the editorial copyright and photography teams, our main role was to recruit manage and train the team of volunteers as well as guiding them throughout the project. We also got involved with coordinators ourselves, I was a coordinator for the National Trust collections, and Hazel took on some of the national collections. We were both involved in coordinating more photography in 2020 after the coordinators had left, and also after the first lockdown when we had around 70 collections to pick up before we finished in November of last year. Meet the coordinators. After splitting the UK into 25 regions, as Katey described earlier, we recruited a coordinator for each region, some did take on more than one region. And the collections that participated in the paintings project were all contacted by the coordinators to get them involved. Not all had sculpture, and some were unable to participate for various reasons, mainly due to reduced resources and capacity at the collections. The coordinators worked closely with a team of photographers. They gathered and edited the data from the collections and organised and oversaw the photography. So what they achieved, the numbers. Katey mentioned the numbers earlier and there may be a little bit of variation with rounding up and rounding down, etc, that we all do. But overall, 824 collections got involved. Sometimes, however, there were more than one venue, so for example, the National Trust had 105 different properties, so that brings our number up to 929 if we include them as individual collections. And some other collections maybe had two or three different venues, so I think we are probably talking more 1,000 collections, that actually got involved in the project. We aimed to photograph around 20% of the UK's sculpture collection, but as you can see from these figures, we actually reached 30%. We averaged around 17 a day taking multiple shots, details and signatures and markings. I'm sure Jessie and Colin may tell you more about this later. Some collections also provided their own images, collections like National Trust for Scotland V&A and Imperial War Museum amongst other smaller collections. The days photographed, you might think that doesn't match with the number of collections and that's because sometimes we covered two to three collections in one day, and sometimes the larger collections had multiple days of photography. Some new collections were also included, and these didn't sometimes have any paintings, but do have very important sculpture collections. The FE McWilliam Gallery in Northern Ireland, William Lamb studios in Montrose, the Andrew Logan Studio Museum of Sculpture in Wales and Henry Moore Studio and Gardens at Perry Green and here are some examples of works there, and I'm sure you will agree that it would have been a huge loss not to have included these in the project. We didn't just record the photographs and photograph the sculptures, we made our own contribution as art detectives and to the collection’s knowledge of their sculptures along the way. The bust of John Rennie on the bottom on the far left of the screen was discovered in east Linton library, the original is at the National Portrait Gallery and they were unaware of this copy, so we are delighted when we were able to let them know of its existence. Many artists and sitters were identified by our coordinators when they were out on the field. The young man next to Mr Rennie here, was at one of the NHS Lothian hospitals in Edinburgh and he was identified by one of our coordinators as the emp for Augustus from the original in the Vatican museum. Unknown artist of a veiled woman, the artist was identified through the photography on the day as Giovanni Strazza and next to her is Walter Scott and the artist of that bust was identified as Francis Leggatt Chantrey from the photography. Unknown man at Oxford Museum, below the veiled lady, lots of you will have identified that as being Julius Caesar and we were able to match that up as being from other examples of Julius Caesar, especially ones at the British Museum. And the woman in the classical dress from Bankfield Museum was also identified from one of our coordinators as Alexandra Princess of Wales. So we got a lot from signatures and markings along the way and made lots of discoveries. This has proven invaluable for collections as well as researchers. On the left one of our coordinators, Julia Able smith is pointing out the signature of these Frederick Thrupp doors at the Bunyan Meeting House in Bedford to the photographer and you can see a close up of that next to that image. And on the right at the Fitzwilliam Museum in Cambridge, the staff are checking out some of the markings on that small sculpture there. One of the things that enthused me and kept surprising me throughout the project was the links we were able to make between collections. Especially between the location of maquettes and alternative replicas of the same sculptures across the country and sometimes beyond. Not to be confused by mass produced works. I'm going to share with you in the next few slides some of my favourites. This first slide has images of the Queen's Beasts, and for those who know anything about these will know that the originals were were at Westminster Abbey for the Queen's coronation. Unfortunately, they are now in Canada and sadly we weren't able to photograph them as part of this project, as much as I would have enjoyed a trip out to Canada. On the left here, we have a smaller version of the Unicorn Rampant which is actually in one of English Heritage's properties and it was made based on the Westminster Abbey versions for the festival of Britain in 1951. In the centre there, I'm sure lots of you will recognise where that is, that is at the Palm House terrace at Kew Gardens and that's another version of the Queen's Beast. On the right of your screen is a small version of the Lion Rampant that is at King's Lynn museum. This one really struck me and I'm sure you all recognise this. This is mutant after Blake, on the top left of your screen, is the maquette for this sculpture and it is at the library of Jesus College in Cambridge and I was fortunate to be there the day we photographed that, and I was quite struck by and obviously knew about the version as you all will of the version outside the British Library which is on your top right. But I do wonder whether anybody knew about any of the other versions that are out there of this very iconic sculpture. So at the bottom left, we've got this one at the Dean Gallery in Edinburgh, and there is also a small 12-centimetre-high study of this at the University of Edinburgh. I don't have a copy of that image unfortunately, but there is also another small bronze cast at the Tate, and you can see that at the bottom right of your screen. This is another sculpture that we have copies of this time the maquette was at the same collection as the full size original and this is John Doubledays Morris of 1976 and they are at Wadham College in Oxford. This was one of the collections we picked up after the first lockdown and you can see it being photographed in the centre of your screen there and on the right. One of the ones that seemed to keep coming up time and time again throughout the project was this one which I'm sure lots of you will be familiar with, Henry Moore's Family Group. You will see on the screen here there's lots of different versions of it. I will go through them with you because I'm sure some of you will want to know where they actually are if you don't know already. So far when I looked at Art UK just recently, we had 20 versions of Henry Moore's Family Group on this site, and I am sure there are far more than that there by the end of the project. So the first one on the top left you will all know we have seen this morning already is the Harlow Family Group in Harlow. There's a small version of that next to it which is at Hull university. The centre one is at Perry Green itself. The one next to that is at the Tate, a full-size version and they also have a maquette of that full size version which is the image below that. The one on the far right is at the Barclay School in Stevenage. And that leaves us with one other one on the bottom left which is the British Council's maquette of the family group.

I didn't put all 20 versions in there, I thought that was enough for you to see what was out there. Through the digitisation element of the project we're brought sculptures and multiple versions, consulters and collectors together and I believe we've contributed to a wider understanding of sculpture and the breadth and quality and importance it holds in the history of art. The collections have been delighted with the high-quality images and their enhanced data and we've also been able to take advantage of this digital content during the pandemic, highlighting new case sculpture collection to the world. I'm going to finish on one of the first collections to be photographed, which I think helps demonstrate the collaborations and collections made with collections, sculptors, photographers and the coordinators in bringing all this together and being able to share to the world. This is the Royal Ulster Academy Diploma Collection in Belfast, where we were privileged to be joined by the sculptor Bob Sloane seen here on the left. Incidentally, Bob taught the photographer on this shoot, Brian Rutledge at art school. Here Bob is with his self-portrait entitled 'Bob' of 1988 and on the right he is helping out while we photograph the kinetic sculpture, What's On. As Katey said earlier, this project was so much about people and how it brought everybody together so I believe a great team effort all round. On that note I will pass on to Hazel, who I couldn't have done any of this without. Thank you.

HAZEL: Hi! Hopefully everyone can hear me, and thank you very much, Alison. I'll just share my screen. And take you through the next stage of this. There we go. Yes, I'll pick up from Alison on the numbers, if we go back to numbers, which both Katey and Alison have mentioned - the collections at 929. But as Alison said they're much greater than that because so many collections are at multiple venues, so our coordinators travelled a real range. We had English Heritage and National Trust of Scotland all having multiple venues. But if you see this picture at the bottom right, that's me arriving at the V&A, and they have their own sculpture department because they house the National Sculpture Collection and they even had doors to match! However, we also covered regional museums, universities, hospitals, schools, volunteer-run museums and government buildings. This other picture that's on here, of a sculpture of a house, and a lady hanging out her washing, and children, this is from a smaller museum, the National Coal Mining Museum for England which is in Yorkshire. This is part of a much bigger sculpture. In fact the sculptor, Betty Miller, sculpted her entire village, the coal-mining town of Royston and the museum itself doesn't have the facilities to have this sculpture on display all the time, so it's stored away, so it was a brilliant opportunity for them to bring it out, put it on display and get images. If I show you a few more, if you go on to the Art UK site, you can see all the images of this sculpture. I particularly liked the photographer here, and if you go into that on the site, you see all the different angles that that was photographed at. Really, I think that explains the vast range that we had in the way of collections. Some of the universities, for instance, as well, they have their own galleries, like the University of Hull, but other universities, their sculpture was all over different campuses and, in fact, I think Helen and our Yorkshire coordinator walked about seven miles in one day on one university covering the campuses. Because of that range, the coordinators had to be incredibly adaptable, and we had to work with each collection depending on their resources. For instance, this top picture of them putting up some scaffolding, this is at the Pier Arts Centre in Orkney and they had the resources and time to make the most of the project and really used it to their best benefit. They brought in staff and people to set up a studio, to put in the sculpture onsite and get the best images of it. Whereas not all collections were able to do that. Some were really tight with resources and the photograph below, I think that's Andrew McGregor hiding behind the camera there, but this is a collection that didn't have the people - they weren't able to set up a studio and we couldn't move the sculpture, so again, the photographers themselves were totally inspiring in their different ways of getting the best images at different angles and Andrew's photographing this sculpture to get an image of the back of it through the window outside. The photographers had to not only cope with the different circumstances, such as the sculpture being in-situ or in store and being brought out, but they also had to work with lots of different materials, and that was quite challenging, so again, a lot of adaptability required from not just the coordinators but the photographers. And it really was something that ran throughout the whole project, was adaptability. Another reason for that was the remit. Katey mentioned earlier and gave you a list of the remit and how recover the last 1,000 years and what we excluded, but it was never that simple, and we soon discovered very early on that we were going to get asked lots of questions about not only the remit of the materials, but is this sculpture? And sometimes you had to make the decision on the hoof. For example, this mitre, I was lucky to be on the photography day at Lambeth Palace with Catherine and most if not all the sculpture there was busts and marble and bronze busts of the bishops, but near the end of the day they said, we have this mitre and we would really like it photographed, it is from the weather vane on the top of the Great Hall lantern, and we had some time so we photographed that and it is certainly not what you would think of as traditional sculpture but there was sculptural elements to it and it was a part of the Palace so that was a decision made on the day. At the Ruskin Library and Research Centre at Lancaster University, we were contacted and asked, is this sculpture? And it was a cherry stone attached to a card and it had been sent to John Ruskin with a poem and the poem read, "Please tell me what you were and are, excuse me that I ask it, I was a little cherry stone, but now I am a basket". Fabulous! I mean, we could not not include that. It's probably one of the smallest sculptures in the project, so do have a look further at that on the site. And another example to do with the actual medium of the sculptures was the sculptures that we did at the National Glass Centre. Again, decisions had to be made - is this sculpture? Which pieces are sculpture and which are not, are more practical objects? So there was a constant dialogue with the collections and curators and Alison and I, and sometimes it would go to Katey and sometimes it would even go to the advisory panel as to whether items were included or not. For me, and everyone involved, one of the biggest parts of the project was the data. I put this picture of a sculpture in the top here of all the mangled telephone and communication cables, because I wouldn't say that any data arrived like that, but sometimes it was a real job to unpick what we had and get it in an order, and not all collections had the resources to provide us with the data and some had to be collected on the day. This is Catherine Hughes working to do measurements, materials, artists, and that was all collated - well, it wasn't all collated, but where we didn't have it before photography, it was collated on a photography day and then edited and added to our database. The amount of data we now have on these 53,000 sculptures is absolutely fabulous and I know that it's what's talked about politically these days as data, but artistically, to have that data and what can now be done with it, is fabulous. I love this sculpture here of Saint Apollonia, because many of the curators probably saw Alison and I as these two tormenters constantly chasing them for information and data before the photography day! But we all worked really well together and we managed to bring the information that we had together. There will no doubt be errors and there will be no doubt be missing information which will be added to, but that is the beauty of the project. The data interrogation - where things were, where they once were, where they could be, the subject matters, artists and material, all of that came together with some fabulous stories - lots of stories, almost every object has a story and the connections that that then makes with other galleries and our brilliant curation tool on the website can help to bring together the stories and the connections. This is just to give you a little insight into, again, the range that we had to deal with. This is Jessies who you will hear from later, one of our photography managers, and she is on the rooftop garden at the heritage centre. This one is Anna Brid assistant son in York and Katey showed a sculpture earlier by John Flaxman at Ickworth and this is by him as well and that is a chess piece and this other piece is Rebecca March in Orkney in the Strong Nest Gallery and this tiny little sculpture is made on a piece of thorn. Again, all very not accessible, not easy to go and see, but now they're on the website, and you can get the detail. When you see the bird that Jessie was photographing, you discover it is made with a fork and other materials, and so I've just clicked on to that sorry.

KATEY: Hazel, it's Katey here, if you can wrap up in just a second, time is nearly up, thank you!!

HAZEL: OK, thank you. There we go, and this is a sculpture up at Strong Nest and you can see why it's really important to have that. OK and then the other extreme was a drama - a huge sculpture, probably the largest sculpture in the project, and this other one was in Inverness on top of the Eden Court theatre, and I would have loved to have seen that. So the conclusion is we're extremely grateful for Katey for even attempting the project and giving us enough flexibility and support to work through it. Thanks to Alison for her attention to detail and being my hero when times got tough. Thank you to everyone else in the project, the photographers, coordinators and the Art UK team and a big thank you obviously to the funders for being prepared to back this legacy project. I'll just finish on that one and that was a little in-house joke to Katey - give a girl the right shoes and she can conquer the world because Katy has a story she tells about the paintings project when she first started and went with the wrong shoes! So thank you very much, everyone.

KATEY: Thank you, I feel bad for rushing you at the end. In terms of shoes, I've got my slippers on at the moment. Definitely have the right shoes on for the day. Thanks to Alison and Hazel. Next up we've got Art UK's photography managers for the sculpture project, Jessie Maucor and Colin white who will take us through how we approached the photography of sculpture in a variety of settings. Do you need to exit your slide share, Hazel?

JESSIE: Good morning everyone, just waiting for Colin to come up here as well. There he is.

COLIN: Hello everyone.

JESSIE: Hi, everyone, good morning. I'm Jessie Maucor. I was job sharing with Colin White for this project. A really exciting project and we are thrilled to have taken part in it and thank you for inviting us to come back and speak about it again. Colin is actually going to start speaking, so I will let you do that, Colin.

COLIN: We're going to split this presentation down the middle. I will speak for the first half and Jessie is going to finish off the second half. So to get going, what are we talking about, photographing and recording sculpture in collections for Art UK Sculpture. Okay, so next slide. Jessie is charge of the slides. Gosh, six years ago now, back in 2015 Katey approached us about how we would go about doing photography for Art UK's upcoming Sculpture project. And the remit was basically we expect to have this amount of money, we expect there to be this amount of sculptures at X amount of locations, how would you go about making sure you could do it. Of course, as projects go on, all those parameters change over time. But back in 2015 what we did was we did a couple of test shoots on location and gradually honed down and worked out how best we could go about doing these things. We also built in a process that we could adapt it for changes in funding, changes in the amounts of work to be done, etc, etc. So the basic things we looked at, first of all geographic constraints over the UK. As Alison said earlier, the Art UK split the UK into 25 different regions of which each region had a coordinator. In discussion with people that worked on the paintings project where it was pretty much a coordinator was allocated a photographer, we decided to change things around a little bit this time and have a more fluid use of photography by coordinators and our main reasoning for this was we wanted to be flexible with photographers, we wanted to be able to choose the ones we wanted when we wanted them and also the fact taking into account that freelance photographers may actually be doing other jobs when we want to do our work. So although we had photographers basically in the 25 regions we actually used 40 photographers and a photographer wasn't necessarily stuck with one region if you were on the border of two or three regions you could work in any of those regions. Although we had the geographic constraints, we were a bit more fluid than the coordinators themselves. The coordinators themselves actually had control of photographers they wanted to use. What we did was put a roster together of photographers they could use. Therefore, with access and mobility, we needed photographers that were able to be flexible. The other thing we looked at was equipment. Back in 2015 as today digital equipment changes very, very quickly and we wanted to make sure that we future proofed as best possible the work we were doing. We didn't want to lay down specifications that would be quickly superseded so we planned with what we thought would be the next generation of digital cameras of a certain level that would work for our job. We also looked at workflow, how much work we could get through, what kind of guidance within the parameters we wanted the photographers to work and this was important because we wanted to, although they were using 40 very different photographers who probably had never met each other, we wanted to make sure that when the Art UK website was published that it looked as though we were actually a cohesive team rather than a lot of individuals spread all over the country. And we also set down image requirements of how we wanted things to appear, how we wanted the sculptures to be presented on the Art UK website. So, as you can see, we have the 25 regions, this slide actually shows 23 regions. Regions 24 and 25 were national collections in the National Trust, because they are spread all over the place we had those two extra regions that coordinators were set in. I don't know whether the slide indicates the funding, whereas London gets as much of the rest of the country put together, but London is just a small part. So each one was designated a coordinator and we had a choice of over 45 photographers to choose from. One thing I haven't mentioned, the other thing we did we also did work on the specifications and work we would like volunteer photographers to do, Anthony and Tracy will talk about this later, the freelance photographers worked with coordinators in museums and galleries and collections however there is a large percentage of public sculpture that are in public spaces and as part of the project that sculpture was actually photographed by volunteers. We also put together a work specification for volunteers and I'm sure Anthony and Tracy will put this right, but I think they used, had about 500 volunteers of which at any one 150 volunteers would be active. In this stage we should also say thank you very much to the Royal Photographic Society for providing so many photographers for that. So what we had was a Zee Map and all those pins are the location of the photographers. And so therefore the coordinators had access to this map. You could type in the location of the collection you were doing and Zee Maps would return you the closest photographer, the next closest photographer and they could choose who they wanted to work with. We did have issues in certain areas to begin with, with lack of photographers, but thankfully we had a few contacts and there are professional sites where we were able to locate photographers and add to our roster. So the photographers we were after, we wanted them ideally to have experience in cultural heritage photography though that wasn't necessarily needed. What we were keen for was very good photographers, photographers that could demonstrate that they could actually set up studio environments very well. They needed to be able to show us they could follow guidelines and they had attention to detail. Of course, we wanted photographers that were adaptable. We didn't want photographers that were going to say, no you have to do it this way because some of the situations, certainly I found myself in and I am sure all the other photographers did as well, could be quite awkward and very challenging at times. What we needed was personalities that could be very proactive when they got there and found themselves in those situations. And of course, we want someone to be friendly and adaptable, we wanted somebody to in some ways they were the front end, so it was very important that they created a good impression and were as helpful to the collections as possible. And of course they had to, although they were very remotely, it was very important they worked as a team. That was quite important. And of course proximity to the collection, we wanted to make sure that we weren't tiring photographers out with too much travel. It was important photographers worked in the general area of where they were located. First of all we put together some photographic guidelines, we did that for both the freelance professional photographers and the volunteers. We also had some guidelines for collections photography that was sent to us, which Jessie will talk about later. So we looked at photographic equipment and it was important that the equipment, the photographers carried the equipment that delivered the kind of size and quality of imagery that we were after. We also set down the photographic views, we will show you some pictures later. But basically each sculpture should start off with the idea of having six views of it, which was front on, three quarters, third round view, the sides and the back. We were also looking at any signatures, marks or anything particularly interesting, and on top of that we also allowed the photographer to have a fun shot, which was basically we allowed the photographers to do whatever they liked, as long as the picture came out nice, we were quite happy. We were quite interested in doing that mainly because we wanted to make sure that it broke up how the pictures appeared on the website. If we had stuck to too rigid a formula we felt the website could look slightly boring and rigid. So we wanted to break it up with something a bit more interesting, fun. We also looked at image processing. We had a set guideline on how we wanted the images processed, it was important we kept all the raw files from the cameras, this is basically like film with a negative, it allows us to reprocess without losing any data. Also how the final image is presented with its background, its size, its crop, and the file format, colour space etc, etc. Which we wanted in the standardised form, which allows us very quickly to put it up on the website. Finally, there was file naming, to make sure there was a unique file name for every image, and it was very quick and easy for both Art UK and the collections to understand the rationale of the file name.

so for freelancers, for the work that we did in collections, we stipulated that the camera used had to be a DSLR or medium format digital camera with a minimum of 30MP sensor, capable of shooting RAW. When we actually stipulated this back in 2015, there weren't too many 30MP DSLR cameras at the time. And when we were recruiting freelancers, there was a number of freelancers that questioned the rationale of going for a camera that was actually very few were on the market and at that time not many of a reasonable price. The reason we did it was because that's what we predicted the norm would be by the time we got the project started, which was another couple of years down the line. As it happened, that is exactly what happened. 30MP sensors and above became the norm by the time we started the project. Lenses, a range of focal length lenses we expected the photographers to have, and this was so they would be able to do the photography in very challenging environments. Very important to have a tripod. One of the things we do is photographic courses and anyone that's been on a photographic course I run, I use the word tripod every five minutes. It is incredibly important piece of photographic equipment for anybody doing any photography in the culture heritage sector. We also wanted portable flash with a soft box. We were documenting the sculptures and so therefore we weren't as interested in statement photography, we wanted to record the sculptures and so therefore softer diffuse light was quite important.

Lenses - a range of focal length lenses we expected the photographers to have and this was so they would be able to do the photography in very challenging environments. Very important to have a tripod. One of the things we do is photographic courses and anyone who has ever been on a photographic course I run I use the word 'tripod' about every five minutes - incredibly important piece of photographic equipment for anybody that's doing any photography in the cultural heritage sector. We also wanted portable flash with a soft box. We were documenting the sculptures, and so therefore we weren't as interested in statement photography, we wanted to record the sculptures and so therefore softer, diffuse light was quite important and therefore it was important that the photographers had a soft box. They needed a background support, because we were shooting on a grey background as much as possible and we stuck to a Colorama storm grey background roll, for no other reason than we used one in testing and people quite liked it and therefore we just went with that. We also made sure that people had a QP card. I did see people in the chat talking about scale - all images, or pretty much, if it's possible, all sculptures was photographed at least one shot with a QP grey card in with the scale from which the scale of the sculptures could be taken if the coordinators hadn't measured them. So very important for QP grey card, and collapsible tables - not sure we should have written collapsible tables! But the photographers had to have tables simply because sometimes the institution didn't have tables suitable for doing the photography on - we certainly didn't expect them to collapse during the photography! OK, next one. And for the volunteers, well, most of it was optional. The main stipulation was that their camera had to be 12 megapixels minimum size and capable of shooting RAW and if they had a range of lenses all well and good, if they had a tripod all well and good, although we were aware that one of the big problems of photographing in public places is sometimes it's - you're not allowed to put tripods in public rights of way and things. So a tripod was optional, and again, a QP grey card, again, optional. With the volunteers we were more interested in good, solid, decent photographs of the objects. OK, next one. So here are our basic six views that we spoke about earlier. We tried to get all sculpture photographed to those six views. Of course, things that we couldn't move - against walls and things - you know, we couldn't get the backs and things, but we expected the photographers to document a piece as well as anybody else could in their circumstances, and we couldn't ask any more than that. And the next slide. And the fun shots - details, signatures, et cetera, et cetera, we asked the photographers to do all of those, again to document the sculpture as best as possible. At this point I shall hand over to Jessie to finish the presentation off, thank you.

JESSIE: Sorry about that. I will just hide this so I can see my slide properly. So image processing and file formats. All photography should be captured in the camera's proprietary RAW file format and those should be converted to jpg file formats and both sets of files, the RAWs and jpgs should be sent to your photography manager. So the following guidelines actually were indications for both the freelance photographers and the volunteer photographers. There was very little difference - just that. In fact, the freelance photographers were working with heavier equipment, with studio photography, essentially, and inside the collections and the volunteer photographers were working outdoors essentially, but you'll hear a lot more about that with Anthony and Tracy. But it was absolutely essential for us to obtain the RAW files - the first reason to that is because the RAW file is the type of file that we want to archive and the other reason to that is because the RAW file will allow us now and in the future, if necessary, to return to those files and make corrections if needed and also create different sets of files depending on the end use. In our case, the end use was to be seen on the internet so that's why we went for the jpg files. Also, we were expecting very little post-production from the photographers, so that made sense. So no cutting out was required. The main request would have been to remove dust and scratches and to make a clean crop. The colour space that we chose to work with is Adobe RGB 1998 and that essentially has - once again, the main end use of the images for the project was online, and maybe also print on demand and Adobe RGB 1998 is a slightly more colour space and that allowed for a more open-end use. The resolution 300 dpi and only default sharpening was requested on the jpg files. File naming - so once again the system was very similar for volunteers and freelance photographer. As you can see, we have an example here of a file name - I won't read it out because that would be a little bit tedious! So the first part, ER Y, is the mnemonic of the collection and the second part is in relation to the collection accession number and then underscore QP is the image we were asking for with the QP grey card which the photographer used to white balance his image and also we would have the file name written on a piece of paper in that main image, that first image, so we could go back to it and make verifications and then all subsequent...

KATEY: Sorry, Jessie, if I can just interrupt for a moment - are you looking towards the end because you've had 20 minutes, thank you.

JESSIE: OK, thank you. So file formats, we were open to RAW file formats or DNG, TIFF or jpgs and the minimum size was 2,000 pixels on the shortest length and the colour spaces were as below. When you are looking at the web pages and research sculptures, for example, you have a mix of freelance photography, volunteer photography and collection photography, and so our job was also trying to get that all to come together and look at homogenous as possible on the website. Here is an image of the launch in April 2018, which is when we started the project, all the way to November 2020, which is when the project ended. The numbers, we've actually had a lot of numbers already, so I can go a little bit quickly over this one. You're going to have more numbers with Tracy and Anthony about the volunteer photography. Collections photography, 941 days. And yes, a total of almost 92,344 images. We also did photographic trainings for collections across the country to basically initiate collection staff to how to start the digitisation project within their own collection. We also started working on 3D modelling. The project was slowed down by lockdown, obviously, but we started before lockdown, working in Montrose and William Lamb Studios and photographing five different sculptures from William Lamb and those 3D models will be added soon to Art UK's website. So hopefully that is a project to be continued. Just a few images and then I'm done, Katey. There, thanks very much, and we hope you enjoy browsing through the images and using them on the website.

KATEY: Thank you. Thanks ever so much, Jessie and Colin, that was really fantastic and I know they did an absolutely wonderful job with all the training and the work they did, as well as their own photography throughout the project. I'm going to dive straight into our last speakers of this session, and - which is from Anthony McIntosh and Tracy Jenkins, who managed the digitisation of public sculpture and our large volunteer project, so Anthony is going to be up first, so over to Anthony.

ANTHONY: Good morning. Hi, good morning, everybody, and a really warm welcome to all the conference attendees. As Katey said, my name is Anthony McIntosh and I'm the public sculpture manager for Art UK. I'm just going to share my screen - hopefully I will manage to do that and not share a picture of my dog, as I did the other day in a Zoom session! So I'm hoping that you can see those slides? OK, it's very difficult, actually, to give any detailed summary of the tremendous achievements of our volunteers in such a short space of time but I'm going to try and provide a simple overview of how we collaborated with them in recording the diverse range of outdoor public sculpture in our villages, towns and cities. Then my colleague, Tracy Jenkins, is going to talk, amongst other things, about the challenges that our volunteers faced. Our volunteers are source ed... Sorry. There are currently 150 active volunteers, but in fact I think Colin mentioned, over the course of the sculpture project we've actually processed over 500 volunteer applications and obviously because of the changing circumstances for people, with family and work commitments, the volunteer cohort does tend to fluctuate in number - often higher and often lower. Our volunteers have come from an incredibly diverse set of backgrounds and with a similarly varied range of skills and life experiences, and the task that they've carried out as volunteers have been difficult for a large number of them. Many, for instance, have limited previous experience of using complex spreadsheets or even image processing software. But all the volunteers have always met those challenges with alacrity, enthusiasm and determination. Also we've recruited volunteers from the entirety of the UK, from the Highlands of Scotland to the Channel Islands. Volunteers are sourced from a number of places. The vast majority of our photographers have come via the Royal Photographic Society and I must take this opportunity, actually, to thank Dr Michael Pritchard, their Chair, who has provided tremendous support throughout the entirety of the project. They've also come from the Art UK website, via articles in the press, via social media posts and via word of mouth. We have two main types of volunteer - volunteer photographers and volunteer researchers, who carry out the often extremely challenging task of sourcing information on the sculpture being photographed and entering this into complex spreadsheets. So just to reiterate what public sculpture we do record and photograph, in a broad sense we record statues with a separate category, for instance, for equestrian statues, we record busts, clocktowers, landscape sculpture, medallions or roundels, large-scale commemorative monuments like the Albert Memorial in London, we record murals, obelisks, reliefs, architectural sculpture, fountains, war memorials, mainly those with a sculptural element, and also some street furniture. Although strictly speaking excluded from the remit of the project we've also taken a targeted approach to recording some church sculpture, and as part of that targeted approach, we've collaborated with the Churches Conservation Trust in recording sculpture from 50 of the churches that they own and we hope to continue working with them, actually, in the coming months. So as well as the photography, what information did we record? Well, in addition to taking the photographs, our volunteers record any information that they are able to source about each object and that information includes the precise location of the sculpture - so the full address, the latitude and longitude and the grid reference. Obviously we record the makers if we can find that information - sometimes we can't - and that includes the sculptors, architects, designers and founders, we record the names and commissioners and funders of the sculptures and this may include organisations as well as individuals. We record the execution and unveiling dates of the sculpture. Again, if we can find that information, we can't always do that.

We record the listing status and the date of listing and we also record a whole range of other information about the subject matter of the work, including various tags that provide more detail about what type of sculpture it is. We record the subject type of the sculpture, so it could be mythological or portrait statue for example. We also record the gender of the subject, the commemorative work, regardless of the type of sculpture it happens to be. So the work might not be a statue of a person, but it might be an abstract piece or large monument to them for example. In the future, that will enable us to confidently provide accurate statistics in answer to important questions, such as how many statues there are of women as opposed to those of men. Where are we now? To date, our volunteers have captured over 10,000 pieces of public sculpture which is a remarkable achievement. Many of them are attending the conference today and tomorrow, I would really like to reiterate our enormous gratitude to them for giving their time and effort so generously and for already having captured so much of our sculpture heritage. It goes without saying the photography has been severely impacted by the pandemic, but the volunteer photographers are waiting easing of restrictions to commence their photography very soon. It is worth noting that as well as in populated settings, images of sculpture have also been taken in some of the most remote parts of the UK. This slide demonstrates this, volunteer photographer Dewi Owens using a mountain bike to arrive at a really remote area, where he was going to photograph a sculpture in the Scottish Highlands. Here you can see Dewi photographing the Glendoe Eagle by Tom Mackie and the bronze sculpture is sited 750 metres above sea level, high up in the Monadhliath Mountains. On this slide you can see Dewi capturing a detail shot of the Glendoe Eagle. We have another photograph by Dewi, titled The Unknown by Kenny Hunter and it was erected in 2012. Stands on the summit of a low hill surrounded by Borgie Forest in the Scottish Highlands. This is the most remotely situated sculpture we've recorded to date. One of the other things that our volunteer photographers have been able to capture is sculptures that has been damaged removed or restored. This slide shows the Highland Light Infantry memorial in Glasgow by William Birnie Rhind. The volunteer photographer Gordon Baird photographed the war memorial before the vandalism that took place in February 2019, represented by the image on the left, immediately after the vandalism took place, shown in the middle image, and then immediately after the restoration in October 2019. Shown on the image on the right. I would like to touch on some of the many benefits of our volunteers in helping with the sculpture project. I think first and probably foremost, I would say that almost all of our volunteers comment on how much they have learnt about their local history and community. Often for the first time really seeing what is around them. They have had opportunity to learn and develop new skills and knowledge, whether that be learning about the sculpture itself, or about using various software programmes or improving their photography skills. Several of our volunteer photographers have said taking them so many photographs of sculpture and dealing with the associated challenges, it's helped them progress through the Royal Photographic Society's various levels of distinctions. Volunteers have often been presented with opportunities to attend events, some by Art UK and some organised by other people and that includes things like sculpture unveilings. Sculpture volunteers’ images are featured in a very large number of newspapers, magazines, journals and online articles. Quite unexpectedly in fact even an image of a statue was discovered in the athletics weekly magazine. Our volunteers have had several direct collaborations with sculptors. One was able to work with the sculptor Phil Townsend to create a sculpture trail that features several of his works. It features on Art UK website and there's been a full-page coverage in the local press. Volunteers have also become involved with the creation of educational resources, including the production of a sculpture Counts Card Game for use by young people around Harlow and also they helped to report sculpture for the Art UK Learning Portal. We have also organised several photography and Art UK Curation competitions, for volunteers and we regularly provide add record of volunteer service primarily for related work and educational purposes, but we have been able to support several volunteers with references and testing them for employment. Other volunteers have made career changes that have been prompted by their involvement in the project. Such as becoming professional commercial photographers, university students have also used their volunteering role as part of their course activities. Indeed my colleague Tracy Jenkins began herself as a volunteer photographer with Art UK and in 2018 was employed by us as the Public Sculpture Officer. All volunteers have received a certificate that records their achievements with Art UK. I thought I would close with an image with one of our volunteers having direct engagement with sculptures work. This is Cliff Palmer having a go as he put it during the creation of Fluvius, in Horsham, a sculpture by Jon Edgar erected in 2019. Cliff subsequently won the competition for a member of the public to name the sculpture and this is a photograph from the unveiling ceremony with Jon Edgar on the right and Cliff looking pleased with himself standing next to him. I'm going to hand over to my colleague Tracy Jenkins who is going to talk a little bit about the challenges that photographers have faced when they have been capturing images of sculpture in public areas. Thank you very much.

TRACY: Hi, welcome everyone. I'm just going to share my screen, as Anthony says, I am the Public Sculpture Officer. I have pre recorded my presentation, so hopefully we will get that out without any problems.

>> Over the past three years we have engaged approximately 500 volunteers. With so many offers of help coming in, we have had to ensure volunteers clearly understood what the project requirements were and how to engage with us. Volunteering for the project was never about ad hoc snaps on the way to the shops. We developed a comprehensive training manual for volunteers Anthony myself and photography managers traversed the country from Edinburgh to Yeovil, York to Belfast and many points in between to deliver the training locally. Which we think is particularly important when we are talking about a UK wide project and not becoming too London centric. Our volunteers are allocated specific and unique geographical areas to avoid duplication. As Jessie explained earlier, we have clear standards for photography submitted. Once the research and quality control checks are completed, the images are uploaded to the database. You would have seen here a picture of our website, when you go on and click in and put a search term such as handstand in, you are presented with a few different options. Colin touched on earlier, that what we ask of volunteers is 360-degree document of the sculptures that are going to see, to capture the plinth, any plaques, markings, things like that are important. If it is historical to capture clothing and any details and also anything that's unique to that sculpture, to get a real flavour of what they are see can. The public sculpture project does rely on our volunteer contributions and we aim for it to be as inclusive as possible, we haven't turned away people who want to be involved. Their capacity to get involved can vary immensely, though some may have added proficient photographer it may not always follow they are able to use spread sheets, edit software, that is a challenge for us. Some may have dated photographic or IT equipment. We need to be flexible. Many of our volunteers are retired and although they have the most knowledge to give, they have maybe health issues, so as Anthony show with that picture of Dewi, we need to be aware when allocating tasks particularly in remote areas of any health issues our volunteers have got. Time is the biggest challenge. Some of our volunteers can do 20 objects in a day and another volunteer will take three months to do the same amount of work. So it's really difficult to understand how much time it will take for an area to be completed. The projects benefitted from a number of people as people have talked to today that are super contributors, that have maybe done multiple geographic areas and have photographed in excess of 500 objects. Unlike the collections photography which is in quite a controlled area, and they can control lighting and other factors, obviously when you are out and about in the communities, there's a whole range of things there that can affect you, least of all the public. It could be roadworks, and where things are sited and o whole range of work going on. The amount of times I have travelled to a location and a sculpture is absolutely covered in scaffolding and although it's great to see restorative works going on, sometimes it's always a challenge when you have travelled two hours to get there, you want to capture what you can of the sculptures. That's the same for roadworks and quite often they are in the wrong place. And the weather obviously and lighting is quite difficult. Sometimes you get there, I travel to a location and it's just a sunny day and there's lots of people. All you can do in this situation is ask people kindly to step aside for a few moments, generally people want to know what you are up to and they are really polite and helpful.

Some things we don't include in the database and that's things like natural objects, so it might be felled trees or willow, and these are because of the nature of those objects really. They are designed to be biodegradable and fold back into the environment. So by the time a member of the public goes along to see them they may not exist anymore. We have to look at those on an individual basis. Sometimes you go along and an object, we referred to it earlier on, might have an object tied to it, a piece of clothing. It's not the volunteer's responsibility to remove those things or to clean or remove the sculptures they're going to see. Purely to document them. I know this is a bit of a contentious issue, but once sculptures are unveiled they become part of the community and people really do adopt them.

So I think we need to be aware of those things. All we can do is document what we see and hopefully in the case of vandalism or just neglect, it prompts people who own these sculptures to maybe do some remedial works. In 2019, we got all the volunteers together at the Barbican Centre and it was a chance for us not only to thank the volunteers for their huge contribution that they've made, but it was for us to hear their stories first-hand. We also were thrilled to have a speaker from Hazel Reeves talking to us about somehow she developed her sculpture of Emmeline Pankhurst which was great and part of the day was a photographic competition and Michael Pritchard from the Royal Photographic Society judged that for us and we were able to award prizes and the additional images from that competition we used to compile a calendar that we could distribute to all our volunteers.

KATEY: Hi, Tracy, it's Katey here. Sorry, we're running out of time now so I'm afraid we have to wrap up in a second. It's just 12:00, so we've run over very slightly, so is there just one final couple of things you just wanted to say, Tracy, and then we'll say goodbye?

TRACY: Yes, you will be able to see the slides online afterwards, I really apologise that it went a bit awry there. Keeping in contact with our volunteers hugely important over the past year while we've had the pandemic. They haven't been able to get out and about so we've had lots of competitions and newsletters going out the whole time to involve them, and those have been pandemic themed, so we've had everything from toilet rolls to home schooling and their favourite sculptures. So that has been a really good way of keeping involved with everybody. I would like to thank the volunteers, we couldn't have done it without them.

KATEY: Thank you, Tracy, that was absolutely fantastic and I'm sorry we couldn't get your your sound went a bit strange, I'm not sure what happened there, but we really appreciate you if you stop sharing your screen, then, and I can just quickly just say goodbye. So lots of questions did come through, and we answered those actually in the Q&A, so I haven't got any for the I'm not going to bring the panel back up for any more questions, because we've managed to answer those from the Q&A, so I just want to say a massive thank you to our six speakers. It has been absolutely fascinating. As you can, obviously, there's just so much to say that we have slightly overrun, so we're going to have to say goodbye now, because there's another session actually starting in about 15 minutes, with more information about sculpture and photography, so do tune back in again and join in on that session as well. So thank you very much, and goodbye, see you soon, bye!