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This is a pre-copy edited, author-produced PDF of an article accepted for publication in the Journal of Design History following peer review.

The definitive publisher-authenticated version of McNally, A. (2018) Not Just Curious Objects: The China Visual Arts Project Archive, Journal of Design History, 31 (4), pp. 383–394 is available online at:

<https://dx.doi.org/10.1093/jdh/epy031>

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Not Just Curious Objects: the China Visual Arts Project Archive

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The University of Westminster's China Visual Arts Project Archive comprises 843 propaganda posters acquired from Hong Kong and mainland China, dating from the 1940s to the 1980s, alongside a wealth of books, objects and ephemera. The origin story of the collection is frequently recounted as follows:

The Collection was founded in 1977 by the writer and journalist John Gittings, then Senior Lecturer in Chinese at the Polytechnic of Central London (PCL). [PCL was a predecessor institution to the University of Westminster]. It was initially called the China Visual Arts Project, to provide a teaching and learning resource on the Mao era. Over the years it grew, with contributions from colleagues, students and friends who studied and travelled in China during the 1960s and 1970s. More recently the Collection has acquired a number of posters from the 1950s.¹

Over time, it became informally known as the 'Chinese Poster Collection' and all focus has been on this aspect, particularly those posters relating to the Cultural Revolution. With its recent transfer to the University of Westminster Archive, we have begun to consider the history of the collection itself – how we acquired these items, why we acquired them and how this affects the management of the collection – and how these objects reflect the history of the University as much as they do the society which created them.

Chinese propaganda posters in context

The Chinese Communist Revolution (or second Chinese Revolution) began in 1945, ending with the proclamation of the establishment of the People's Republic of China (PRC) on 1 October 1949. After the completion of the First Five-Year Plan, the PRC's programme of land and social reform included several distinct campaigns, including the two most associated with Mao Zedong: the Great Leap Forward (1958-1962) and the Cultural Revolution (1966-1976).²

In May 1942 Mao stated that “There is no such thing as art for art's sake, art that stands above classes, art that stands detached from or independent of politics”.³ Throughout this period, posters played a key role in communicating doctrinal messages to the masses. “Some themes correspond to general messages of proletarian solidarity and collective unity. Some are iconic adulations of Chairman Mao. Others address the interests of specific campaigns at particular moments of the period”.⁴ Posters were particularly popular in China during this tumultuous period.⁵ Chinese-American author Anchee Min remembers that as an eight year old girl at the start of the Cultural Revolution she filled her house with posters. “I looked at Mao before I closed my eyes at night and again when I woke. When I saved a few pennies, I would go the bookstores to buy new Mao posters”.⁶

John Gittings, who first travelled in China in 1971, describes seeing “stark slogans in black or red characters...colourful posters on billboards, or smaller printed version on sale in bookshops. Designed to catch the eye and convey propaganda...the posters...were emphatic and exuberant, often stating topics with greater emphasis and clarity than our own guides”.⁷ The posters were for sale in the New China (Xinhua) Bookshop in each town at minimal cost. They were intended for purchase by Chinese citizens, to display in their homes, schools or workplaces; for the visitor they were a cheap souvenir of a country in the throes of political ferment.

Chinese propaganda posters encompass a wide range of styles, often responding to the frequent changes in the political climate. An exhibition of Soviet Art was held in Beijing in 1954⁸

and this remained hugely influential on Chinese art throughout the decade. As well as this 'revolutionary realism', Chinese artists developed their own 'revolutionary romanticism' which included elements from traditional landscape painting⁹. Woodcuts remained popular, although some traditional symbols were considered unacceptable relics of a feudal past. Cheap copybooks were available for amateur artists and give some indication of changing themes and political targets¹⁰. A particular school of 'peasant painting' developed in Huxian County in Haanxi Province. In 1973 a collection of Huxian paintings were displayed in Beijing and seen by over two million people; the exhibition travelled to London in 1976.

Posters and Ephemerality

Within archives and libraries, posters are classed as ephemera – defined by the Library of Congress as 'non-commercial, non-book publications...typically published outside of official or normal channels...of a fleeting or fugitive nature'¹¹. The posters in the China Visual Arts Project Archive only partially meet this definition, since they were produced under the auspices of the Communist Party of China, and they were sold. However, they were sold cheaply, in large numbers, and with the intention that they would be stuck or pinned to a wall so their long-term preservation was never assured.

The Oxford English Dictionary definition of ephemera focuses on its 'transitory existence'¹². This is particularly true of the more political Chinese propaganda posters, due to the constantly shifting alliances between, and fortunes of, the leading members of the Communist Party. A particular case is Marshall Lin Biao, who played a pivotal role in the Civil War preceding the establishment of the People's Republic of China¹³. Lin appears alongside Mao in two 1967 posters from the Westminster collection, including one where he is described as Mao's 'closest comrade-in-arms'¹⁴ – two years before he was formally named as Mao's successor in 1969¹⁵. Mao became uncomfortable with Lin's growing power the following year and in 1971 Lin and his family died in a plane crash, allegedly after attempting to assassinate Mao and defect to the Soviet Union¹⁶. The collection holds three posters¹⁷ relating to the subsequent 'Criticise Lin, Criticise Confucius' campaign instigated by Mao and his 4th wife Jiang Qing, the leader of the Gang of Four. A 1984 poster titled 'The People's Heroes' denies all reference to Lin's involvement in the Civil War by depicting the '9 Marshals'¹⁸ – the other nine field commanders of the People's Liberation Army, previously always described as the 10 Marshals – as if Lin had not existed.¹⁹

Introducing Westminster's posters in *Picturing Power in the People's Republic of China*, Evans and Donald describe how the deposit of the posters in a permanent collection affects their status as ephemera. "These are posters that transcend the ephemeral ...Their appeal has outdistanced the original intention of the artists and their political masters and has entered the international time and space of collection, categorization, and display". How then did these posters come to be at the University of Westminster?

Development of the Collection

John Gittings had begun to collect posters and woodcuts whilst working as a journalist in Hong Kong in 1968.²⁰ Unable to visit mainland China, the so-called 'communist stores' in Hong Kong provided a window into that closed world. The art department of the communist stores sold posters, woodcuts and ephemera, and Gittings began purchasing items for himself, some of which he subsequently donated to the collection. His first visit to mainland China was in 1971, under the auspices of the Society for Anglo-Chinese Understanding, followed by a second visit in 1976 with a group of British scholars. As a result of this second visit he was invited to join the Chinese department of PCL [Polytechnic of Central London, predecessor of the University of Westminster] the following year, to teach Chinese language and politics.

PCL had been teaching Chinese since at least 1959, part of the broad programme of modern language courses inherited from one of its predecessor institutions, Holborn College of Law, Language and Commerce.²¹ The department was led by Derek Bryan OBE (1910-2003), a former diplomat²² who was instrumental in introducing Chinese as an option in the BA Modern Languages programme from 1974.²³ The full-time BA course took around 12 students each year, with more students studying through evening classes. From 1977 PCL began an exchange programme, enabling its students to spend a year in China and Chinese students to study English in the UK. A visiting teacher also provided PCL students with the relatively unusual opportunity to study with a native speaker from mainland China²⁴.

Gittings began to use the posters and woodcuts which he had acquired as teaching aids in his politics classes. He describes them as “not just curious objects...[they] told you something about the political culture as it was expressed in artistic terms...It was regarded deliberately as propaganda, so it always conveyed a message.[...] Travelling around China...you could often learn more on a particular visit by going to the bookshop or a department store and seeing what was on sale than by talking to people”.²⁵ Friends or students who were visiting China were asked to look out for particularly good examples and bring them back. As the posters only cost a few pence this was not a major imposition and the resulting purchases were informally gifted to the collection.

The objects and images gave students the opportunity to not only discuss the reforms taking place in China, but to see first-hand how the revolution’s ideals were being conveyed. According to Gittings, students at the time were broadly sympathetic to many of the reforms taking place in Chinese society. The department had slides made of many of the posters to make them easier to use in the classroom, but objects were often passed around this room - for this reason many of the papercuts in the collection have been pasted onto cardboard. The collection was exhibited regularly during this period: in 1979 and 1981 at PCL’s Regent Street headquarters and in 1980 at the London College of Printing.²⁶ As well as supporting these exhibitions, PCL also paid for a researcher to begin cataloguing the collection as it became apparent that it was a unique resource within the UK.

Gittings worked with the researcher, Anna Merton,²⁷ to divide the posters into seventeen thematic categories, namely: Agriculture; Four Modernisations; Commerce & Industry; International Relations; Politics; Revolutionary History; National Minorities; Healthy, Education and Society; Military and Sports; Festivals and Patriotism; Art; Children; Leaders; Personality; Women; Film Posters; Nianhua (New Year pictures). He describes how “those themes very much stressed our interests and concerns...publications always go for the big fist [whereas] the more interesting ones need more interpretation of course. You can look at a poster and get a huge amount out of it and if you do that with students then of course then can contribute their own experiences and then they get a lot out of it too. The categories were the ones we were particularly interested in”.²⁸

Gittings left PCL in 1983 for the *Guardian* newspaper. The collection remained in the School of Languages for some time before moving to the Centre for the Study of Democracy, then the Contemporary China Centre. After the initial flurry of exhibitions around 1980, it wasn’t exhibited again until 1999. In 2006 a group of posters came up for sale at the Bloomsbury Auction, described by *The Telegraph* at the time as the “largest privately owned archive of Chinese propaganda posters... amassed by several generations of a single Chinese family.”²⁹ The University purchased a significant number at this sale; other entered the collections of the V&A, the British Museum and the Wellcome Collection.³⁰ The curators of the collection at that time, Katie Hill and Dr Harriet Evans, chose to focus on less typical images of the revolutionary times and areas such as the representation of women which had previously been neglected.³¹

By this time the posters that had originally been printed in their thousands and sold for a few pence now attracted considerable monetary value in the West.

Scope of the University of Westminster's collection

Chinese posters produced within the bookshop system contain a wealth of data such as month and year of production, publisher and print run, usually printed in the bottom right-hand corner. Others with a more limited run can often be dated to within a year by reference to specific political events. Of the posters in the University of Westminster collection, 730 have been dated to a specific year.

The earliest are five public health posters from 1947, relating to the spread of illnesses such as cholera and tuberculosis.³² A further 116 have been dated to before April 1966 and the start of the Cultural Revolution. These posters encompass the 'Great Leap Forward', which led to widespread famine and the deaths of around 5 per cent of the population.³³ Posters from this era frequently praise the commune and the importance of childcare in enabling women to go out into the fields and work.

190 of the posters, around a quarter of the collection, have been dated to the April 1966 - September 1976 period of the Cultural Revolution. Many of these represent the personality cult that evolved around Mao, starting from the publication of the 'Little Red Book' in 1964.³⁴ The Little Red Book (more properly titled *Quotations of Chairman Mao Zedong*) is often depicted in the posters, carried in the pocket or thrust into the sky, along with the ubiquitous Mao badges.³⁵ They also include scenes from revolutionary ballets and operas, such as '*The White-Haired Girl*'.³⁶

Half the collection (419 of the dated posters) relate to the ten years after Mao's death, ending 1986. These are likely to have been collected contemporaneously by students and staff of PCL visiting China in this era. A substantial number continue Mao's personality cult, with quotations and references to legendary incidents, such as the Yangtze River swim. However, the majority reflect China's shift from a planned to a mixed economy, with slogans such as 'Promote good quality wares, whole-heartedly serve the people'.³⁷ There is also a focus on technology instead of the farm, with rockets and atoms representing Deng Xiaoping's Four Modernisations programme. The introduction of China's One Child Policy in 1979 is also reflected in this era of posters.

As well as posters with a political purpose, the collection includes those intended for children, schools and nurseries. Many of these are instructional, promoting good habits such as hand-washing, while others narrate stories and are more decorative. There are also several hundred books, pamphlets, slides and objects which were collected in China, in order to give a broad picture of everyday life.

While the focus in the past has been on the Cultural Revolution posters, the 40 years covered by the collection tell a broader story about the development of China from the establishment of the PRC, ending just before the Tiananmen Square protests of 1989.

From Faculty to Archive

In 1994, the recently re-designated University of Westminster³⁸ appointed its first archivist, primarily to care for its institutional papers stretching back to 1838. Unlike most universities, the University of Westminster Library did not hold many 'special collections'; however, there were collections held by academics across the University, some of which were transferred to the University Archive. The lack of a separate University Archive reading room, suitable for accessing objects as large as the posters in the China Visual Arts Project Archive, meant that

the collection remained with the Faculty. The creation of a new dedicated reading room in 2012 provided an opportunity to re-visit the situation and it was agreed that the collection should be transferred in 2015.

Through the transfer of the archive to the University Archive we can start to answer the question of why the collection was created. Although its origin is intimately bound up with the University's history, the collection's position within an academic faculty has led to it being seen as a stand-alone special collection, both by the institution itself and by the wider academic world.

Amy Jane Barnes has argued, with specific regard to the University of Westminster collection, that

“... new universities, in an effort to compete with established institutions, have actively sought to ‘materialise’ their identity through the development of collections. The material of mass, popular, mildly subversive cultural movements seems a better fit with their identities.”³⁹

This is a misunderstanding of the nature of this collection. There is no evidence of a deliberate strategy to create special collections for the University that are somehow befitting of its identity; the materialisation in this instance arose from the institution's teaching work. If the collection seems to fit with the University's identity, it is because that work forms part of its identity. Although it has historically been treated as a special collection – for example, by employing a curator rather than an archivist - I would argue that we should also consider it as an archive.

Special collection or archive?

Traditionally archives are seen as repositories that hold ‘unique’ material whereas libraries are those that hold printed material. However distinction between the two is not as clear-cut as it first seems.

The UK's Archive Service Accreditation scheme defines an archive as:

“Materials created or received by a person, family or organisation, public or private, in the conduct of their affairs and preserved because of the enduring value contained in them or as evidence of the functions and responsibilities of their creator, especially those materials maintained using the principles of provenance, original order and collective control; permanent records.”⁴⁰

However until the 1950s many archival theorists recommended that personal, private and family archives –‘manuscript collections’ - be kept in libraries instead.⁴¹ A contrast was made between the ‘organic’ nature of archives, which “grow out of some regular functional activity”⁴² of an organisation, and the supposed artificial creation of a manuscript collection. As a result, many universities collected and kept manuscripts in the special collections division of their libraries. After the publication in 1956 of Schellenberg's influential *Modern Archives: Principles and Techniques*, which advocated the application of the same management techniques to manuscripts as to archival collections, the lines between the two became increasingly blurred.

Today many special collections libraries hold a mixture of personal archival papers (manuscript collections), rare books and printed ephemera. Research Libraries UK (RLUK) has moved away from the term ‘special collection’ and instead talks of ‘unique and distinctive collections’ (UDCs). They define this as:

“a collection that, regardless of format or location within an institution, derives significance from its interest to research, teaching or society through its association

with a person, place or topic, such as to distinguish the constituent items from similar items which may exist elsewhere".⁴³

RLUK emphasise that, although many UDCs are comprised of printed, mass-produced material, the collection itself can be considered unique even though some of its constituent items are held elsewhere.

As a collection of printed, mass-produced material, at first glance the China Visual Arts Project Archive should seem most likely to fit the description of a UDC. As well as its obvious importance for research and teaching, the association of place here is particularly important. All the posters in the University of Westminster collection were printed in and distributed across China. Through looking at the posters we can understand something of the visual culture of the Chinese Cultural Revolution by seeing things that the people who were there would have seen, and their value is derived from their association with that place.

However, returning to the definition of an archive, this requires that the materials are 'received by [an] organisation...in the conduct of their affairs and preserved because of the enduring value contained in them or as evidence of the functions and responsibilities of their creator.'

Since it was formed as a teaching collection it could be argued that the collection is indeed material that has been received in the conduct of the University's affairs or (to use Schellenberg's phrase) to have 'grown out of its functional activity'. The categorisation of the posters to fit with the curriculum of the department - rather than by date or place of production - makes their arrangement an 'original order' which provides important contextual information. We can also use acquisition data about the collection, which has not previously been made publically available, to highlight aspects of the collection's provenance. The acquisition of the early posters was not documented but later purchases were - and so enables us, by exclusion, to determine which posters formed the historical core of the collection.

Why does this matter? The basic principles of preserving the physical items do not differ, but it affects some of the intellectual management of the collection. For example, some posters within the collection were re-catalogued by later curators and moved into different categories which those curators felt better represented their theme. This is something that archivists would not do because it disrupts the collection's original order.⁴⁴

By treating it as an archive which has grown organically out of our activities, we can also start to think more about what it says about us as an institution, alongside what it says about the visual culture of the China. Although we may not have sought to *actively* 'materialise' our institutional identity with this collection, it has nonetheless happened. The establishment of the collection in the 1970s demonstrates a willingness to experiment with new methods of teaching, particularly in a subject which was itself relatively unusual at that time. The movement of the collection across departments and through different models of curatorship track changes to the research environment within the organisation, while records of its exhibition track the changes in popular interest in this area. Considering it as an archive therefore helps us to think the collection as a whole, rather than the information conveyed by the individual items within it.

For this reason, although it has been informally known as the 'Chinese Poster Collection' for some years, the collection is now formally described as the China Visual Arts Project Archive, referring back to the original name used by Gittings in the 1970s. We hope that this will encourage researchers to consider the collection in a more holistic manner, not only looking beyond the posters to the books and objects in the collection, but also considering the context in which they were collected.

Future plans

Although the posters had been catalogued by previous curators, the information was stored in a variety of spreadsheets and so the initial task following the transfer of the collection to the University Archive was to collate this data in one place. We employed a native Chinese speaker, Cassie Lin⁴⁵, to work on the collection. Lin grew up in China and therefore brought new perspectives to a collection which has primarily been worked on by non-native speaking scholars. Her blog about the project, including a film she made about the collection, can be found at <http://blog.westminster.ac.uk/chineseposters/>. Lin also listed the books in the collection for the first time.

The collection is once again being used in teaching within the University; no longer just with Language students but also in disciplines such as History and Fashion. Work is under way to create a comprehensive bilingual online resource⁴⁶, illustrated with images from the first complete digitisation of the posters. In the meantime, basic information about each of the posters is available online via the University of Westminster Archive catalogue⁴⁷. The collection itself is accessible in person in our Reading Room by appointment. Please see www.westminster.ac.uk/archives for access arrangement.

Figures

Fig 1 - CPC/1/G/1 万民团结万岁 [Long live the unity of every nationality in this country] 1975

Fig 2 - CPC/1/A/71 春耕 [Spring Hoeing – by a Huxian peasant painter] undated.

Fig 3 - CPC/1/E/13 抓革命，促生产，彻底粉碎资产阶级反动复辟逆流 [Grasp revolution, promote production, thoroughly smash the resurgence of bourgeois reactionary line] 1967

Fig 4 - CPC/1/L/71 白毛女：红头绳 [White Haired Girl: Red Hair Ribbon] 1972

Fig 5 - CPC/1/C/9 货真价实，童叟无欺 [Promote good quality wares, whole-heartedly serve the people] 1978

Fig 6 - CPC/1/H/13 吐痰传播结核病，更多的人死于这比原子弹 [Spitting spreads tuberculosis and more people die of this than from the atomic bomb] 1947

Fig 7 - CPC/1/M/60 好好学习，天天向上 [Study hard and every day you will improve] 1976

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¹ University of Westminster Chinese Poster Collection

<<http://chinaposters.westminster.ac.uk/zenphoto/page/about>> Accessed 27 September 2016

² Although Mao declared the end of the Cultural Revolution in 1969, most historians consider it to have only concluded with Mao's death in 1976

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- ³ Mao Tse-tung (sic) quoted in *Peasant paintings from Hu county, Shensi province, China* (Arts Council of Great Britain, 1976)
- ⁴ Evans and Donald 'Introducing Posters of China's Cultural Revolution' in *Picturing Power in the People's Republic of China: Posters of the Cultural Revolution* eds. Evans and Donald (Rowan & Littlefield, 1999) p3
- ⁵ Dikötter, F. *The Cultural Revolution: A People's History, 1962-1976* (Bloomsbury, 2017) p98
- ⁶ Min, A 'The Girl in the Poster' in *Chinese Propaganda Posters from the Collection of Michael Wolf* (Taschen, 2003) p5
- ⁷ Gittings, J. 'Excess and Enthusiasm' in Evans and Donald op. cit. p27
- ⁸ Andrews, J.F. *Painters and Politics in the People's Republic of China, 1949-1979* (University of California Press, 1994) p149
- ⁹ Evans and Donald 'Op. Cit. p4
- ¹⁰ Gittings, J. op. cit. p34
- ¹¹ Library of Congress Collection Policy Statement: Ephemera www.loc.gov/acq/devpol/ephemera.pdf Accessed 10 October 2017
- ¹² "ephemera, n.2". OED Online. June 2017. Oxford University Press.
<<http://www.oed.com/view/Entry/63197?rskey=7INC69&result=1>> (accessed 16 October 2017)
- ¹³ Dikötter, F. Op. Cit. p12
- ¹⁴ GB 1753 CPC/1/N/98 我们的伟大领袖毛主席和他的亲密战友林彪同志主持文化大革命 [Our great leader Chairman Mao and his closest comrade-in-arms Comrade Lin Biao preside over the Cultural Revolution troops]
- ¹⁵ Dikötter, F. Op. Cit. p207
- ¹⁶ Dikötter, F. Op. Cit. p248-252
- ¹⁷ GB 1753 CPC/1/A/40, GB 1753 CPC/1/E/81, GB 1753 CPC/1/M/61b.
- ¹⁸ GB 1753 CPC/1/P/38 英雄们 [The People's Heroes]
- ¹⁹ Further information on the portrayal of the '9 Marshals' can be found at chineseposters.net/themes/nine-marshals.php Accessed 16 October 2017
- ²⁰ The following information comes from an interview with John Gittings which the author conducted in August 2016. The interview is available to listen to in the University of Westminster Archive, reference OHP/89.
- ²¹ The 1959-60 prospectus for Holborn College of Law, Languages and Commerce (HOL/5/1) is the earliest one extant in the University archive.
- ²² Gittings, J Obituary: Derek Bryan The Guardian 3 Oct 2003
<https://www.theguardian.com/news/2003/oct/03/guardianobituaries.highereducation> Access 10 October 2017
- ²³ GB 1753 PCL/5/4/5 *Guide for applicants: Session 1974-1975*
- ²⁴ GB 1753 PCL/5/2/b/55 *Central Issue*, No 2 Nov-Dec 1977
- ²⁵ GB 1753 OHP/89
- ²⁶ Now London College of Communication, University of the Arts London
- ²⁷ Merton had studied in China in 1974.
- ²⁸ GB 1753 OHP/89
- ²⁹ *The Art of Propaganda Goes On Sale* The Telegraph 4 Sep 2006
,<http://www.telegraph.co.uk/news/1527983/The-art-of-propaganda-goes-on-sale.html>> Accessed 20 September 2016
- ³⁰ The development of the collections at the V&A and the British Museum is comprehensively discussed in Barnes, *Museum Representations of Maoist China: From Cultural Revolution to Commie Kitsch* (Ashgate, 2014). Within Europe the most notable collection of Chinese propaganda posters is that of Stefan Landsberger, which is made available online at chineseposters.net
- ³¹ Barnes, A. *Museum Representations of Maoist China: From Cultural Revolution to Commie Kitsch* (Ashgate, 2014) p197
- ³² GB 1753 CPC/1/H/9-13 This group of posters bear handwritten translations by Dr John S Willis, a Canadian who grew up in Shanghai and later became Medical-Office-In-Charge, Department of National Health & Welfare (Canada), Hong Kong from 1963-1970.
- ³³ Frank Dikötter gives an estimate of 45 million deaths, of which 2.5 million were directly caused by violence and the rest by starvation. Dikötter, F. *Mao's Great Famine: The History of China's Most Devastating Catastrophe, 1958-62* (Walker & Company, 2010) p333
- ³⁴ Dikötter *The Cultural Revolution* p169
- ³⁵ Wang *Chairman Mao badges: symbols and slogans of the Cultural Revolution* (British Museum Research Publication 169, 2008)

http://www.britishmuseum.org/research/publications/research_publications_series/2008/chairman_mao_badges.aspx <accessed 19 June 2017>

³⁶ *The White-Haired Girl*, written by Ho Ching-chih and Ting Yi in 1944, was one of the most successful of the yangko operas, based on a combination of Chinese folk tales, classical Chinese theatre and Western choral singing. See Wilkinson, J.N. "The White-Haired Girl": From "Yangko" to Revolutionary Modern Ballet. *Educational Theatre Journal* Vol. 26, No. 2 May, 1974), pp. 164-174

³⁷ GB 1753 CPC/1/C/9 促进优质商品，全心全意为人民服务 [Promote good quality wares, whole-heartedly serve the people]

³⁸ The Polytechnic of Central London was officially re-designated as the University of Westminster on 16 June 1992.

³⁹ Barnes, op. cit. p197

⁴⁰ *Scope of Archive Service Accreditation Scheme*

<http://www.nationalarchives.gov.uk/documents/archives/defining-archives.pdf> This wording is itself quoted from *ISO 16175-2:2011 Principles and functional requirements for records in electronic office environments*

⁴¹ Brubaker, R. Archival Principles and the Curator of Manuscripts *American Archivist* Vol. 29 No. 4

⁴² Schellenberg, T. *Modern Archives: Principles and Technique* (University of Chicago Press, 1956) p18-21

⁴³ Research Libraries UK *Unique and Distinctive Collections: Opportunities for Research Libraries* (Research Libraries UK, 2014) <http://www.rluk.ac.uk/wp-content/uploads/2014/12/RLUK-UDC-Report.pdf> <accessed 19 June 2017>

⁴⁴ Where items have been re-catalogued we have retained the later number for the sake of identification, but their previous number is also recorded on the catalogue, and entries are cross-referenced.

⁴⁵ Cassie Yishu Lin was employed by the University of Westminster Archive during 2016 to number and re-package the Chinese Poster Collection, providing us with the first comprehensive record of the collection's size and scope. She also listed the books associated with the collection for the first time. She is currently studying for a PhD in the University's School of Media, Arts & Design.

⁴⁶ We hope that this resource will launch in early 2019.

⁴⁷ A link to the University of Westminster Archive catalogue can be found from westminster.ac.uk/archives. The collection is listed under the reference number CPC.