

Research Report



This report records the activities and outcomes of the Archival Research Fellowship, which took place at the Peter Marlow Foundation in 2025 in collaboration with the University for the Creative Arts and the generous support of Knowledge Exchange Partnership funding from the United Kingdom Research and Innovation (UKRI).

The report is presented in three parts. The first introduces the project stakeholders and approach. The second describes the research undertaken and its outcomes. The third, outlines future activities that could result from this Archival Research Fellowship.

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Cover Page image
Archival Research Fellow Camille Serisier working in the PMF Archive
Photo Credit: Olivia Arthur / Magnum Photos

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PART A:

Stakeholders & Approach

1.0 Introduction

A Partnership in the making



Young Creatives Collective at UCA
Farnham for a workshop in 2024 with
Camille Serisier & Gideon Fisher
Image credit: Gideon Fisher

1.1 The Peter Marlow Foundation In Review

Peter Marlow was a celebrated Magnum Photographer who passed away in 2016. He left a rich archive associated with nearly 40 years of photographic practice, which was divided between Magnum Photos and his family home. His estate is managed by Marlow's partner, Fiona Naylor, who now sits on the Magnum Photos Board and is Vice President for the London office.

In 2018 Fiona Naylor established The Peter Marlow Foundation (PMF) to celebrate Marlow's legacy and care for his archive. The Foundation was also envisaged as a cultural hub which would celebrate and support photographic practice and visual literacy in the UK. The organisation has established a dynamic programme of participatory engagement, designed to share and promote the social potential of photography.

The foundation is based in Dungeness where Marlow and Naylor made their family home and where Fiona Naylor is still an active member of the community. Pluto II is a derelict building that was part of the WWII allied fuel supply chain. The historic site is being converted by Naylor, who is a founding Director of interior architecture practice Johnson Naylor.

'Peter Marlow aboard the USS Kearsarge' . 1999 . US Navy
© Peter Marlow Foundation



1.2 UCA Photography

PMF Partnership

UCA has been fostering relationships with the Peter Marlow Foundation (PMF) and The Magnum Photos Foundation since 2023. The prominent role these organisations hold in the UK photographic community mean these relationships can be mobilised to support University for the Creative Arts (UCA) staff and students, as well as the broader UK photographic community.

For example, the Young Creatives Collective (YCC) is a long term mentoring project facilitated by PMF for young people from asylum seeker, refugee and migrant backgrounds, to explore their creative, educational and career goals. Partnering with UCA, the group travelled to their Canterbury and Farnham campuses to meet with students and faculty, as well as learn about photographic courses and vocations. The visit was facilitated by Professor Anna Fox and Dr Caroline Molloy from UCA and Shannon Ghannam from PMF. A photographic workshop was developed and delivered by Camille Serisier (UCA Doctoral Candidate), Gideon Fisher (UCA Analogue Photography Technician), and Kerry Holland (UCA MFA Photography). The YCC later visited an exhibition of student work in the local Farnham area. The photographs created during the workshop were shared in an exhibition at the De La Warr Pavilion in Bexhill during Refugee Week. This type of engagement helped establish the relationships necessary to pursue further Knowledge Exchange funding and to design an Archival Research Fellowship.

Caroline Molloy with Shannon Ghannam & the Young Creative Collective
Photo Credit: De La Warr Pavilion



1.3 Research Aims

In collaboration UCA and PMF sought funds for an Archival Research Fellow to pursue three key aims.

1. Establish photographic archive best practice (physical and digital) and scope how these standards might frame PMF future planning as the Foundation prepared to house Peter's archive in its new home in Dungeness.
2. Outline the roles & responsibilities required at PMF to deliver a world class photographic archive and related activities.
3. Draft a funding bid for a trainee programme that builds on previous collaborative successes, which expose young people not in formal education to creative career experiences, and increased well being through creativity and community.

The results of this research were intended to be published as a publicly available report and inform a funding proposal for further work implementing best practice and associated programmes at PMF in collaboration with UCA.

PMF Dungeness
Photo Credit: Camille Serisier



1.4 Research Objectives

The associated objectives are as follows:

1. Research photographic archival best practice (physical and digital) and draft a scoping document outlining how these standards might frame PMF future planning.
2. Outline the roles & responsibilities required at PMF to deliver a world class photographic archive and related activities as it transitioned to its new site at Dungeness.
3. Draft a funding bid for a trainee programme that builds on previous collaborative successes, which expose local young people not in formal education to creative vocational experiences, and increased well being through creativity and community.

Fiona Naylor walking through the shingle at Dungeness
Photo Credit: Camille Serisier



1.5 Archival Research Fellow Selection

Following a rigorous application process, Camille Serisier was selected from amongst the UCA Postgraduate student cohort as the Archival Research Fellow.

Camille's participatory photographic practice and experience working in the gallery and museum sector made her an excellent fit for the role. She is a second year doctoral candidate researching participatory photographic practice.

Archival Research Fellow Camille Serisier working in the PMF Archive
Photo Credit: Camille Serisier



1.6 Methodology

Practice & Research

To establish photographic archive best practice (physical and digital) qualitative methods were used to collect relevant information. This included unstructured interviews with the project stakeholders at UCA, PMF and Magnum Photos. This was conceived as a form of co-analysis and co-design, where project stakeholders helped shape the future form of PMF. The results of these discussions informed the planning and design of the Local Archive Trainee Program as well as the PMF review.



1.7 Collaborative Research PMF Team

Camille Serisier worked closely with the Peter Marlow Foundation team throughout this research fellowship to ensure the process was collaborative. At the time, the team included Fiona Naylor, Shannon Ghannam, and Lorna Young. This involved an initial co-design of priorities, followed by various co-analysis of project development and outcomes. All outcomes were then checked with the PMF Board of Trustees, who provided valuable feedback and direction.

It was important to work with the existing frameworks at PMF, to ensure all team members had the opportunity to strengthen the research outcomes by contributing their valuable perspectives and opinions.

Fiona Naylor & Shannon Ghannam atop the Dungeness Lighthouse
Photo Credit: Camille Serisier



1.8 Stakeholder Discussions

PMF & Magnum Photos

PMF has a close working relationship with Magnum Photos. Peter Marlow was a Magnum photographer and twice President, members of the current PMF team have worked for Magnum Photos, Magnum Photos still manages licensing of Peter's work, and Fiona Naylor sits on the Magnum Photos Board and is the VP of Magnum London.

The Magnum Photos team were very generous during this research project. In particular, Hamish Crooks from the London office spent time with the PMF team and the Archival Research Fellow explaining how the licensing system worked and making recommendations for how processes at PMF might be put in place to better support this work. This provided valuable context that informed how the foundation might improve resilience and directly impacted the roles and responsibilities proposed.

Contact sheet of Peter Marlow photographs showing a Magnum photos AGM
Image credits: Contact sheet images Peter Marlow, snapshot Camille Serisier



PART B:

Research & Outcomes

2.0 PMF & Best Practice



Proposed External Approach to Peter
Marlow Foundation. 2022 . © MS - DA
/ Johnson Naylor

2.1 Examples Across the Sector

While scoping the potential role of PMF within the broader landscape of the UK photographic community, it was important to survey existing organisations and consider the significant contributions already being made. This process was not about emulating the programs already on offer, but rather considering what gaps might be left unaddressed that PMF could contribute to. Potential gaps included geographic location, programme delivery, communities of interest, funding models and so on.

For a list of the organisations considered during this process, please refer to Appendix 1: UK Photography Resource List.

Image of the Bodleian Library, Oxford UK.

Photo Credit: <https://oxfordsummercourses.com/articles/a-brief-history-of-the-bodleian-library>



2.2 Scoping PMF Resources & Goals

In order to satisfy the aims & objectives of the research project, Camille Serisier began with an initial scoping review of PMF staff, resources, and foundation goals.

This process was required to identify the different roles required at PMF to deliver a world class photographic archive and related activities, as well as the types of best practice (physical and digital) that would be required.

Shannon Ghannam in the PMF archive at Dungeness
Photo Credit: Camille Serisier



2.3 Expanding Guiding Pillars

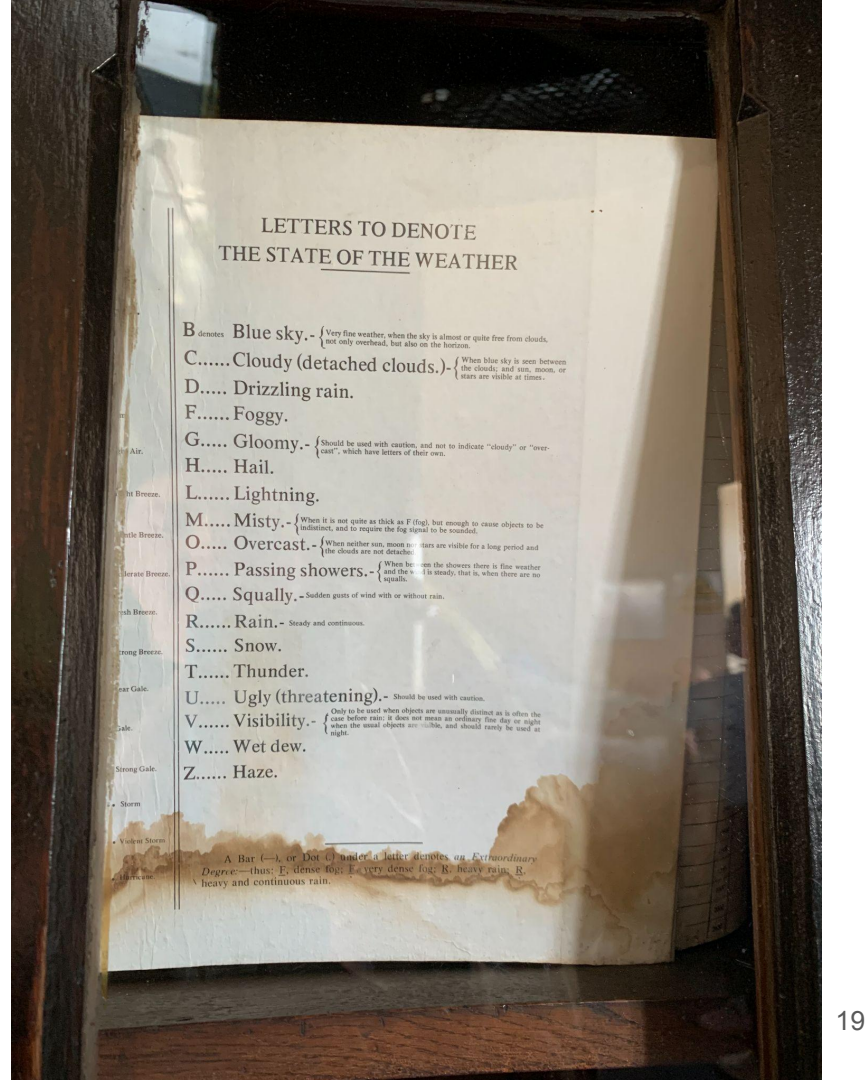
PMF had been in the process of reviewing their guiding pillars when the Archival Research Fellowship began. This coincidence provided the perfect opportunity to review the pillars relative to the foundation's location in Dungeness and the goals of this research project.

In dialogue with the PMF team the Archival Research Fellow helped amend the existing pillars and draft two additional pillars.

The existing pillars of *Archival Legacy*, *Photographer Support*, and *Visual Literacy* were adapted to be more inclusive. While two additional pillars, *Place* and *Research* were added. *Place* was included to celebrate the importance of Dungeness as a specific community and site of natural significance. While *Research* was included to orient the Foundation's commitment to rigour and best practice across the other four pillars..

These guiding pillars became framing devices for designing new roles and responsibilities for the Foundation.

Weather code for lighthouse keepers exhibited in Dungeness Lighthouse
Photo Credit: Camille Serisier



Guiding Pillars

1. ARCHIVAL LEGACY

Preserve Peter's archive, and our photo-book collection of significance, as an important historical legacy, with the potential to inspire future photographic practice, dynamic community engagement, and best-practice research. Offer access to our photo-book collection of significance that includes Peter Marlow and David Hurn's respective personal collections and the Magnum Tokyo office collection.

2. PHOTOGRAPHER SUPPORT

Support UK-based documentary photographers, both emerging and established, in creating meaningful bodies of work about issues impacting our communities. Promote the use of this work within cultural and educational contexts. Advocate for and share archival best-practice knowledge with other photographers and photographer archives.

3. VISUAL LITERACY

Improve access to photographic practice, education, and employment for local communities, particularly young people. In a time of AI, contribute to a greater understanding of the roles images play in society and how to critically engage with them. Partner with community organisations to co-create socially engaged photographic projects. Create opportunities for disparate and often divided communities to come together through a shared passion for photography. Increase public enjoyment of photography and support well-being through creativity.

4. PLACE

Recognise and celebrate the significance of our location in Dungeness, and weave its cultural, natural, social, and geopolitical threads into our work. Develop a creative hub in Dungeness that activates Peter's work and related creative practices with and for the wider community. Honour the historical connection between the Naylor Marlow family and Dungeness.

5. RESEARCH

Embed research into the foundation's core priorities across all of the above pillars, ensuring that critical engagement continues to fuel and renew its activities.

2.4 Guiding Pillars

Roles & Responsibilities

The dangers of orienting a gallery or heritage institution around its bricks and mortar operations were made clear during the Covid 19 Pandemic, as museums were forced to close their doors and move online. Likewise the publishing sector, with which documentary photography is so closely linked, faces closures and a shift towards diversified platforms.

Instead of designing PMF around traditionally physical spaces and their maintenance, roles were developed with reference to the newly amended guiding pillars. This was a way of testing the pillars and their practical application. As well as to ensure roles were linked to their delivery and maintenance, so they were built into the activities of the Foundation in more than symbolic orientation.

Although some pillars are associated with responsibilities based in the physical site of Pluto II and the archive, each is designed to be nimble and adaptable in its delivery so as to increase the footprint and contemporary relevance of the Foundation.

Dungeness Lighthouse interior
Photo Credit: Camille Serisier



Guiding Pillars & Associated Responsibilities

1. ARCHIVAL LEGACY

Gallery, photobook archive, supporting commercial licencing (via Magnum Photos), Archival Research Fellowship Programme, Travelling/external group exhibitions (eg. Resistance Exhibition at Turner Contemporary), Travelling/external solo exhibitions (eg. Peter Marlow ‘The English Cathedral’ Exhibition), publications.

2. PHOTOGRAPHER SUPPORT

Online website, Dungeness darkroom, gallery, and research opportunities (eg. UCA Research Fellowship), artist led participatory photo projects (eg. Fractured Landscapes), Creative Retreats, Artist Residency Programme, publications.

3. VISUAL LITERACY

Workshops, Local Archive Trainee Program, training programmes (eg. Hastings Independent Press, Young Creatives Collective & CondéFuture), community based participatory photo projects (eg. Fractured Landscapes), publications.

4. PLACE

Gallery, Dungeness darkroom, Creative Retreats, Artist Residency Programme, Local Archive Trainee Program, training programmes (eg. Hastings Independent Press, Young Creatives Collective & CondéFuture), community based participatory photo projects (eg. Fractured Landscapes), publications.

5. RESEARCH

Archival Research Fellowship Programme, Curatorial/archival internship (proposed), collaborations with UK based universities, publications.

Guiding Pillars & Associated Roles

0. Leadership

Director	Oversight of the Foundation and its goals.
Operations Manager &EA	Administration, People & Culture, Magnum relationship, Creative Retreats and Residency liaison.
Head of Audiences	Social media, marketing, press, public relations.
Board of Trustees	Support the Director and provide strategic advice for the Foundation.

1. Archival Legacy

Senior Archivist	Coordinate Foundation activities associated with the physical archive and Data Asset Management Systems. Supervise other roles associated with the archive, including staff, trainees, and volunteers.
Archival Officer	Collaborate with Magnum Photos to manage the commercial licencing of Peter Marlow images, as well as design and distribution of Peter Marlow prints and publications for sale.

2. Photographer Support

Photography Support Lead	Coordinate foundation activities associated with photographer support, including Creative Retreats, Members programme (photographers), & darkroom hire. Develop sustainable funding models for photographer support programmes, as well as free professional development training programmes.
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3. Visual Literacy	
Visual Literacy/Community Engagement Lead	Develop Foundation activities associated with visual literacy, including the Young Creatives Collective, Local Archive Trainee Programme and community workshops. Build relationships with primary, secondary and tertiary educational providers in Kent.
4. Place	
Front of House Coordinator	Coordinate the front facing activities of the foundation onsite at PMF in Dungeness, including events, visitor safety and engagement, social media, and shop sales. Work with Visual Literacy/Community Engagement Lead.
Exhibitions Manager	Coordinate activities associated with PMF exhibitions programme, including the Guest Curator Programme, exhibition install/deinstall team and loans.
Site Operations Manager	Coordinate the foundation's onsite safety and building maintenance at Dungeness, including building Plant, landscaping, safety procedures, Cleaners and contractors. Adhere to regulations associated with operating in a site of significance.
5. Research	
Research & Innovation Lead	Coordinate the research and fundraising activities of the foundation and its various staff members.

2.5 Guiding Pillars Sustainability

As part of this research, the financial sustainability of each guiding pillar was considered. Developing a full organisational financial plan is beyond the skills and experience of the Archival Research Fellow. However, this initial exercise was completed to support more sophisticated financial advice and guidance.

In the following table, income sources have been allocated to their relevant pillars so that the overall sustainability of the foundation relative to these goals can be balanced and considered over time. If for example, one pillar turns out to be more profitable than another, more resources might be allocated to that pillar so that it can support the other less profitable pillars.

These ideas are being shared here in the hope that PMF can facilitate future research and conversations about financial sustainability and attract existing knowledge from within our community.

Archival Research Fellow, Camille Serisier, working in archive at Dungeness
Photo Credit: Camille Serisier



Guiding Pillars & Sustainability

1. Archival Legacy

- Commercial licencing of published and unpublished works by Peter Marlow via Magnum Photos
- Selling Peter Marlow prints, postcards and publications
- Sell artist prints
- Back of house tours
- Archive consultancy service (for external parties)

2. Photographer Support

- Darkroom hire/ membership
- Archive advice and training (paid workshops, Social Media/ YouTube Channel revenue)
- Industry partnerships joint funding bids and in kind support (eg. SEAS)
- Industry support around archives (eg. Association of Photographers)
- Members Programme (photographers)
- Creative Retreats (paid and funded)
- Industry away days/trips to Dungeness for institutions, university departments, industry networks etc

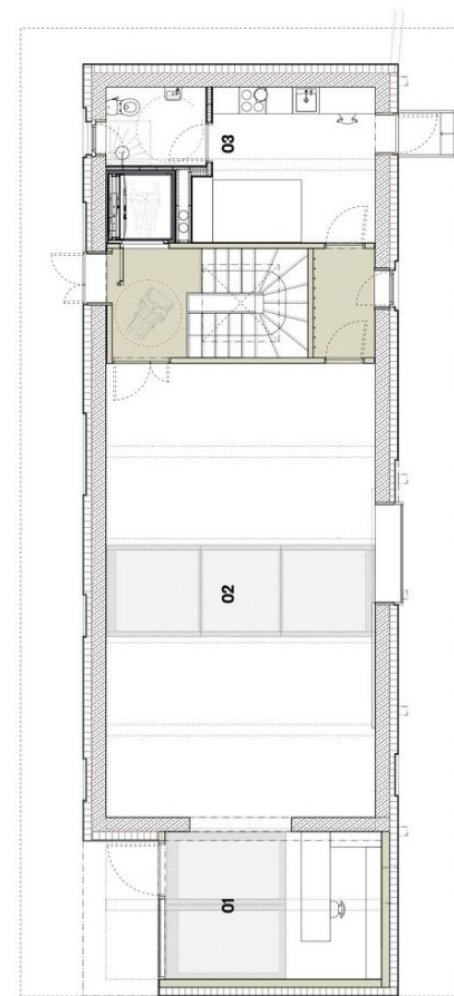
<h3>3. Visual Literacy</h3>
<ul style="list-style-type: none"> ○ Project grants ○ Workshop fees ○ Primary, secondary and tertiary education partnerships (eg. local schools surrounding Dungeness and universities in Kent) ○ Members Programme
<h3>4. Place</h3>
<ul style="list-style-type: none"> ○ Venue hire (special events, conferences, work retreats) ○ Funded council projects and partnerships ○ Exhibition entry fees or donations ○ Gallery sales commission ○ Artist in Residence Programme (funded and paid option) ○ Retreat Days
<h3>5. Research</h3>
<ul style="list-style-type: none"> ○ Research funding bids ○ Higher Education Institutional research partnerships (eg. UCA)

2.6 Pluto II Reimagined

Although an initial design for the layout of the new location for PMF using Pluto II had been mooted, the plan was reconsidered during the course of this research. The draft layout was discussed as part of the unstructured interviews with the PMF team, as a form of co-analysis and design. The design was then amended and adapted in response.

Suggested changes were based on the proposed organisational structure for PMF considered within this research, which includes new roles and responsibilities that will need to be located in the new building. For example, additional working spaces were suggested for the foyer, alongside a reorganisation of the ground floor to allow a multifunction area for events.

Additional alterations were suggested to ensure the safety of archive objects as well as the environmental conditions of archive storage.



3.0 PMF Local Archive Trainee Programme

Archival Research Fellow, Camille Serisier,
working in archive at Dungeness
Photo Credit: Olivia Arthur / Magnum Photos



3.1 Supporting Visual Literacy

The second aim of this Knowledge Exchange Partnership was to:

Design and write a funding bid for a training programme for young people to demystify and encourage young people to pursue careers in photography and its associated professional communities. In this way PMF and UCA aim to build on previous collaborative successes, that expose young people not in formal education to creative career experiences, and increased well being through creativity and community.

To satisfy this aim it was important to develop an interim design for the programme that could be delivered while Pluto II is being developed, alongside a plan for the programme once the Foundation moves into the bespoke building of Pluto II and expands it's team.

Accordingly, it was important to consider funding options for the shorter term interim programme plan, as well as potential funders in the longer term.

Screen grab of Magnum Photos website
Courtesy of Magnum Photos

→ ↻ 🔍 store.magnumphotos.com/search?q=peter+marlow&options%5Bprefix%5D:

Buy 2 Collection Posters and save 15% | Buy 3 Collection Posters and save 20%

MAGNUM Shop by Photographer Books Prints & Posters Gifts & Accessories

Search Results: peter marlow

peter marlow

Showing 6 results.

🔍 HIDE FILTERS

Availability ^

☐ In stock

☐ Out of stock

Reset

Photographer ^


☐ Martin Parr

☐ Peter Marlow

Reset

Products

PETER MARLOW



3.2 Interim Design Programme Development

Before the PMF team expands and relocates to Pluto II, a tailored interim schedule is required for the Local Archive Trainee Programme. It is easy to underestimate the resources required to deliver a training engagement, particularly during the trial stage.

A slower 6 month schedule is recommended for the interim programme design, which will allow for greater flexibility and scope. Increased emphasis on archive engagement is also recommended, before the place based programme can be oriented around Pluto II.

An interim approach is a wonderful opportunity to trial the programme and develop resources that will help ensure the sustainability of engagement moving forward.

As part of this research additional funding was sought to support the Local Archive Trainee Programme. The outcome of which was still pending at the time this report was published.

Archival Research Fellow, Camille Serisier, in the PMF Archive at Dungeness
Photo Credit: Tim Aistrophe



Local Archive Trainee Programme Proposed Interim Schedule

Session	Supervisor	Activity	Learning Objective
1	Existing PMF team member	Site Tour & Team Introductions	Safety induction
2	Existing PMF team member	Bio, text & photo for website	Initial assessment to align goals, participant profiling
3	Existing PMF team member	Participatory Event	Attend & support participatory event (eg. creative retreat)
4	Existing PMF team member	Participatory Event	Attend & support participatory event (eg. creative retreat)
5	Existing PMF team member	Artist Talk	Attend & support artist talk (online or in person)
6	Existing PMF team member	Community engagement	Attend & support a local community event
7	Existing PMF team member	Physical Archive Assistance	Training on archival handling, procedures, storage, conditions etc.
8	Existing PMF team member	Digital Archive Assistance	Training with DAMS, acquisitions, location movements etc.
9	Existing PMF team member	Archival Project	Assisting on an archive project.
10	Existing PMF team member	Archival Project	Assisting on an archive project.
11	Existing PMF team member	Archival Project	Assisting on an archive project.
12	Existing PMF team member	Programme Report	A report in text, image, film or any other form about the trainee experience for public profiling on PMF platforms.

3.3 Pluto II

Place Based Learning

When Pluto II is established as the new home for the PMF, it will be possible to focus the Local Archive Trainee Programme on place based learning. Trainees will be able to learn within bespoke exhibition and archive spaces, with team members specially trained to work in these environments.

The programme at Pluto II will be spread across 3 months and include at least 12 onsite sessions with PMF. The dates and times may vary to suit individual trainees as well as the Pluto II events schedule.

Solander of Peter Marlow test prints featuring Prime Minister Blair
Photo Credit: Photograph Peter Marlow, snapshot of test print Camille Serisier



Local Archive Trainee Programme Proposed Pluto II Schedule

Session	Supervisor	Activity	Learning Objective
1	Site Manager	Site Tour & Team Introductions	Safety induction
2	Front of House Coordinator	Bio, text & photo for website	Initial assessment to align goals, participant profiling, darkroom experience
3	Exhibition Manager	Exhibition prep	Experience preparing an exhibition (eg. drafting didactics, room sheets etc)
4	Exhibition Manager	Exhibition install	Experience install and exhibition (eg. freight, hanging, condition checks etc)
5	Exhibition Manager	Exhibition install	Experience install and exhibition (eg. freight, hanging, condition checks etc)
6	Front of House Coordinator	Exhibition Invigilation	Learn how to engage with and support gallery visitors
7	Front of House Coordinator	Exhibition Event	Attend & support public event (eg. private view, artist talk etc)
8	Senior Archivist	Physical Archive Assistance	Training on archival handling, procedures, storage, conditions etc.
9	Senior Archivist	Digital Archive Assistance	Training with DAMS, acquisitions, location movements etc.
10	Senior Archivist	Archival Project	Assisting on an archive project.
11	Senior Archivist	Archival Project	Assisting on an archive project.
12	Front of House Coordinator	Programme Report	A report in text, image, film or any other form about the trainee experience for public profiling on PMF platforms.

3.4 Equality, Diversity & Inclusion

Best practice regarding equality, diversity and inclusion was discussed at length as part of this research. Discussions were held with representatives from UCA, the PMF team, and with the various stakeholders who have kindly offered feedback throughout.

PMF recognises barriers to participation experienced by members of the photographic community and demonstrated a desire to be part of initiatives that address these barriers. PMF is committed to working with diverse partners and communities to platform a wider shared visual history. As demonstrated by this research project, this approach will be informed by a co-creation methodology, ensuring that partners within our programmes inform our strategy.

PMF also intends to profile Fiona Naylor's contributions to the photographic community through her work at Magnum Photos and PMF. This will explain the Foundation's origins as a partnership between Fiona Naylor and Peter Marlow. In so doing, we will address a larger authorial shift that acknowledges photographic practice extends beyond the person who presses the shutter.

Image of folders in the archive at Dungeness
Photo Credit: Camille Serisier



4.0 Additional Outcomes

Dr Timothy Aistrophe from the University of Kent
and Shannon Ghannam during an archival
research visit at Dungeness
Image credit: Camille Serisier



4.1 PMF Archive Initial Inventory

During the period of this research project the PMF archive was relocated to Dungeness. In its new location, the Foundation is keen to explore ways of making this valuable resource available for the purposes of education, research, and the public good.

However, it is hard to share an archive if it has not been catalogued. As part of this research, our Archival Research Fellow created an initial inventory of the archive. There was not time or resources to catalogue every item, so instead the inventory collated the containers and broad categories of objects.

This process included establishing:

- An initial database of archive containers and item categories
- Asset locations and movement practices
- Preventative conservation protocols

This important work has established a framework for future access, research and engagement within the PMF Archive. For further details please refer to *Appendix 2: PMF Archive Inventory summary*.



4.2 AHRC IAA Impact South East Conference

On 19 June 2025, Dr Caroline Molloy (UCA) and Shannon Ghannam (PMF) presented at the AHRC IAA Impact South East conference at the University of Southampton.

They spoke about the Knowledge Exchange project with the PMF Young Creatives Collective, and profiled this Archival Research Fellowship.



4.3 Journal Post

PMF Website

Although this report is publicly available, a shorter summary of the Archival Research Fellowship has been shared via the PMF website. The purpose of the journal post, is to make information about the fellowship, its goals, and outcomes readily available to those visiting the PMF website.

The journal post is available via the link below:

<https://petermarlowfoundation.org/journal/announcing-our-archive-research-fellowship/>

ANNOUNCING OUR ARCHIVE RESEARCH FELLOWSHIP

11.09.25

UCA and
Peter Marlow
Foundation
Archival
Research
Fellowship



4.4 Research Test Case

UCA, PMF & Uni of Kent

To test the transdisciplinary potential of the PMF archive, as part of this research a cross institutional test case was initiated.

[Dr Tim Aistrophe](#), is a Senior Lecturer at the University of Kent who researches imagined political futures with reference to political culture. Dr Aistrophe is interested in exploring the potential of documentary photography as a mechanism within conspiracy theory dialogues. To do this, he spent time in the PMF Archive learning about image selection processes used by Peter Marlow when reporting on world politics. He also plans to interview Professor Anna Fox (UCA) and Karen Knorr about their recent photographic publication which tracks conspiracy theories in contemporary American culture.

This research relationship has been developed as a result of the Archival Research Fellowship, and already received short term Discovery funding from the University of Kent. Dr Aistrophe plans to develop this project into a larger bid during the latter part of 2025.

New research partner, Dr Tim Aistrophe from University of Kent
Image credit: Camille Serisier



4.5 Archive Support Test Case SEAS CCU

As part of this research the PMF team made contact with Rob Ball, a Reader in Photography at Canterbury Christ Church University (CCU). Ball is responsible for the South East Archive of Seaside Photography (SEAS). The archive is held at Canterbury Christ Church and was partially digitised with the support of a Heritage Lottery Fund.

Canterbury Christ Church University are seeking ways to mobilise the teaching and learning potential of this special archive and are interested in working with PMF as an external partner.

Working with multiple higher education providers across Kent, positions PMF to pursue best practice through research, and potentially bring these organisations together in shared institutional endeavours.

To pursue the potential of this relationship, Shannon Ghannam & Camille Serisier visited the SEAS on Monday 14 July with the kind assistance of Rob Ball.



4.6 Connecting Across Kent

When considered collectively, the additional outcomes of this research represent a significant expansion of PMF's cultural and academic networks within Kent. This reinforces the Foundation's commitment to 'place' as a guiding pillar and represents ongoing engagement with various communities of Kent, in which Dungeness is situated. This community is a network PMF is keen to develop further and support as it moves forward.

The PMF network within Kent following this research now includes:

- A stronger commitment to UCA's Canterbury campus as well as its Farnham campus where the Photography department is based.
- Additional funding for Dr Tim Aistrop in the department of International Politics at the University of Kent for discovery research in the PMF archive.
- A burgeoning relationship with SEAS at Canterbury Christ Church University via Rob Ball.



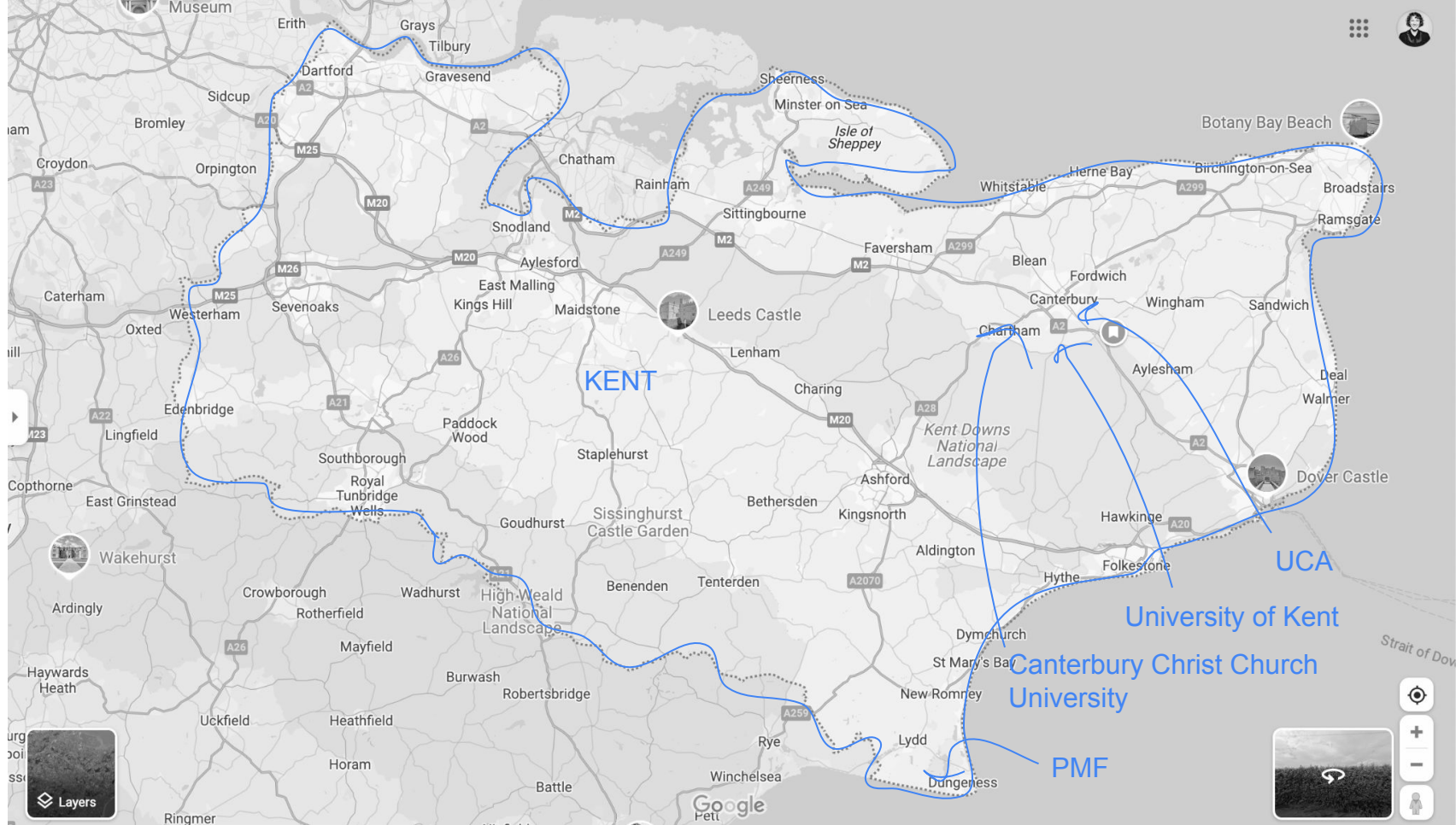


Image of Kent, showing the organisational connections that have been developed as part of this research, which have expanded beyond UCA and PMF, to include International Politics at University of Kent, SEAS at Canterbury Christ Church University and Photoworks Champions in Medway.

4.7 Additional Professional Development

Based on the success of this research project, PMF has invited our inaugural Archival Research Fellow to continue working as part of our team. Camille Serisier will be joining us in a freelance capacity to support the delivery and development of the research results of this Knowledge Exchange Partnership. This will include supporting the ongoing development of the archive and drafting funding applications.



PART C:

Potential Futures

UCA & PMF



Contact sheet of Peter Marlow photographs
Image credits: Contact sheet images Peter Marlow, snapshot Camille Serisier

5.1 What next?

UCA & PMF

This research was designed to be shared as a publicly available report and inform a funding proposal for further work implementing best practice and associated programmes at PMF in collaboration with UCA.

The University sector is under increasing pressure to deliver premium outcomes, with declining support. The follow on effect is that Universities have less resources to maintain special collections and archives for teaching and learning purposes. PMF is dedicated to working with UCA in partnership to ensure its students have access to the teaching and learning potential of a high profile photographic archive and cultural hub, via our facilities at Dungeness.

What follows is a series of programmes that PMF would like to deliver in collaboration with UCA to support its students and staff.

Shannon Ghannam PMF Director of Development & Programming in PMF Archive
Photo Credit: Camille Serisier



List of Proposed Future Engagements

Undergraduate Input	Photography Resource List
Undergraduate Input	Professional Practices
Postgraduate Development	UCA Student Internship
Professional Services	Research & Development
Research Partnership	Inventory & Access
Research Partnership	Revisiting the Archive
Research Partnership	Community Led Research

5.2 Undergraduate Input

Photography Resource List

Appendix 1 outlines a *UK Photography Resources List* that we have started developing to support and connect the UK photographic community. Although this may seem like a simple act, this list is designed to connect a diverse sector by helping photographers gain a better understanding of the industry, promote their projects, and access relevant resources.

We propose an ongoing collaboration with UCA, in which once a year a PMF team member visits with the Undergraduate students in Photography.

In the first part of the proposed session, we would talk about the PMF pillars and relevant opportunities. In the second, we would introduce this list and talk about how PMF is part of a larger photographic community in the UK and abroad, which students are associated with via their degree at UCA. We would then invite students to help us review and develop the existing *UK Photography Resource List*. In so doing, we would sustain an active and contemporary list that expands over time. While also helping an emerging group of photographers to gain familiarity with photographic organisations and opportunities across the UK and abroad.

Iodide tablets with milk in Dungeness
Photo Credit: Camille Serisier



5.3 Undergraduate Input Professional Practice

As part of PMF's commitment to photographer support, we would like to join with UCA to educate emerging photographers about the importance of archiving in a successful photographic practice.

To do this, we propose 3rd year photography students take an annual day trip to Dungeness to visit the archive, engage in a creative activity, and learn the basics of organising their own archive. This will equip UCA students with the skills they need to develop their personal archive of practice as it emerges over time.

This engagement could support latter year teaching and learning focusing on Professional Practice.



5.4 PGR Development

UCA Student Internship

Each year, we would like to offer a postgraduate student from UCA the opportunity to work with PMF in a professional development capacity. This person would join the team in Dungeness as an unpaid internship to learn from their expertise, and gain experience working within a contemporary archive and photographic gallery.

We would negotiate a tailored engagement for each student, which respects their course obligations and study needs. If they live near Dungeness this might involve weekly visits, alternately this might involve a more compressed timetable of engagement during the University holidays. This might include contributing to and learning about our guiding pillars in the archive, helping us develop support for photographer's, engaging with visual literacy via our participatory photography programme, engaging directly with the local environment and community of Dungeness, or undertaking a research activity specific to our site and organisation.

Archival Research Fellow Camille Serisier working in the PMF Archive
Photo Credit: Olivia Arthur / Magnum Photos



5.5 Professional Services Research & Development

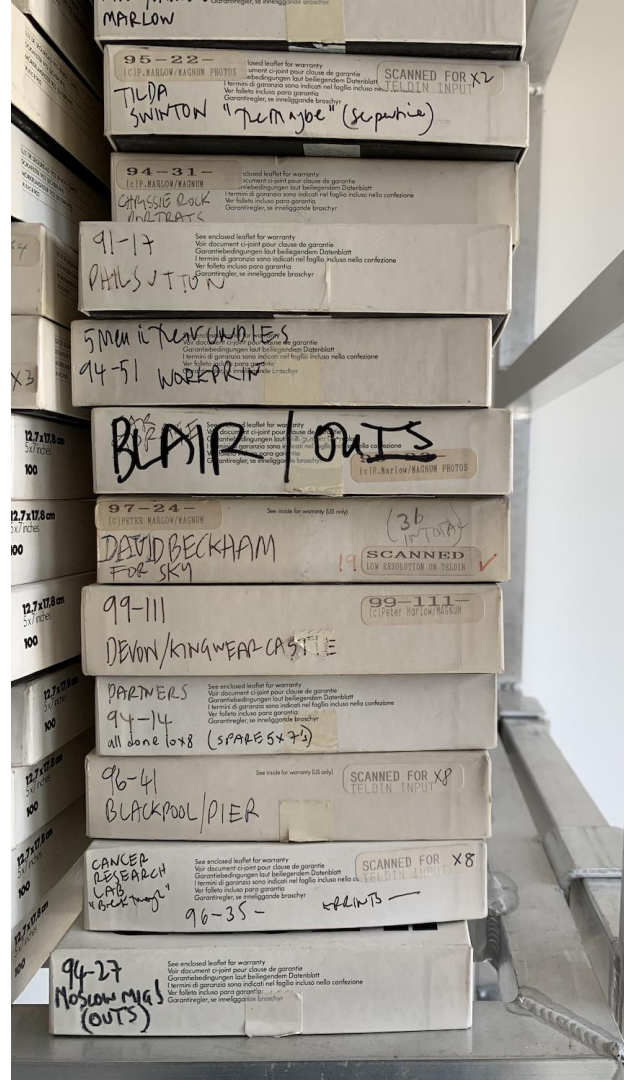
The 2029 Research Excellence Framework (REF) guidelines indicate increased potential for university Professional Services staff to contribute to significant research outputs. To support this change, PMF would like to invite Professional Services staff at UCA to engage with our archive, library, and various public programmes.

These engagements would be negotiated with each individual Professional Services staff member to support their research and development goals with reference to the PMF guiding pillars.

Projects might include, reconsiderations of archives (eg. decolonizing, diversifying), experimental cataloguing, public engagement, DAMS experience and training, teaching and learning with archives and so on.

The purpose of this programme is to support the REF goals of UCA, alongside the PMF pillars. In addition, to explore new opportunities for PMF to support the special collections held within UCA that have decreasing resources.

Boxes of test prints in PMF Archive at Dungeness
Photo Credit: Camille Serisier



5.6 Research Partnership Inventory & Access

As part of this Knowledge Exchange Partnership, our Archival Research Fellow was able to establish a basic inventory of our archive (please refer to *Appendix 2: PMF Archive Inventory summary*). This is by no means complete and requires further engagement.

By creating an initial inventory of the archive, in the broadest terms, we hope to make the potential of the archive as a research site evident. Via this report, we would like to invite UCA researchers to engage with our archive and work with us to develop projects that build on Peter Marlow's legacy to ensure this is a living breathing archive, and that the contemporary relevance of this historically significant archive is made available to the public.

This might be through theoretical or practice led projects about photography, visual politics, British history, British politics, popular culture, international affairs, visual communication, ethnographic studies, health research, and so on.

We are interested in working with academics across UCA to support research, teaching, and excellence.

Contact Sheets in PMF Archive at Dungeness
Photo Credit: Camille Serisier



5.7 Research Partnerships

Revisiting the Archive

2027 will mark the [50th anniversary of the “Battle of Lewisham”](#), which saw 500 members of the far-right National Front (NF) attempt to march from New Cross to Lewisham in southeast London, only to be met by various counter-demonstrations of approximately 4,000 people. This led to violent clashes between the two groups and between the anti-NF demonstrators and police.

As mentioned on the previous slide, we are developing theoretical or practice led projects about photography, visual politics, British history, British politics, popular culture, international affairs, visual communication, ethnographic studies, health research, and so on.

As such, we are developing a programme of work in partnership with grass roots organisations and local historians in Lewisham, to use Peter’s images to inform a socially engaged photography project co-created with the people in the images and the local community.

This work will also be informed by research we are partnering on with Photoworks on looking at best practice around the use of archival imagery to discuss difficult histories with young people.



5.8 Research Partnerships

Community Led Research

The Young Creatives Collective (YCC) participated in a two week artist residency at Flatland Projects in Bexhill from June 9th until June 21st 2025 as part of the third year of the project. The group explored the theme of “Community as a Superpower” as part of Refugee Week 2025 celebrations. Work from this residency will form part of a public art trail throughout Bexhill later in the year, leading to an exhibition within the Bexhill train station. We are exploring the next phase of this project being community led research about the impact of the project and we will publish a book of our work as a research outcome.

The project was conceived by the Refugee Buddy Project in partnership with De La Warr Pavilion, The Peter Marlow Foundation and The Magnum Photos Foundation. We are grateful to our partners and funders Flatland Projects, Beeching Road Studios, Chalk Cliff Trust, Talent Accelerator, University for the Creative Arts, Fujifilm UK and Govia Thameslink Railway.

Young Creatives Collective
Photo Credit: Young Creatives Collective



Appendix 1

UK Photography Resource List

During this research, it became apparent there is no single reference point for photographers. There are many. After visiting the wonderful resources available on international photography archive websites, such as the [American Photography Archives Group \(APAG\)](#) we decided to start a list for the UK. It is by no means a complete list, but an initial seed, which we hope will grow into a larger and more cohesive resource for the UK photographic community and its friends elsewhere.

The Peter Marlow Foundation is proud to be part of a wonderful and diverse community, which it hopes to support and connect by sharing this list of resources publicly on its website.

If you know of any resources that are missing from this list, please let us know.

Archives Photographic (UK)

Archives & Records Association (UK & Ireland)

<https://www.archives.org.uk/>

Autograph

<https://autograph.org.uk/about-us/autographs-collection-of-photography>

Bodleian Library, University of Oxford

<https://www.bodleian.ox.ac.uk/home>

Bishopgate Institute

<https://www.bishopsgate.org.uk/archives>

Black Cultural Archives

<https://blackculturalarchives.org/>

British Culture Archive

<https://britishculturearchive.co.uk/>

Magnum Photos (Registration required for archive)

<https://www.magnumphotos.com/>

Peter Marlow Foundation

<https://petermarlowfoundation.org/>

Martin Parr Foundation

<https://www.martinparrfoundation.org/>

Queer Heritage South

<https://www.queerheritagesouth.co.uk/s/queer-heritage-south/page/home>

Representations of Otherness

<https://othernessarchive.com/>

Side

<https://sidegallery.co.uk/about/>

The South East Archive of Seaside Photography (SEAS)

<https://seasphotography.co.uk/>

Talking Pictures

<https://talkingpicturestv.co.uk/>

Archives Photographic (International)

American Photography Archives Group APAG (United States of America)

<https://www.apag.us/>

Asociación Española de Archiveros, Bibliotecarios, Museólogos y Documentalistas ANABAD

<https://www.anabad.org/>

Aspen Institute: Artists Endowed Foundations Initiative (AEFI)

<https://www.apag.us/resources/>

Association des archivistes français AAF (France)

<http://archivistes.org/>

Associazione Nazionale Archivistica Italiana (Italy)

<http://anai.org/>

Australian Society of Archivists (Australia)

<https://www.archivists.org.au/>

Institute for Artists' Estates (Berlin)

<https://www.artists-estates.com/>

Australian Society of Archivists (Australia)

<https://www.archivists.org.au/>

Institute for Artists' Estates (Berlin)

<https://www.artists-estates.com/>

International Council on Archives ICA (International)

<https://www.ica.org/>

Irish Society for Archives (Ireland)

<https://irishsocietyforarchives.wordpress.com/>

Koninklijke Vereniging van Archivarissen in Nederland KVAN
(Netherlands)

<https://www.kvan.nl/>

National Archives Administration of China

<https://www.saac.gov.cn/>

Society of American Archivists (United States of America)

<https://www2.archivists.org/>

Photographic Organisations (UK)

British Centre for Photography

<https://britishphotography.org/>

Fast Forward: Women in Photography <https://fastforward.photography/>

Photoworks

<https://photoworks.org.uk/about/>

National Press Photographers Association NPPA

<https://nppa.org/>

The Photographers Gallery London

<https://thephotographersgallery.org.uk/>

Photographic Organisations (International)

American Photographics Artists National APAN (United States)

<https://apanational.org/>

American Society of Media Photographers (United States)

<https://www.asmp.org/>

Society for Photographic Education SPE

<https://www.spenational.org/about/history>

The Plus Registry (International)

https://plusregistry.org/cgi-bin/WebObjects/PlusDB.woa/1/wo/t0TbJuQt_iITjo62DNf2yN0/3.9.9

Photo Fairs

The Armory Show (United States)

<https://www.thearmoryshow.com/>

The Association of International Photography Art Dealers AIPAD
(International)

<https://www.aipad.com>

Photofairs Shanghai (China)

<https://photofairs-shanghai.com/>

Photo LA (United States)

<https://www.photola.com/>

Photo London

<https://photolondon.org/>

Paris Photo (France)

<https://www.parisphoto.com/>

Photoville (United States)

<https://photoville.com/>

Photo Book Fairs

Books on Photography (Bristol)

<https://bopbristol.org/>

Offprint London

<https://www.tate.org.uk/whats-on/tate-modern/offprint-london-2025>

[5](https://www.tate.org.uk/whats-on/tate-modern/offprint-london-2025)

Offprint Paris

<https://offprint.org/en/index.php>

Publishers (Photo books)

Aperture

<https://aperture.org/>

Abbeville

<https://www.abbeville.com/>

DAP / Artbook

<https://www.artbook.com/>

Powerhouse Books

<https://powerhousebooks.com/>

Reel Art Press RAP

<https://www.reelartpress.com/>

Rizzoli

<https://www.rizzoliusa.com/>

Taschen

<https://www.taschen.com/en/>

Appendix 2

PMF Archive Inventory (summary)

As part of this research project the Archival Research Fellow conducted an initial inventory of the PMF Archive. This was essential to identify what is in the archive, what best practice (hard copy and digital) is relevant for PMF, and how might this significant resource be utilised by educators, archivists, and researchers in the future.

The following page includes a summary of the PMF Archive contents. Much work still needs to be done to make these important resources available to the public and explore the exciting contemporary application of this material.

Solander of Peter Marlow test prints in the PMF Archive at Dungeness
Photo Credit: Camille Serisier



Item Type	Approximate #	Description
Boxes of test prints and tear sheets	389 (varying sizes)	Test prints created by Peter Marlow for stories all over the world, including ‘ins’ that were scanned and added to Magnum Photos’ online database and ‘outs’ that were not. As well as tear prints (single pages of publications, and whole publications in which Marlow’s images appeared.
Caption Folders	22	Folders containing historical research and subject information collected by Peter Marlow to ensure the accuracy of his image and story captions.
Contact Sheet Folders	163	Folders containing the original contact sheets printed by Marlow and used to indicate the shot shortlist and final image for Magnum stories. This includes unpublished images.
Negatives	148	Boxes of negatives
Peter Marlow Library	46 cataloged to date	Books from the personal collection of Peter Marlow, including the full list of original publications featuring Peter Marlow’s work.
Magnum Tokyo Library	819	Books donated from the Magnum Tokyo Library.
David Hurn Library	Still to be cataloged	Approx 300-350 books, 44 books remain with David Hurn and have beer donated as part of his estate

Appendix 2

Biographies

Dr Tim Aistroke is a Senior Lecturer in International Politics at the [University of Kent](#). His work explores the [relationship between popular culture and world politics](#), especially the way it shapes our understanding of past events and potential futures. Aistroke has written about conspiracy theory, social media, sport and film, connecting each with how we make sense of the world around us.

Aistroke is interested in developing a project with the Peter Marlow Foundation and UCA that explores the aesthetic dimension of conspiracy theories, and the centrality of documentary photography to the production of conspiracy.

Rob Ball is a Reader in Photography at [Canterbury Christ Church University](#). He was formerly a crime scene photographer, before becoming a documentary photographer with a particular interest in seaside photography and coastal communities. This led to his relationship with the South East Archive of Seaside Photography (SEAS) of which he is now the caretaker and Director.

He has a number of notable publications including *Dreamlands*, which was published by Dewi Lewis in 2015, *Coney Island* 2017, and *Funland: A Journey Through the British Seaside* 2019.

Professor Anna Fox is a British photographer best known for *Work Stations: Office Life in London* (1988), a study of office culture in Thatcher's Britain and for *Zwarte Piet* (1993-8), a series of portraits taken over a five-year period that explore Dutch black-face' folk traditions associated with Christmas. Fox's solo shows have been seen at Photographer's Gallery, London, Museum of Contemporary Photography, Chicago amongst others and her work has been included in international group shows including Centre of the Creative Universe: Liverpool and the Avant Garde at Tate Liverpool and *How We Are: Photographing Britain* at Tate Britain. She was shortlisted for the 2010 Deutsche Borse Photography Prize. Fox is Professor of Photography at University for the Creative Arts in Farnham, where she directs the [Fast Forward: Women in Photography](#) research project for which she has been awarded grants from the Leverhulme Trust, The British Council and the Arts and Humanities Research Council. annafox.co.uk

Hamish Crooks has previously been the Global Licensing Director, Archive Director and Online Director at Magnum Photos in London. He has previously worked at Reuters managing picture products, and as a freelance consultant for international film and photo agencies. He is the current Chair of the Association of Photographers (AOP). Crooks is also President of Fonds De Abbas Photos, the foundation managing Abbas' archive.

Shannon Ghannam has been working since 2023 to develop the Peter Marlow Foundation. During this time she was also seconded to the Magnum Photos Foundation, developing and fundraising for their educational programming. Prior to these roles, Shannon was the Global Education Director at Magnum Photos, working with the team responsible for the agency's educational programming globally, including the online learning platform Magnum Learn learn.magnumphotos.com and the Beyond Magnum series of lectures with curator Pauline Vermare. Previously she managed Content Strategy and Development at Reuters. Shannon has collaborated on numerous photographic books, international exhibitions and multimedia journalism projects including the Emmy award winning photojournalism app and website Reuters The Wider Image. Shannon has worked in various roles during a 25 year career including Australian Associated Press (AAP), The Australian Photojournalist Journal (APJ), The National Archives of Australia as well as developing a year-long socially engaged photography project with refugee communities for the Australian Red Cross. Shannon sits on the Royal Photographic Society's Education Committee. She was part of the Barbican's first Community Impact Collective, a group of artists and organisations local to the Barbican collaborating with their Communities and Neighbourhoods team on how to better reflect and serve the community. Shannon proudly comes from a working class background. She studied at the Queensland College of Art in Brisbane, Australia where she graduated with First Class Honours in Photography.

Dr Caroline Molloy holds a practice led PhD in Arts and Humanities from the Centre for History and Theory of Photography, Birkbeck; She also holds an MA in Photography from the Royal College of Art and an MA in Visual Anthropology from Goldsmith, University of London. In addition, she regularly writes for Visual Studies, the Journal of Visual practice, Photomonitor, 1000words magazine and Source Magazine.

Prior to commencing her academic career Caroline worked as an editorial photographer working for clients such as the Sunday Times, The Telegraph Magazine, Marie Claire and several Conde Nast titles. She has given talks and offers mentorship around creative practice and creative careers in business in a variety of contexts, including the New Narratives in photography project with the British Council of Pakistan and Grain Photohub, the Women's Society at Oxford University, Farnham Maltings Creative Business Programme and Birkbeck School of Arts.

Peter Marlow was a British photographer and photojournalist. His work documents social, cultural and political life of Britain between from the 1970s to 2016.

Marlow became an associated [member of Magnum Photos](#) in 1980 and a full member in 1986. He helped establish the Magnum Photos London headquarters in 1987 and went onto become the CEO twice in subsequent years.

Marlow died in 2016 and is survived by his partner Fiona Naylor, and their children.

Fiona Naylor is a Founding Partner of London interior architecture practice Johnson Naylor. She is the primary designer on the Pluto II project. She is also a long term Dungeness resident, serving on the Resident's Association as well as several other local community committees.

Naylor has designed several properties for Magnum Photos, including their Paris exhibition space and office, as well as the New York and London offices. She currently sits on the Magnum Photos Board and is the Vice President of the London office.

Naylor established the Peter Marlow Foundation to honour her late partner, Magnum Photographer Peter Marlow. She has been involved in the foundation ever since guiding its activities and shaping its future.

Camille Serisier is the Archival Research Fellow chosen for this project. She is an artist, researcher and educator currently completing her doctorate at the University for the Creative Arts with the generous assistance of [Fast Forward: Women in Photography](#) and a Vice Chancellor's Studentship. She is an Affiliated Researcher at the Centre for Social Science and Epistemic Justice at the University of Kent. She contributes to a number of participatory research projects that utilise creative methods to pursue a feminist agenda. Camille's studio practice embraces drawing, performance, and photography to challenge and transform gendered narratives. She has 20 years experience working in the museum and gallery sector which she brought to bear on this project.
camilleserisier.com

[Find out about our work at PMF in this interview with the British Journal of Photography.](#)

[Read about our latest projects](#)

Get in touch:

Shannon Ghannam
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PETER MARLOW FOUNDATION

MAGNUM

LICA
University for the
Creative Arts