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Literary Archives and Manuscripts Special Issue



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EDITORIAL

*All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts...*

– William Shakespeare

Welcome to this special issue on Literary Archives and Manuscripts. You are in for a treat as many of the articles this month focus on theatre and theatre collections, from unexpected patrons, to unexpected playwrights, to unexpected repositories for these collections. My sincere thanks goes to Fran Baker and Judy Burg for gathering articles on these remarkable projects, detailing wonderful hidden gems and what archivists and special collection librarians are doing to promote them.

We start with a fascinating account of material from Roy Waters, who amassed such a wide collection ranging from letters by Oscar Wilde and Charles Dickens detailing their plays, to actresses including Emilia Fox. And this collection was the result of an interior design 'flaw' in his house.

Other articles about different genres of performance are covered in articles contributed by the V & A, the John Rylands Library in Manchester, and the Public Record Office of Northern Ireland featuring collections on burlesque, comic opera and melodrama. Look out for famous faces and names in these articles. Lord Melvin Bragg, Chancellor of the University of Leeds, and well-known writer and broadcaster also had dreams of making it on Broadway with his scripts.

Novels and novelists, as well as their other hidden talents are also featured in this issue. Outstanding literary figure, Iris Murdoch was also a philosopher, and writer and broadcaster Norman Painting, was also a poet.

Tremendous steps are also being taken to bring literary archives and manuscripts to the attention of the general public, as well as to get students interested in using this material. We hope you find the work that they've been doing inspirational for your own projects.

Happy Spring!

Rose Roberto, Gary Collins, Ceri Forster, Sarah Norman, and Richard Wragg.

DISCLAIMER

The Archives & Records Association (UK and Ireland) cannot accept responsibility for views expressed by individual contributors to ARC Magazine. It is a medium for informing members of news, information and ideas relevant to the profession, including archive conservation. It is not an official guide to procedures, concepts, materials or products.



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Group for Literary Archives & Manuscripts Cover Images:
Left: Oscar Wilde, Image courtesy of Royal Holloway, University of London.
Right from top to bottom: Detail of Iris Murdoch drawing, Image courtesy of Centre for Iris Murdoch Studies.
Melvyn Bragg cutting his Birthday cake (in the form of the King James Bible) at Leeds University Library.
Detail of Drury Lane Theatre Image courtesy of Royal Holloway, University of London.

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Opening Lines



Sue Wilkinson worked for the Museums, Libraries and Archives Council from 2000 until it closed in 2012. She was Director of Policy from 2008-2012.

A quick look at the DCMS Taking Part data for October 2010 to September 2011 shows me that I was not alone in having limited experience of archives when I joined MLA more than 12 years ago: only 4.7% of respondents had visited or used an archive in the last year. This compared with 46.3% who had visited or used a museum, 37% a library, 77% who had visited or used a heritage site and 53% who had done some active sport in the last week.

With these statistics, many investors and politicians are going to conclude that archives are not really on the 'usage' radar.

Does this matter? Yes. Discussions around investment are often shaped by the perception that if a relatively small section of the population uses a service then cutting it can and should be considered.

Increasing the usage of a service isn't easy, but there are ways of achieving it even in a time of recession. I believe partnership is the key. The best and most proactive galleries, museums and universities, theatres, are already drawing on the archive's materials and

expert staff. When those events are marketed and promoted the archive is there as a successful partner. It's a good model to build on.

Some archives, like the best museums and libraries, already have long track records of using volunteers – not to replace professional staff but to support them in their work, particularly in developing activities for the public. This extra resource is one way to achieve more and better use of archive collections in other, sometimes new venues like schools, nursing homes; community centres and libraries.

Pro-active fundraising can also help archives put the resources in place to develop and run an active programme of events and make their records more accessible and more widely used. The Heritage Lottery Fund has repeatedly said that it wants to see more bids from archives and TNA and MLA jointly funded a post which the TNA is continuing to fund to help archive services develop their bids.

The value of an archive service has to be measured against future as well as present generations and against the broader purposes for which the service exists as well as public consumption of those services. But - and this is the big but – that case has to be made. Making the case for continued or better investment is as much a part of the job as managing and developing the service. This must be resourced.

When the MLA ran sessions centred on *Archives for the 21st Century* we had an email from one of the participants who had, the very next day, found himself in a lift with his Chief Executive. He seized the opportunity, talking not about what the Archive was and what it did, but about the Authority's 5 year business plan and how the Archive could contribute. He had also invited the Chief Executive to come and see how a community programme was delivering that vision. His invitation was accepted.

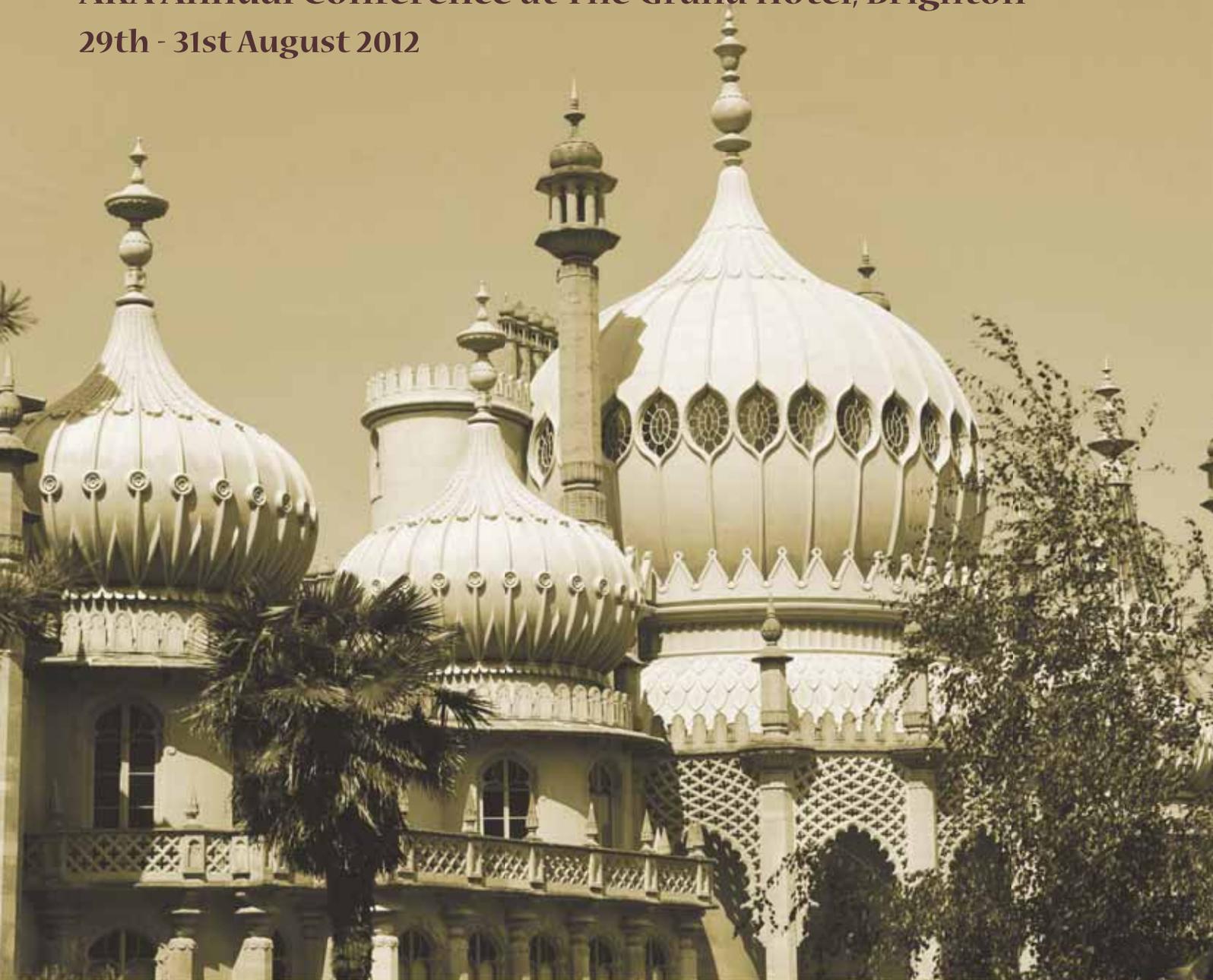
This is exactly the sort of pro-active engagement with the bigger picture which is needed if archives are to survive and flourish. And the 'lift conversation' cannot be a one off. Successful leaders of other cultural institutions see engagement with funders and colleagues as being at least 50% of their job and they train their staff and volunteers to understand that it is part of their job too. We are in a time of change. All governing bodies are looking at services and how they can deliver them for less. This is challenging but it cannot be ignored. The most pro-active services will look for themselves at how their services are delivered and managed; they will seek new partners and explore new ways of working. They will be pro-active in seeking new sources of income. Remember, there is best practice out there to help – and not just in the archives sector. Lessons need to be learned quickly to ensure that a service so important to the future of the country thrives and flourishes.



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Collecting Matters

Education and learning in archives is not just about users: it's about continuous development for existing staff and encouraging new entrants to the profession too.

Coordinated by The National Archives and funded as part of the Heritage Lottery Fund's Skills for the Future programme, *Opening Up Archives for the 21st Century* is now in its second year with placements starting again in April 2012.

Last year, trainees on the scheme gained skills in collection development, community and online engagement, palaeography and digital preservation; and contributed to archive projects like *Children's Lives* which connects children's experiences from the 18th Century to the present day and includes an exhibition curated by local Birmingham schoolchildren: <http://www.connectinghistories.org.uk/childrenslivesinfo.asp>

And it's not just about schools either: archives support lifelong learning and that's why it will be an important requirement of the UK-wide Archives Accreditation Scheme. The co-creation process for the Scheme continues online until the end of this month so make sure you have your say: <http://www.dialogue-app.com/archivesaccreditation>

Not all archives have the resources for the kinds of activities offered by The National Archives: <http://www.nationalarchives.gov.uk/education/default.htm>. But though you don't always need virtual classrooms and videoconferencing to 'bring history to life', you *do* need to think creatively about what you *can* do to inspire education and learning.

.....
Cathy Williams

Head of Collections Knowledge
 The National Archives

.....

asd@nationalarchives.gsi.gov.uk

Registration Scheme News

New Enrolments:

We welcome the following new candidates to the Registration Scheme and wish them good luck with their progress:

Sarah Louise Winning

Archivist, Denbighshire Archive Service

Lee Pretlove

Records Management Officer, TWI Limited

Elsbeth Millar

Oral History Archivist, The British Library

Catherine Ross

Archivist, Army Medical Services Museum

Workshop:

Don't forget the forthcoming workshop, to be held at the Explore York Library Learning Centre, York, on Wednesday 25 April (1-4.30pm). Places are limited and bookings should be received at least one week in advance of the event.

The workshops are a great opportunity for candidates, mentors and anyone thinking about enrolling to learn a little bit more about the Registration Scheme. They are also an opportunity to ask questions, look at successful portfolios, and pick up useful tips. If you are interested in attending, please email the events enquiries address, below.

CONTACTS:

General Registration Scheme Enquiries:

[<registrar@archives.org.uk>](mailto:registrar@archives.org.uk)

Registration Scheme Events Enquiries:

[<regschemeevents@archives.org.uk>](mailto:regschemeevents@archives.org.uk)

Registration Scheme Admin and Bursaries:

[<regschemeadmin@archives.org.uk>](mailto:regschemeadmin@archives.org.uk)

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[<regschemecomms@archives.org.uk>](mailto:regschemecomms@archives.org.uk)

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[<regschemementors@archives.org.uk>](mailto:regschemementors@archives.org.uk)

.....
Richard Wragg

Communications Officer, Registration Sub-committee

.....



Either the wallpaper goes or I start a theatre collection

The creation and cataloguing of the Roy Waters Theatre Collection.

Oscar Wilde.
Image courtesy of Royal Holloway, University of London.

In the summer of 2010, Royal Holloway, University of London was bequeathed a collection of theatrical ephemera by the school inspector and former teacher, Roy Waters (1928-2010).

Waters had an avid interest in theatre and the performing arts. Indeed it was his connections with the Drama department at Royal Holloway and his great belief in the power of education that led to the bequest. His generous bequest included funds for cataloguing which allowed work to begin in March 2011, when I was recruited as project archivist. Presented with a room of packing boxes filled with a lifetime's voracious collecting was a daunting prospect,



Hilda Hanbury. Image courtesy of Royal Holloway, University of London.

but the process of cataloguing has revealed a rich resource for those interested in theatrical history.

Waters credited the scuffed flock wallpaper covering the hallway of the house he had just moved to as the reason he started collecting. With neither the money nor the inclination to set about DIY improvements he was at a loss as to how he would live with the wallpaper, until friends suggested he treat his hall as a theatre foyer, covering it with posters and playbills. It was his enthusiastic acceptance of this advice which led to the collection we have today, amassed over the course of forty years.

The material provides a fascinating insight into theatrical entertainment through the interests of a private collector. With a particular emphasis on well known actors, actresses and dramatists, the collection vividly illustrates their careers via autograph letters, programmes, photographs, news cuttings, prints and artefacts ranging from the eighteenth to the twentieth century. Alongside this material are personal papers relating to the life and work of Roy Waters, including correspondence, career papers and photographs.

The material, eclectic and varied as it is, can be brought to tell us compelling things about the relationship between theatre and literature. For instance, a letter

Theatre Royal, Hay-Market.
MR. HENRY WEBSTER, sole Lessee & Manager.

OBSERVE!!
FINAL
PERFORMANCES!!!
THE LAST
3 NIGHTS
The Eminent Tragedian.
MACREADY
WILL EVER
PERFORM
ON ANY STAGE.

POSITIVELY THE LAST
THREE NIGHTS
MR. MACREADY
WILL EVER PERFORM
ON ANY STAGE:
TO-NIGHT, (Thursday) Jan. 30th.
(LAST TIME FOR EVER)
CARDINAL RICHELIEU.
To-morrow, (Friday) January 31st.
(LAST TIME FOR EVER)
M A C B E T H.
And on MONDAY, February 1st.
(LAST TIME FOR EVER)
K I N G L E A R.

LAST NIGHT
Final Performances.
MR. MACREADY
Wednesday, February 19,
BENEFIT,
HIS FAREWELL of the STAGE

THE SECOND CALENDER
MR. JAMES WALLACK
GOOD for NOTHING.
NEW & ORIGINAL COMEDY.

SECOND CALENDER:
Queen of Beauty
WHO HAD THE FIGHT WITH THE GENIE.

Haymarket. Image courtesy of Royal Holloway, University of London.

from Oscar Wilde, written just prior to the production 'A Woman of No Importance' to Babbacombe Cliff (famously associated with Lord Alfred Douglas, 'Bosie') may be set beside *Vanity Fair* portraits of the legal individuals in the Oscar Wilde trials in 1895, and contemporary reviews of his plays. Likewise, Charles Dickens although best known as a novelist, was also involved in theatrical endeavours; both by choice, by writing operettas and becoming involved with an acting group formed from literary and artistic friends known as the 'the Amateur Players', as well as through the efforts of others who exploited his popularity through theatrical adaptations of his novels. We hold a letter from Charles Dickens to Fanny Kelly relating to rehearsals for an 1846 Benefit performance by the Amateur Players for the poet and critic Leigh Hunt to raise funds for his pension. This tells an interesting story alongside items such as an 1886 Theatre Royal Astley's playbill for 'The Golden Dustman', an adaptation by Henry Brougham Farnie of *Our Mutual Friend* by Charles Dickens.



Envelope from Charles Dickens. Reproduced by permission of Commander Mark Dickens.

Broadstairs, Kent.
 Second August 1847.
 My Dear Miss Kelly,
 As I am making up the accounts of the late benefit / which you will be glad to hear has been brilliant / success / with you do me the favour to send me a memorandum of part of the amount in which we are indebted to you, that I may immediately discharge it.
 Always Dear Miss Kelly
 Faithfully yours
 Charles Dickens

Letter from Charles Dickens. Reproduced by permission of Commander Mark Dickens.

By moving beyond a focus on individual well known names, we can also begin to reveal cultural views towards topics such as the relations of the sexes, from the titles of 18th and 19th century plays emblazoned across playbills, 'A Woman in Difficulties' to 'A Careless Husband' to the strongly worded opinions of an actor in a 1939 Stratford-upon-Avon production of 'Othello': "Advance of democratic ideas, especially since the war, all standards have gone down... For this two factors are responsible: overcrowding of modern life, and / The freedom of women... Women cannot think, will talk,

Cataloguing the George R. Sims Collection

In October 2011, I had the privilege of cataloguing the papers of George R. Sims (1847-1922) at the John Rylands Library. Sims is a fascinating character and very well-known in the late 19th and early 20th centuries. He had several identities, as a popular and prolific playwright, poet, journalist and author of fiction and autobiography. In addition, Sims was also as well-known as a philanthropist and vocal campaigner for the poor in Victorian Society.

Sims is credited with being the first playwright to have four shows running simultaneously in London's West End. Within the collection at the John Rylands Library are 41 bound volumes of his (unpublished) plays divided into categories such as 'burlesque', 'comic opera' and 'melodrama', as well as incomplete sets of annotated actor's parts and orchestra parts for several productions. Additionally, there are also 6 manuscript volumes of his published fiction. Together this material provides a valuable source for what was ephemeral popular entertainment.

What is less well known, was Sims involvement with the National Sunday League, the Boy's Club Movement and also his role as co-founder of the Children's Breakfast and Dinner fund in 1880. He was for many years a campaigner for the poor, publicising their plight in his journalism and publishing the sentimental and influential poem *It's Christmas Day in the Workhouse* in 1879. It was thought that no unpublished material relating to social concern for the poor survived in the collection but a wonderful discovery was finding an apparently unpublished manuscript volume titled *In Vagrant Mood* about vagrancy in the 1890s.



Drury Lane. Image courtesy of Royal Holloway, University of London.

and won't listen. They are self-centred to a degree only met / with in the habitual criminal... We have sold our birthright for a mess of democratic porridge, mass rule, the cravings of the crowd."

We can also trace acting dynasties through the material. The Kemble family are well represented, with letters from Sarah Siddons, née Kemble (1755–1831) and John Philip Kemble, who became the most important actor and manager of his generation. We have an original painting by the well known theatrical artist Samuel de Wilde of Stephen Kemble as Falstaff, noted to be the first English actor to play the role without artificial padding. Furthermore, Roy's collection also contains a letter from Lily Hanbury, sister of the actress Emilia Fox's great grandmother Hilda Hanbury, as well as photographic postcards of both sisters.

The collection is currently in the progress of being catalogued and rehoused in archive quality boxing, with major series such as those of autograph letters, prints, playbills and posters and a number of others already complete and accessible via our online catalogue (www.rhul.ac.uk/archives). We are also planning launch events in October 2012, including student workshops based around material in the collection.

Please do get in touch for more about the collection our launch event later this year.

.....
Adele Allen

Special Collections Archivist
 (Roy Waters Theatre Collection)

Royal Holloway, University of London



Reproduced by courtesy of the University Librarian and Director, The John Rylands University Library, The University of Manchester.

The provenance of the collection is intriguing. The John Rylands Library received the collection in the 1990s from an academic at Manchester University. He had received these in the 1960s following a chance meeting with the then elderly Minty Lamb, step-niece of Sims, on the Isle of Wight. Part of the collection had narrowly escaped destruction following storage in a building beside one which took a direct hit by an enemy bomb during the Second World War, the other part had been stored in a barn in Northamptonshire. It is amazing how the collection, some on quite fragile paper, has survived—some covers and bindings do show battle scars.

For me, the most interesting part of the collection is found in four large scrapbooks, which house Sims and his family's personal papers and correspondence. They are packed with letters, promotional ephemera and programmes, and critical reviews of Sims' dramatic works. There are also papers relating to Sims' involvement in the wider theatre world and his social engagements. Evidence of Sims' popularity is shown in an entire volume dedicated to printed and published cartoons and portraits of Sims as well as periodical articles showing Sims at home and discussing his hobbies of horse racing, dog breeding and occultism. There are also published articles about his celebrity dogs, which accompanied Sims to the theatre and appear to have been popular figures in their own right. Also, a significant amount of published and unpublished material relating to Sims' niece, Minty Lamb,

“ Within the scrapbooks themselves are papers relating to Elizabeth, who was seeking to sell the rights of Sims' works to silent film producers during the 1920s.

” who was an Edwardian child entertainer, who entertained the armed forces during the First World War.

There is also interesting posthumous evidence of custodianship and use of the collection. The play scripts indicate that Sims' widow, Elizabeth, regularly loaned them out to companies of actors. Within the scrapbooks themselves are papers relating to Elizabeth, who was seeking to sell the rights of Sims' works to silent film producers during the 1920s.

Perhaps the greatest testament to Sims' popularity is the hand-drawn envelope which illustrates this article. This was sent through the Royal Mail to Sims' home address but all that is indicated on the envelope is an ink drawn image of Sims and of some birds, indicating that he lived opposite “Two Ducks Villa”, Regents Park, London and evidently the letter it contained arrived!

.....
Matthew Schofield

Volunteer, John Rylands University Library
University of Manchester
.....



'Scomedy Cripts' in the Ronnie Barker Collection

Photograph of John Cleese, Ronnie Barker and Ronnie Corbett on the 1966-1967 television show *The Frost Report*. "I look up to him (Cleese) because he is upper class but I look down on him (Corbett) because he is lower class." Corbett: "I know my place." Copyright ©Victoria and Albert Museum, London. All Rights Reserved.

Think of the diverse collections in the Victoria & Albert (V&A) Theatre and Performance archives and you might not necessarily think of literary archives. Yet the association is not as far a stretch as one might imagine; the collections documenting the history and practice of live performance in Britain from the 17th century to the present day contain an untapped wealth of scripts and manuscripts covering a range of dramatic literary arts from playwriting to comedy.

The Ronnie Barker collection was acquired in 2011, gifted to the V&A by his daughter Charlotte Barker, and documents the career of the popular comedian. The collection contains scrapbooks, photographs, publicity material, audio and audio visual material, correspondence and manuscript material, including some 200 original comedy sketch scripts.

Trained as character actor in repertory theatre, Ronnie Barker learned his craft in the British way, on stage. To this day stars of the latest hit BBC dramas, such as Benedict Cumberbatch and Ben Whishaw, have all worked on theatre stages before gaining renown through television and film roles. Barker is well known

for his comedy roles on television, described as a character actor of "mind boggling versatility,"⁽¹⁾ but there was also an, equally versatile, talented comedy writer hiding behind the performer.

While working on *Frost on Sunday*, Barker began submitting sketches under the pseudonym Gerald Wiley, a ruse designed to ensure his writing was judged honestly by his colleagues. His disguise was so successful that when he orchestrated a dinner, at which to reveal that he was Gerald Wiley, his colleagues (Ronnie Corbett among them) did not at first believe him⁽²⁾. Even after this event he continued to write under various pseudonyms including Jonathan Cobbald and Jack Coetz. Barker once claimed "I've always known I haven't a personality of my own."⁽³⁾ Yet he lived on stage through the characters he created, entertaining audiences with words that were often his own. He was a complex man, weaving layers of characters around him, but within that complexity lay the genius that is demonstrated in the published volume of his works *All I Ever Wrote*⁽⁴⁾. The archive collection reveals the inner workings of this genius and offers a valuable source for the study of comedy.

Barker's writing style plays with language, using spoonerisms and double entendres for humour. He inherited his father's love for word games which litter his scripts, none so famously as his 'Annie Finkhouse' sketch which features the 'fork handles' episode. He avoided the crudely explicit and relied instead on innuendo which invited some imagination from his audience and has been described as the "essence of his comedy"⁽⁵⁾. Just like his collection of Victorian postcards featuring semi-clad women artfully attempting to hide their confusion, his comedy was knowingly risqué but never overt.

The archive provides insight into this collection of Barker's, which was the basis of several books he published and two which were not published in his lifetime. The drafts and mock ups of these books, a diary and a collection of Edwardian and Victorian autographs, show his talent for drawing comedy out of a situation or image. In the preparation of these publications he amassed images and quotations which he selected and paired for humorous effect. He has described how he cut out jokes from a 1920s American joke book and incorporated them in to sketches for *The Two Ronnies*⁽⁶⁾. The creative process of Barker is documented in the archive and this patchwork compilation of material is reflected once again in the scripts, the annotations of which show how they were re-used or re-appropriated for different shows and sketches.

Barker's early career in theatre and radio comedy influenced his writing style which relies on dialogue and word-play. Having said this, Barker was also responsible for the (almost) silent film *Futtock's End* which featured grunts instead of dialogue, demonstrating his versatility in comic styles. The scripts in this collection, mostly typed and annotated, demonstrate his mastery of both verbal and visual humour. The scripts, which include his writing for radio, comic songs, sketches, the silent films *Futtock's End* and *By The Sea*, and the play *Mum*, represent the full range of his comic language.

One of the key aspects of performance is illusion and the collections of the V&A Theatre and Performance often tell the story behind the illusion, the people, the mechanics, and the craft. The literary elements of the collections often tell more than just the story of the performance; they also provide evidence of the writer or performer's story too.

Ronnie Barker's secret life as a writer is just one of the many stories to be found in our archives. There is more to uncover. For more information about this collection or others please email tmenquiries@vam.ac.uk or telephone 020 7942 2698.

.....
Joanna Norledge

Victoria & Albert Museum
.....

“ The creative process of Barker is documented in the archive and this patchwork compilation of material is reflected once again in the scripts, the annotations of which show how they were re-used or re-appropriated for different shows and sketches. ”



Example of a hand-drawn card from the Ronnie Barker Collection.
Copyright © Victoria and Albert Museum, London. All Rights Reserved.

- (1) Leslie Phillips cited by Simkins, M. (2010, 23 October) 'Why no one can hold a fork handle to Ronnie B : a review of Remembering Ronnie Barker by Richard Webber (Century, 2010): *The Daily Mail*. Available from : <http://www.dailymail.co.uk/home/books/article-1314658/REMEMBERING-RONNIE-BARKER-BY-RICHARD-WEBBER.html#ixzz11JY0MPL6> ”
- (2) For more details on this anecdote see: Anon. (2005, 5 October) 'Who was Gerald Wiley?' Available from: <http://news.bbc.co.uk/1/hi/magazine/4311356.stm>
- (3) Anon. (1977, 1 October) 'Two Ronnies aren't really a twosome.' *Daily Mirror*.
- (4) Barker, R. (2001) *All I Ever Wrote: The Complete Works*, Sidgwick & Jackson
- (5) Barker, D. (2005, 5 October) 'Obituaries: Ronnie Barker' *The Guardian*
- (6) Vincent, S. (1999, 18 September) 'Distant Laughter' *The Guardian*

Bringing Murdoch to the Masses

Extending the Outreach of a Small Literary Archive

As one of the foremost British novelists of the late twentieth-century and influential moral philosopher, playwright, and poet, Iris Murdoch merits world-wide multi-disciplinary academic attention. Among her many novels these famous three: *The Black Prince*, *The Sacred and Profane Love Machine*, and *The Sea*, respectively won the James Tait Black Memorial Prize in 1973, the Whitbread Literary Award for Fiction in 1974, and the Booker Prize of 1978. Five of her other novels were also shortlisted for the Booker Prize in the 1960s and 1980s.

The Iris Murdoch Special Collections began in 2004 when, under the directorship of Anne Rowe, the Centre for Iris Murdoch Studies at Kingston University acquired Murdoch's Oxford library. The addition of the Peter Conradi Archive, comprising material used in researching his biography *Iris Murdoch: A Life* (2001), and the

purchase of Murdoch's London library, form a core of primary source material for research into the life and philosophical and literary work of Iris Murdoch.

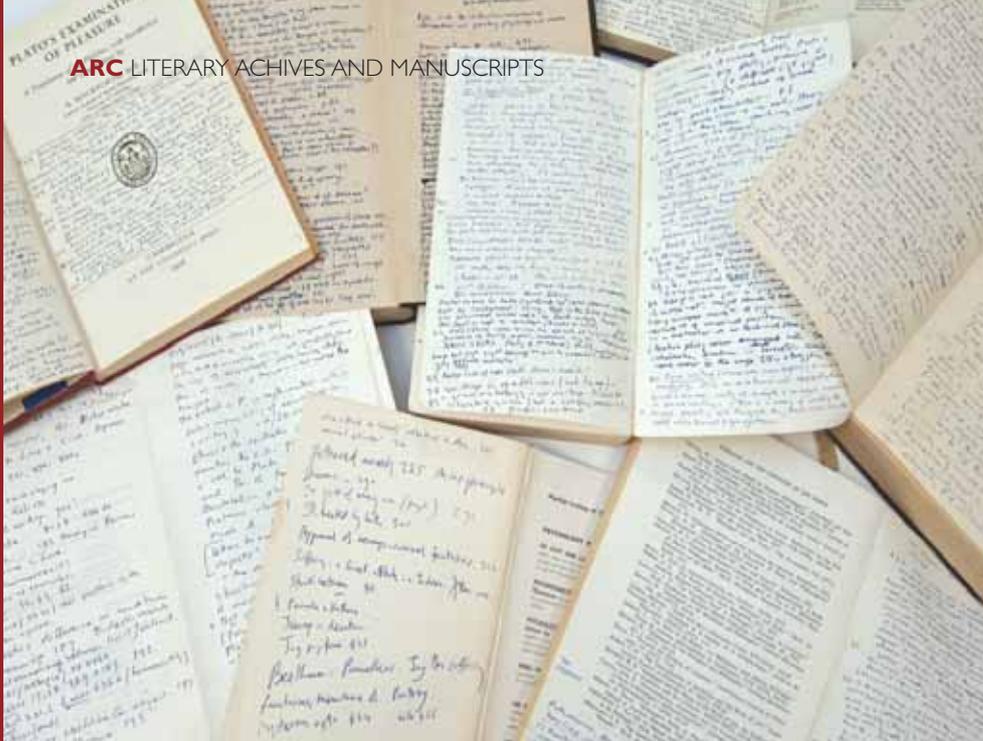
The Special Collections continue to be added to as further items are bought or gifted: most significant are the collections of letter-runs from Murdoch to writers, philosophers and artists which offer crucial insight into the formation of her thinking and writing. These correspondents include the French writer Raymond Queneau, her Oxford friend the teacher and philosopher Denis Paul, and the painters Harry Weinberger and Barbara Dorf amongst many others. There are also a collection of photographs of Murdoch and many of the important people in her life, including her husband John Bayley. This special collection is acknowledged as a unique resource of international importance which

Drawing of Iris Murdoch. Image used courtesy of Centre for Iris Murdoch Studies.

complements the other major Murdoch special collection in the University of Iowa Archives, which chiefly comprises manuscripts of her novels.

The Collections serve as an introduction to many undergraduate students doing research with archives for the first time when they attend a class on the Murdoch Special Collections as part of undertaking the third-year B.A. Iris Murdoch Special Study Module, and many of these students go on to use the Collections for their work, in some cases to post-graduate level and beyond. We are also trying to emphasise the value of the Collections to the general reading public – the Archive catalogue is online and searchable by potential researchers around the world, and the





Murdoch annotations on her books. Image used courtesy of Kingston University.

majority of our Murdoch collections are described here (<http://kuadlib.kingston.ac.uk>). We have recently launched an Archives blog to share news about the Archive and to focus on highlights in the Collections, reaching out to those who might never otherwise come into an Archive (<http://blogs.kingston.ac.uk/asc>).

In addition to work directly on Murdoch herself, the Kingston University Archivist, Katie Giles, works in close co-operation with Anne Rowe and Frances White, the Director and Assistant Director of the Centre for Iris Murdoch Studies, Kingston University, to expand and enhance the use made of the Iris Murdoch Special Collections, so that they are not used solely by Murdoch scholars and students working within the University. We also hope to target potential new user groups such as older school children and local community groups, by holding open days in the Archives and visiting them with facsimiles of the records to illustrate the pleasures and challenges of working with original source material, and to show what knowledge can be gained from Murdoch's life and writings. Through these activities this we are

endeavouring to make the Collections a relevant and exciting resource for all.

We share the general aim of GLAM in raising the profile of Literary Archives, and we have the particular aim of raising the profile of the Iris Murdoch Special Collections as an example of a young Literary Archive. To this end we take a practical approach to archive outreach, and are determined that the Iris Murdoch Special Collections should be a model of excellence both in its accessibility to the current Murdoch scholarship community and in maximising its full potential as a literary resource for all potential users-groups within and beyond the University.

For all of our Archives and Special Collections at the University we believe in working primarily to meet the needs of our users – whether they be experienced researcher, university student, school child or simply the curious! By this means we hope all our researchers feel 'We are what we use', not 'We are what we keep.'

.....
Katie Giles and Frances White

Kingston University

Theatrical footprints and literary diversions with Tyrone Guthrie

The Annaghmakerrig archive, numbered D3585 within PRONI's catalogue, contains papers of the Moorhead and Power families of Annaghmakerrig, Co Monaghan, mainly dating from 1804 to the 1930s. The last and most famous private owner of the house was the distinguished 'Man of the Theatre', Sir Tyrone Guthrie, whose mother was the heiress of the Powers family. The existing Annaghmakerrig archive was recently augmented by the addition of Tyrone Guthrie's papers, some 50 boxes of tightly packed papers and correspondence. It contains some intriguing material.

The vast amount of raw material relating to Guthrie's creative work, includes manuscripts of his plays with annotations and amendments; a huge amount of correspondence that illustrate important social networks; theatrical photographs and descriptive texts relating to stage layout and acting companies/players, as well as items of a more personal nature, social ephemera and personal photographs that reveal the man behind the stage.

Tyrone Guthrie was born in July 1900 in Tunbridge Wells in Kent. His family life was typically Edwardian,

where he and his younger sister were educated in the nursery at home until he was eleven, and sent to a local preparatory school before moving away to a boarding school and finally to Wellington College. His mother was fond of the arts and theatre, and both were to play an important part in the young Guthrie's childhood. Furthermore, the family spent every summer at Annaghmakerrig in Monaghan, and Guthrie thus grew up with a strong Irish connection. Having won a scholarship to Oxford to study history, Tyrone Guthrie became involved in the Dramatic Society and worked for the Oxford Playhouse before graduating and taking up his first permanent post with the BBC's Linenhall Street Broadcasting Station in Belfast. It was only a few hours from Belfast to his beloved Annaghmakerrig and Guthrie soon fell into step in the quirky Northern Irish capital city, where he needed a curfew permit to walk freely at night and throughout his life, he spoke fondly of the 'real' people that he met on the streets of Belfast, which must have been a stark contrast to his rather privileged upbringing.

Guthrie is often considered the pioneer of the radio play, clocking up many scriptwriting successes for both the BBC and the Canadian Broadcasting Co in the 1930s. On a personal level, he married Judith Bretherton, his sister's best friend, whilst his sister married his pal from Oxford days, Hubert Butler. Guthrie's career was successful, long and often controversial. His love for theatre took him all over the world including the United States, Canada, throughout Europe, the Middle East and Australia. He worked closely with the Old Vic and Sadler's Wells theatres in London, eventually becoming Governor thereof in 1956. He directed many famous players including Laurence Olivier, Alex Guinness, James Mason and Vivien Leigh in both contemporary plays and Shakespearean revivals, the latter being a particular favourite of Guthrie's. He later received a Knighthood and continued his love of theatre, through until his death in the spring of 1971. He died at Annaghmakerrig, Newbliss, Co Monaghan.

“

Guthrie was passionate and dedicated...it is apparent that the theatre was the love of his life.

”

The Guthrie collection is split into the following sections: Literary Writings by Tyrone Guthrie which includes plays, scripts and books; Scripts written by others and submitted for critique by Guthrie; Lady Guthrie's papers, including her own scripts and correspondence; Photographs; Correspondence from 1906-1971; Printed Material; Family History and a section on Guthrie's personal papers which include the majority of his talks and lectures and articles but also including his Early Years material from school.

The archive collection contains 86 individual folders of photographs (at D3585/F/4), all of which provide glimpses into the life of Guthrie, both on a personal as well as professional level. It is clear to see, in the many photographs, his dedication to his work and his total affection to his family. This affection for his family and his love of theatre are equally portrayed within the 61 folders of correspondence (D3585/F/5) that – in a sense – catalogue his life from when he was a small boy through until his demise in 1971. Guthrie's documentary heritage is rich and inclusive, offering a wide variety of documentary sources to absorb. In addition, there are a great many scripts (D3585/F/1) as well as talks and articles he wrote (D3585/F/7/5) and a host of 'miscellany' within the archive (D3585/F/7/7).

Guthrie was passionate and dedicated, and having read all of his letters, his plays and his talks, it is apparent that the theatre was the love of his life. In his own archive where the textual identities of the greats like Laurence Olivier, Alec Guinness, Anthony Quayle, John Gielgud and Vivien Leigh rub shoulders, it is Guthrie himself who is the biggest player.

.....
Dr Bethany Sinclair

Archivist – Private Records

Public Record Office of Northern Ireland



Melvyn Bragg cutting his birthday cake (in the form of the King James Bible) at Leeds University Library.

Who is Melvyn Bragg?

And what does his archive tell us about him?

Before joining the team at Special Collections at Leeds University Library a year ago, I knew next to nothing of Melvyn Bragg's literary career. To me he was the presenter of the ITV *South Bank Show* and of Radio 4's *In Our Time* – a Broadcaster was as much as I knew.

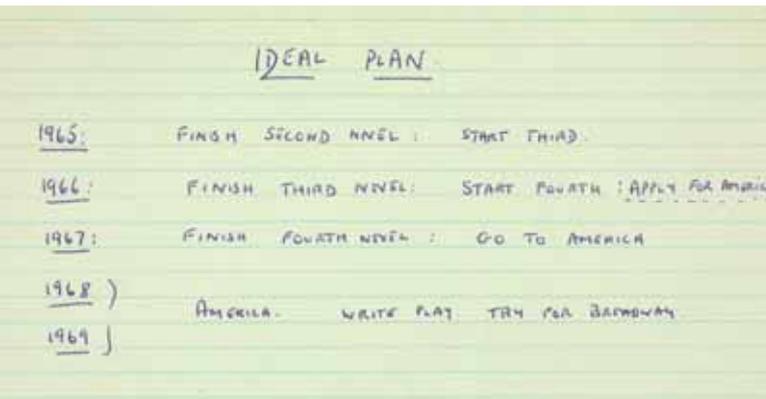
Day one at Special Collections I was told that Melvyn Bragg (Lord Bragg) would be one of my major preoccupations in the coming months. The significance of this became apparent. Bragg had recently gifted his archive, built over five decades, to the University. Other libraries on both sides of the Atlantic were interested, but his ties to Leeds won out. He has been Chancellor of the University since 2001 and is a generous advocate for Special Collections which is notable for its literary holdings, especially of modern writers. Bragg knew his papers would be at home amongst those of his contemporaries.

I have never dealt with a literary archive collection before and was not sure what sense of order I'd find. The answer was very little. Bragg freely acknowledged its chaotic state when it came to us (asking me whether I had found a dead mouse yet!). Comparing the collection in over 60 boxes of loose and bundled papers to other, more ordered literary archives, he was clearly not assembling it for a future audience in any self-conscious way. The mounds of paper were just consigned to

an attic cupboard as Bragg surged on, always just knowing that they were there.

Bragg often seems to have had a back of an envelope type of approach – any piece of paper and biro would do when an idea came to mind – but many manuscripts are lengthy, reworked many times over. This means that the papers are definitely 'working', without much in the way of instantly attractive features, and they are complex to piece together when disorder seems to reign. What is most striking is a sense of Bragg's ambition, industry and drive underlying the apparent chaos. Early writings reveal plans to publish novels and get plays to Broadway – and these have not been far off the mark. Bragg would give himself motivational prompts like "Just think Dickens". These insights into the development of a writer are of much greater interest than admiring the use of expensive pens and paper might be.

The collection is still a work in progress, as is Bragg's career as a writer and broadcaster. He has revealed a determination to write several more books and constant rounds of literary festivals and public speaking engagements, which means that the archive will continue to grow. When Bragg was promoting his latest book, *The Book of Books*, on the King James Bible, he visited the University on his birthday to give a lecture about it (which he modestly called a talk).



One of Melvyn Bragg's five year plans, found in early writing notes.

As the person charged with bringing order to his papers it was revealing to watch him; while others were listening – I was looking to his notes. When we met afterwards, I asked him about these 'talk' notes, of which there are reams in the collection with large typeface and multiple annotations. He explained that the same set of dog-eared notes on a current topic would travel with him on the public circuit, being adapted for the audience of the day. I have to wait for this particular set to reach Leeds but this bit of context makes all the difference to my work on what is already boxed away.

Making their way to Leeds is only the beginning for these papers. What value would they have if nobody knew they were here and they were not being used? A lot of work is taking place at Special Collections to expose collections to potential researchers, students and other audiences. A new website was launched in January 2012 providing new access points, inviting users to explore the collections. Melvyn Bragg's association with the University is uncovered as one of the *Leeds Lives*, biographies of individuals with strong connections to the University whose archives are held by the Library. The cataloguing of the Bragg Collection is used on the website as a first dip of the toe into social media for the service. The process of preparing the collection for access is being revealed with regular blog entries on what is found, the expected as well as unexpected and the challenges this presents. Taking potential users on this journey of discovery will hopefully stimulate actual use in future. I myself can now understand why Melvyn Bragg, with all his achievements, believes he's a writer above everything else.

To follow the blog and explore our collections information visit: <http://library.leeds.ac.uk/special-collections>

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Joanne Fitton

University Archivist
 University of Leeds

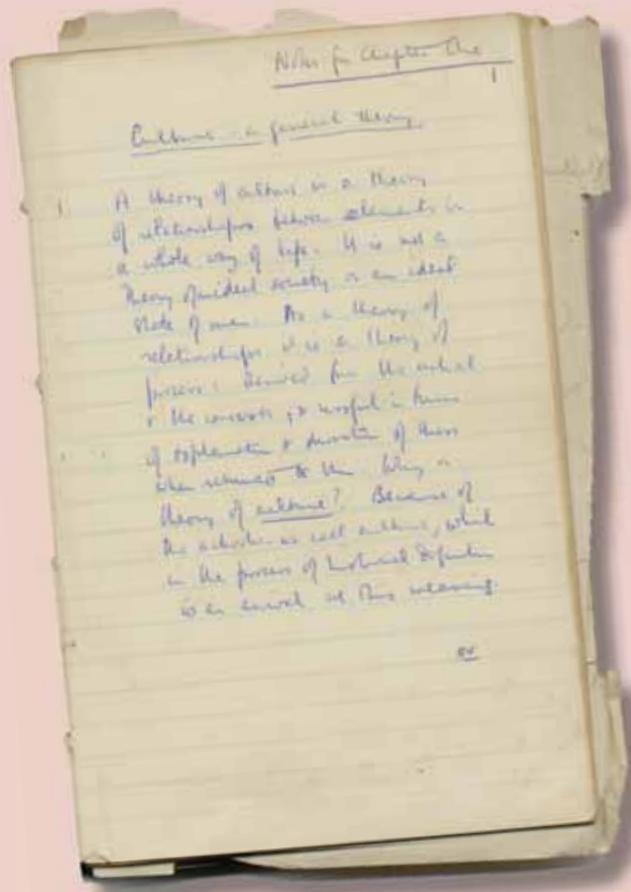
Powerful Words: The Raymond Williams Collection

Raymond Williams has been described as 'the most influential socialist writer and thinker in post-war Britain' and the papers held at the Richard Burton Archives illustrate the diversity of his interests and output. Following the completion of *Raymond Williams: A Warrior's Tale* by Dai Smith, the papers of Raymond Williams were deposited with Swansea University. The papers have now been catalogued courtesy of funding from the Barry Amiel and Norman Melburn Trust,⁽¹⁾ the College of Arts and Humanities, and Information Services and Systems at Swansea University. The catalogue is available online for researchers to consult.

Raymond Henry Williams was born in 1921 at Pandy, near Abergavenny, Wales. He attended Pandy School, and later King Henry VIII Grammar School, Abergavenny. In 1939 he

Photograph of young Raymond Williams. Image reproduced by courtesy of the family of Raymond Williams from the collection held at the Richard Burton Archives, Information Services and Systems, Swansea University.





Early thoughts on culture from one of the many notebooks of Raymond Williams. Image reproduced by courtesy of the family of Raymond Williams from the collection held at the Richard Burton Archives, Information Services and Systems, Swansea University.

began his university career, reading English at Trinity College, Cambridge. During the Second World War he fought with no. 21 Anti-Tank Regiment, attaining the rank of Captain. He returned to Cambridge in 1945, completing his studies in 1946. He was a staff tutor of the Oxford University extra-mural delegacy, and in 1961 he became a lecturer in English at Cambridge University and a fellow of Jesus College. In 1974 he was appointed as the University's first Professor of Drama. He retired in 1983, and died in 1988. His writing of both fiction and non-fiction was significant and wide-ranging. As well as writing extensively about drama and literature, his work encompassed wider social and political matters.

The collection includes academic works and novels, articles and reviews, correspondence and personal papers, but it is the notebooks that have been identified a key resource by many of the academics that have consulted the papers. Indeed, for a recent exhibition staged as part of Interdisciplinary Research Week at Swansea University, Dr. Daniel Williams, Director of the Richard Burton Centre for the Study of Wales, selected the notebooks as his favourite item in the Archives, asking 'What more could we possibly ask of a writer's archive?' The notebooks start in the 1950s and chart Raymond Williams' early thoughts and his plans for future works

“ What more could we possibly ask of a writer's archive? ”

about culture and society, art, literature, drama and language. They also include outlines for fictional writing. The multidisciplinary nature of Raymond Williams' work has broad appeal and so far the papers have been consulted by academics of English literature, politics, cinema, intellectual history and adult education, as well as Raymond Williams' specialists, from across the world. We were delighted that to mark the launch of the online catalogue Dana Polan, Professor of Cinema Studies at the Tisch Centre for the Arts, New York University, gave an informal lecture entitled 'Raymond Williams and Film', which led to a lively discussion about television, cinema, technology and culture. The lecture also provided an opportunity to highlight the research potential of the collection to an audience of academics and students at Swansea University.

The revival of interest in Raymond Williams, and the relevance of his work to current thinking and research, has been important in opening up the potential of the collection. With more academics and students coming in we are seeing wide use of the material. One Masters student in lifelong learning who was introduced to the collection reflected upon the visit by saying that it was her most significant experience throughout her course. Seeing the original documents made her realise the significance of his writing about technological developments and how society reacts. With the current trend in universities towards interdisciplinary research there are other opportunities to further promote the use of the Raymond Williams archive for learning and teaching across Swansea University and elsewhere.

The New Year has started with the publication by Parthian of *The Raymond Williams Collection: A Report*, edited by Steve Woodhams. The report encourages use of the collection so that not only can the life and work of Raymond Williams be better understood, but also that it may be built upon in the future.

..... Katrina Legg

Richard Burton Archives
Swansea University

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(1) Barry Amiel and Norman Melburn Trust – www.amielandmelburn.org.uk/

Portrait of David Jones by Julian Sheppard, c.1970.
(NLW Photobook 4151B) Copyright National Library of Wales

Artists and writers: contrasts and connections

The latest exhibition at the National Library of Wales in Aberystwyth sees David Jones, artist and writer, sharing the exhibition space with Angharad Tomos, a Welsh language author and political campaigner. This is an interesting juxtaposition which follows on from a series of exhibitions from our collections in the 'Writers of Wales' series, namely Gillian Clarke and Islwyn Ffowc Elis, Brenda Chamberlain and Caradog Prichard, and Dylan Thomas and Kate Roberts.

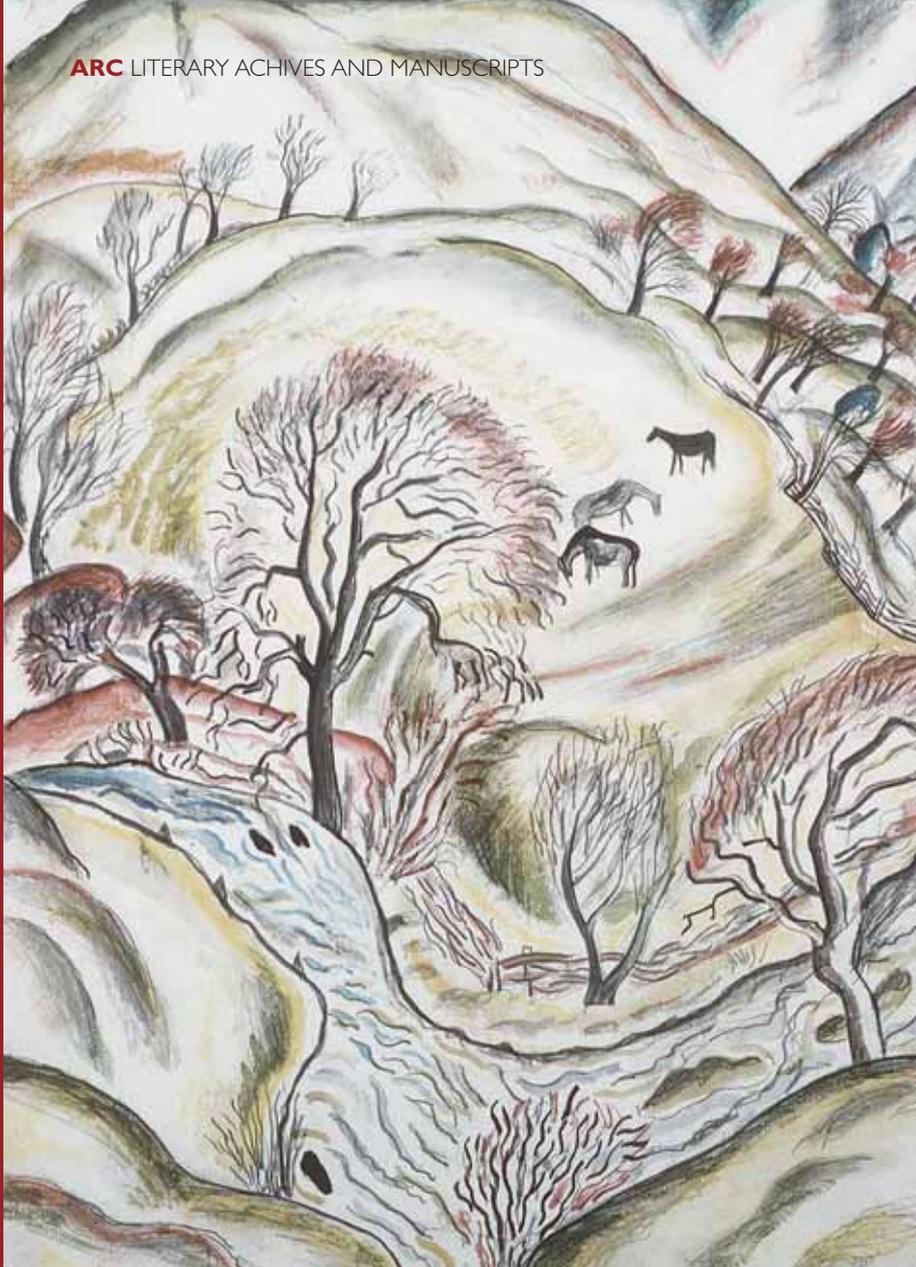
David Jones (1895-1974) was influential both as a poet and an artist; his work was inspired by his Catholic faith and his wartime experiences, and his notable literary works include *In Parenthesis* (1937) and the long prose poem *The Anathemata* (1952).

He joined the London Welsh Battalion of the Royal Welsh Fusiliers in 1915 and served until 1918. This experience had a profound effect on him, and his first book, *In Parenthesis* (1937), is an epic war poem which deals with his experiences on the Western Front up to the ferocious Battle of Mametz Wood on the Somme in 1916. The exhibition includes the earliest draft of this epic poem, which is recognised as being one of the greatest poems of the twentieth century, and

includes a sketch of a soldier to accompany the text. There are also documents recording his army service such as an identity card and official army documents, and a photograph of David Jones and fellow members of The London Welsh Battalion in 1915. Other items of interest from the David Jones Papers are an early manuscript draft of *The Anathemata*, with a review in the *New York Review* by W. H. Auden, and a letter from T. S. Eliot to David Jones discussing the introduction he had written to the poem.

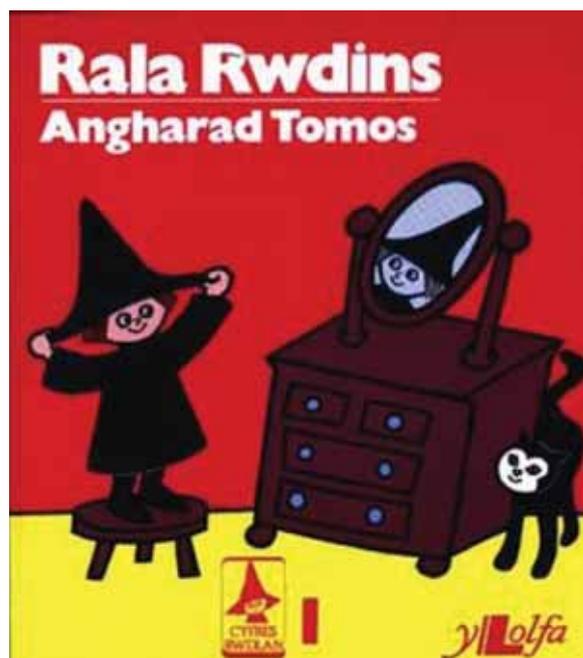
David Jones was an accomplished artist who produced watercolours, illustrations and calligraphic inscriptions. He attended the Camberwell School of Art from 1910 to 1914, and the Westminster School of Art from 1919 to 1921, and learnt wood-engraving at Eric Gill's community at Ditchling, Sussex. A selection from the Library's art collection is included in the exhibition - some watercolours such as 'Tir y Blaenau', 'Accendat in nobis', and 'Llys Ceimiad: La Basswe Front 1916'; and inscriptions such as 'Ongyredre' in Anglo-Saxon and 'Optima Goreu' in Latin and Welsh.

The exhibition includes a variety of media from film, sound clips, photographs, posters, artworks, archives, and manuscripts reflecting the diverse collections at



'Tir y Blaenau', 1924-25 by David Jones. (NLW PB08681).
Copyright Trustees of the David Jones Estate Copyright Trustees of the David Jones Estate.

“ Items from the David Jones Papers show that he held the Welsh Language Society in high regard, to a large extent due to his relationship with Saunders Lewis ”



Cover of 'Rala Rwdins' by Angharad Tomos (Y Lolfa, 1983).
Copyright Angharad Tomos.

The National Library of Wales. One striking item is a denim jacket belonging to Angharad Tomos with the word 'Rhyddid' (Freedom) sewn on to it which has been loaned from her personal collection especially for this exhibition.

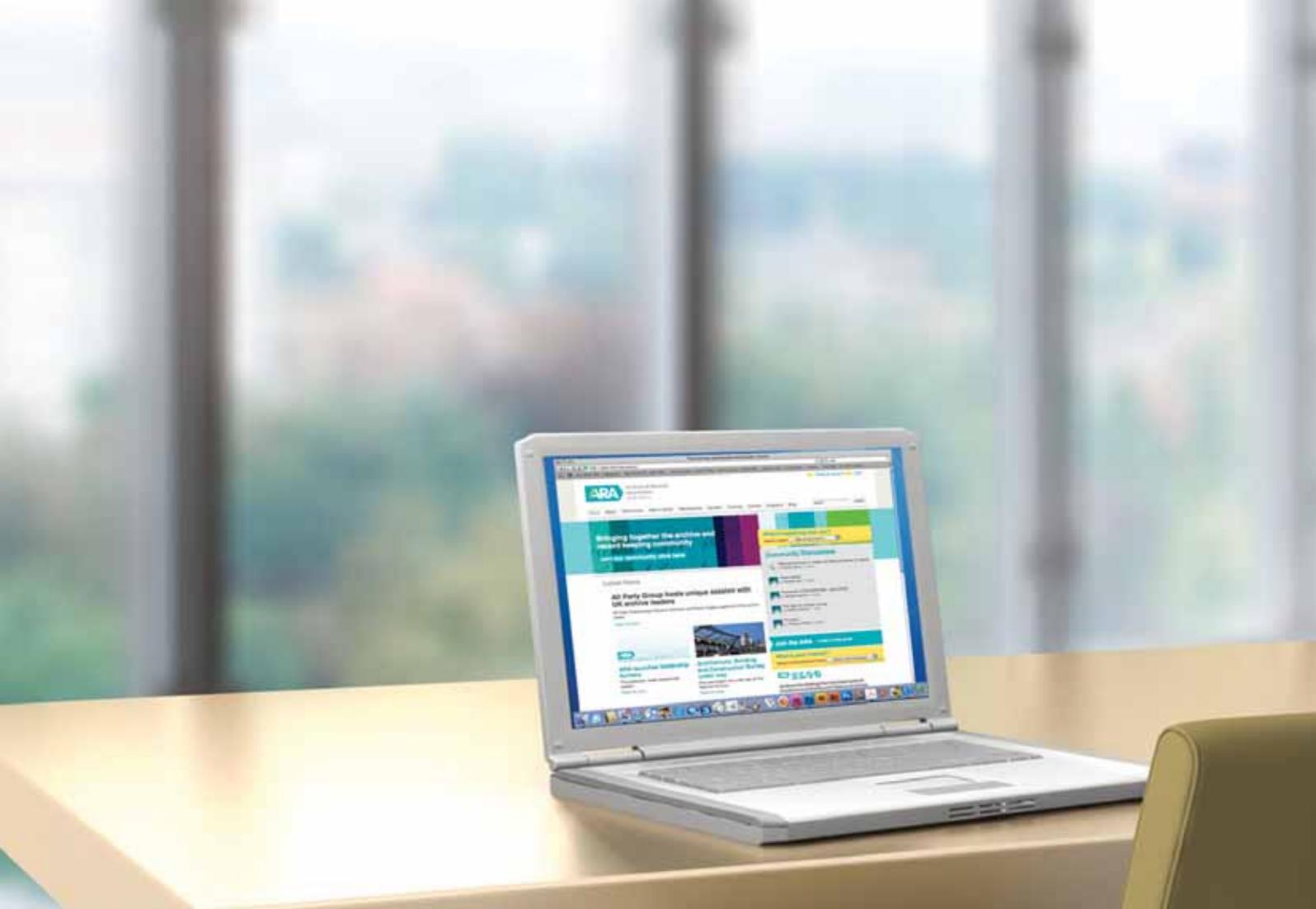
Angharad Tomos (b. 1958) is a Welsh language activist and a prolific author whose work includes literature for adults and children, stage plays and articles written for several newspapers and journals since the end of the 1970s. She became the chairwoman of 'Cymdeithas yr Iaith', the Welsh Language Society, from 1982 to 1984 and faced many court appearances, fines and several prison terms. A combination of her work as an artist and author can be seen in *Rala Rwdins*, a popular series of books for young children which contains characters that have since been captured on screen and on the stage. Angharad Tomos went on to win the Literature Medal

twice at the National Eisteddfod of Wales in 1991 and 1997 for the novels *Si Hei Lwli* and *Wle'n Gwawrio*, and won the 'Tir na n-Og' Prize twice for her children's books.

Items from the David Jones Papers show that he held the Welsh Language Society in high regard, to a large extent due to his relationship with Saunders Lewis, the Welsh author and political activist who was also a fellow Catholic. Further details about the David Jones Papers and the Angharad Tomos Papers can be seen on our website and catalogue (<http://www.llgc.org.uk>). The current exhibition runs from December 2011 to November 2012.

Nia Mai Daniel

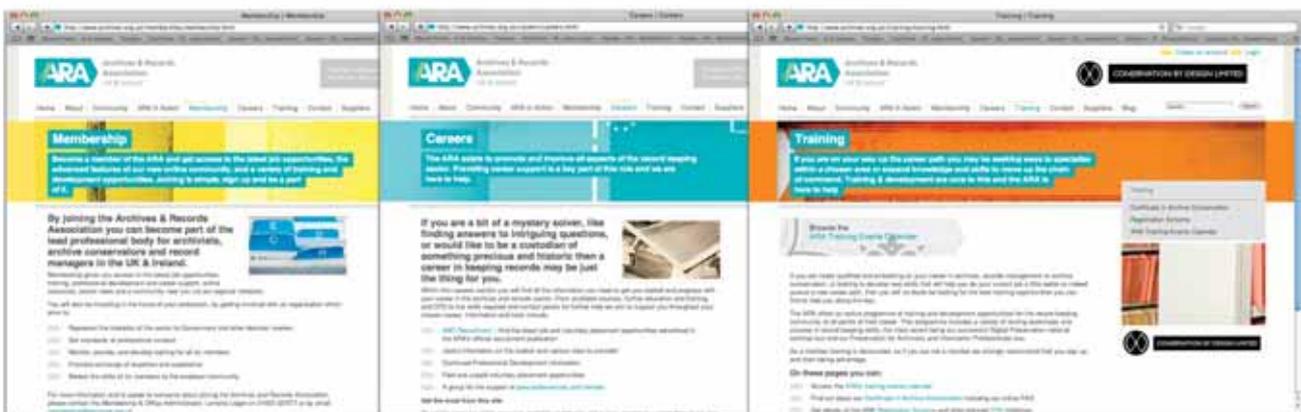
Head of Manuscripts and Visual Images Unit
National Library of Wales

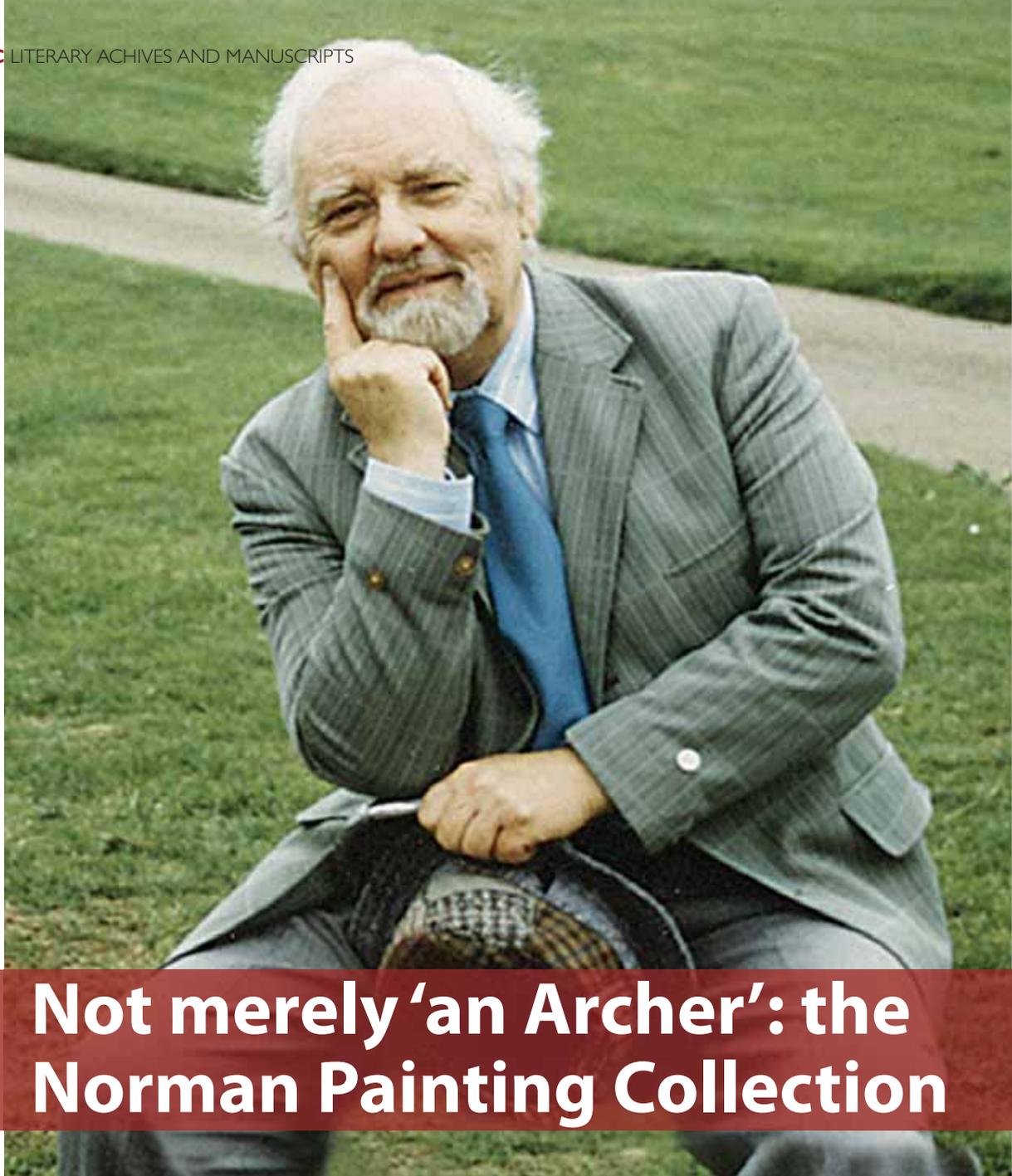


When did you last click on www.archives.org.uk?

We're working hard to improve the website and make it the one-stop-shop for everything you need to know about your Association and the archive and record-keeping world.

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Not merely 'an Archer': the Norman Painting Collection

Norman Painting © Special Collections, Cadbury Research Library, University of Birmingham.

Norman Painting (1924-2009) is best remembered as 'Phil' in the long-running radio series *The Archers*, but there is much more to his legacy than fond memories of his radio persona. The full breadth of Painting's work as a writer and broadcaster is being revealed through his papers which he bequeathed to the University of Birmingham, where he had spent his undergraduate days as an English student and sometime editor of its literary magazine *Mermaid*. With the support of funding from his Estate, these papers are currently being catalogued at the University's Cadbury Research Library: Special Collections, opening up access to the collection and providing an insight into the work of the man who dubbed himself *Reluctant Archer*.

Unsurprisingly, the papers contain a good deal of material relating to Painting's work as 'Phil Archer'. He played that part for some 60 years, from its Midland Region pilot run as *The Archers of Wimberton Farm*, broadcast in May 1950. By this time, however, Painting had already written numerous poems, several plays, and scripts for radio documentary features, work which continued despite more limited opportunity due to 'Phil's' increasing popularity.

Painting's creativity first manifested itself in poetry and his earliest poem was written at ten years old. Two extended works, *The Lady and the Soldier* (described as 'a dramatic poem for performance, an exercise in blank verse') and *The Saga of*

ARMISTICE

The time must come, but when , how long ?
 Once our horizon was a year ago or two --
 but we move forward
 and that time moves back.

In other lands have other wars begun
 some ended, some continue into ours
 the gloom of war envelopes us around,
 the grime of gun-smoke blinds our smarting eyes,
 the festered world erupts about our heads;
 our days are murky, blood is on the sun
 and yet we still strive on.

The time must come,
 but when ?

Now like a labourer resting during work
 we view behind, look forward to the time
 when all our this year's grain is harvested
 but living is shattered, simple life is torn
 but we must face disaster with firm mind
 or in our onward toiling we shall move
 to cloudy chaos, age-enduring hell...

Yet even then,
 a time will come,
 but when ?

August 19 42 (Harvest Camp Claverdon)



'Armistice' a poem written by Norman Painting in 1942.
 Ref: MS200/10/11/39.

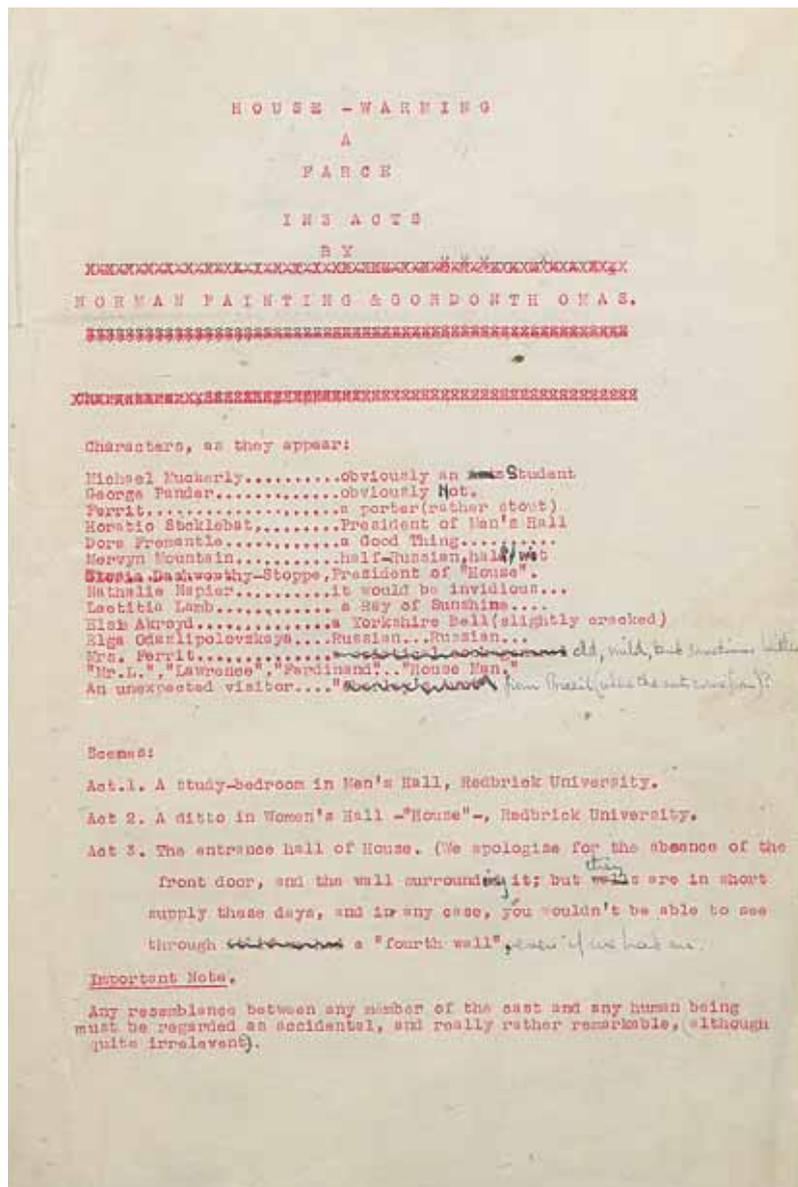
Orlando were written in later teenage years. They were unsuccessfully submitted for publication to Hutchinsons in 1944 under the title *Sixteen to Twenty*. His verse translation of *Beowulf*, completed whilst a student, was offered to Penguin Classics for publication.

Pantomime was another favourite genre. His original pantomime *Nerissa, or The Princess in the Kitchen*, starring his sister Edna in the leading role, was staged by his local Methodist Church Young People's Fellowship in 1940. In the later 1950s his

The young Norman Painting, aspiring poet and playwright, by W.H. Seymour, 1942.
 Ref: MS200/12/7.

Simple Simon pantomimes were aired on radio to great acclaim. These derived from the *Extraordinary Adventures of Simple Simon* series for radio made in the Midland Region which he had conceived and written.

Another character he created for Children's Hour radio was 'Toto' – short for Ptolemy- an Ancient Egyptian boy who visited the Seven Wonders of the World. His jaunts around the Mediterranean provided educational entertainment for thousands of young listeners, as did *Stories of the Saints* which were



“ Besides creating original works, Painting also adapted published fiction for the radio, both in one-piece format and as serials, including novels by Elizabeth Bowen and Mary Webb. ”

'Housewarming, a farce in three acts' co-written by Norman Painting when a student, c 1945. Ref: MS200/10/3/10.

broadcast through the 1950s. The latter proved so popular that Painting wrote them up into two books, edited by Michael Day and published in 1956 and 1958.

From school age he had written plays, the earliest being *The Deception* in 1938. As a student he co-wrote *Housewarming*, a farce in three acts, and other plays followed over the next thirty years. Besides creating original works, Painting also adapted published fiction for the radio, both in one-piece format and as serials, including novels by Elizabeth Bowen and Mary Webb.

Painting embraced the new disciplines of character development and plot action in strict 15 minute segments when producing scripts for *The Archers*. Between 1966 and 1982 he wrote 1,198 scripts

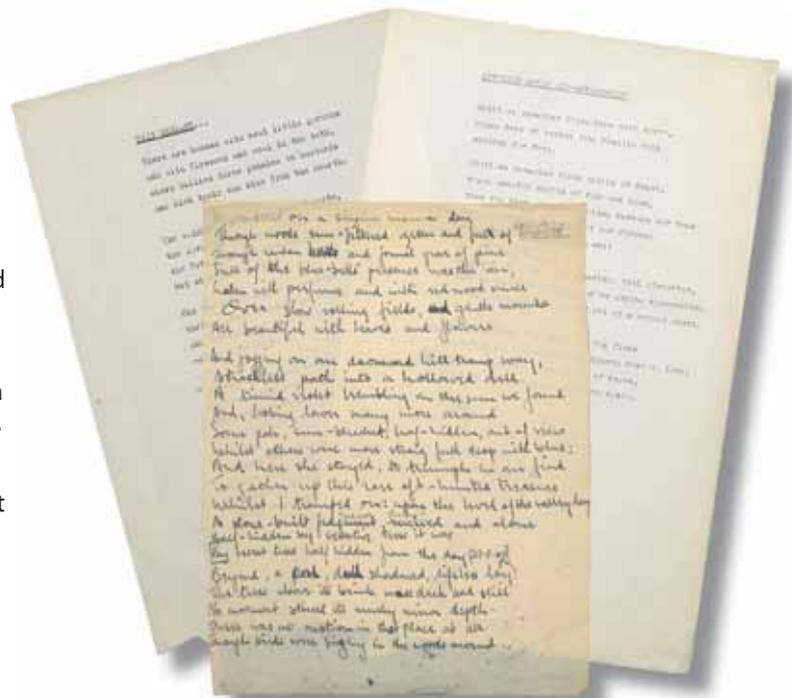
under his pen-name 'Bruno Milna', being awarded a Writers' Guild Merit Award for his script writing in 1967. Painting wrote under other pseudonyms too: 'Philip Bentinck' was the author of radio serials; 'G. Goldoni' wrote the play *The Treadmill and Pumpkins and Paraphernalia: a romp for television*; and 'Kenneth Kenilworth' arranged John Buchan's novel *Midwinter* as a narrative reading for radio.

Altogether Norman Painting had six published books, including two editions of *Forever Ambridge* (1975 and 1980) and his autobiography *Reluctant Archer* (1982). His manuscript for *Gardens and Cavaliers* describing the development of his Warwickshire garden and his beloved dogs was not accepted for publication. Undeterred, Painting was actively gathering material for a book on his youth and the war years towards the end of his life.



Norman Painting, poet and playwright, by 'W.H.S.', 1944. Ref: MS200/12/7.

Keen to avoid typecasting as 'Phil Archer', Painting described himself as a writer (sometimes adding 'broadcaster'). He methodically kept his papers relating to his literary work, retaining odd notes, ideas and jottings on the backs of envelopes for future inspiration. Drafts and versions of works, as well as his other papers, were sorted and stored in labelled files, the urge to classify possibly harking back to his pre-student training in librarianship. Painting's original sorting forms a framework for the new catalogue. Through the foresight and support of his executor, finance has been made available to provide an archivist for a year to catalogue and for archival boxes to house the collection. This model could perhaps be encouraged for similarly gifted collections. The completed on-line catalogue will be available in the summer via this link: <http://calmview.bham.ac.uk/> and then Norman Painting's legacy may be freshly assessed.



Poems written by the young Norman Painting in the 1940s. Ref: MS200/10/2/11.

..... **Anne George**

Cadbury Research Library: Special Collections
University of Birmingham
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Archivist Sarah C Jane and students working with the Patrick Gale Archive © Charlie Hey.

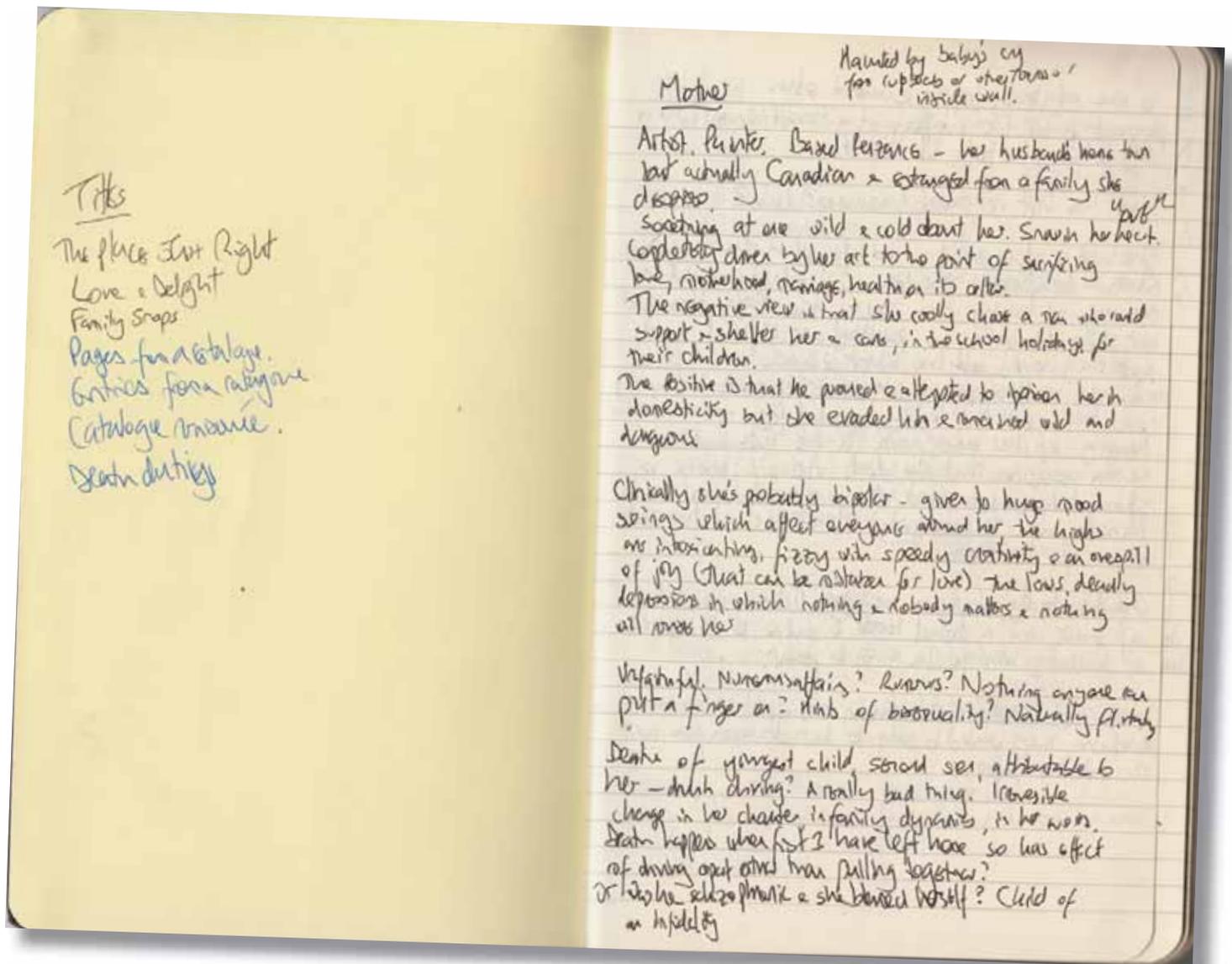


Romance and the Archive

Ensuring archival collections are visible is a challenge for any archive, and particularly for a newly established one. Sarah C Jane, Archivist and Special Collections Officer for University College Falmouth and University of Exeter's Cornwall Campus describes a recent project to encourage the use of the papers of local author Patrick Gale.

Cornwall author Patrick Gale makes ladies of a certain age swoon. Attractive, charismatic, intelligent... we have no problem promoting his literary archive to those attending book groups and literary festivals across the County. The inclusion of Gale's *Notes from an Exhibition* in Channel Four's Richard and Judy's Book Club marked his swift rise from cult gay author to housewives' favourite. The typical 19 year-old undergraduate, however, is not so easily seduced by the romance of Gale's life spent at his remote Land's End farmhouse. While we are delighted to have this Collection catalogued and ready to use, securing buy-in from our student audience remains a challenge.

A recent University College Falmouth Learning and Teaching Enhancement Grant allowed us to consider this thorny issue. These small grants of up to £5000k are awarded for research into new developments in pedagogy which enhance the student experience. Our usual approach to promoting our Collections to students is to deliver 'guest speaker' sessions. While this technique has its advantages, at undergraduate level these added extras inevitably get dismissed as non essential when the deadlines begin to bite. Additionally, these sessions are planned with limited involvement from academic staff, due to their restricted availability. This Grant bought us precious time to sit down with Creative Writing academics



Page from manuscript version of Patrick Gale's Notes from an Exhibition © Patrick Gale.

to consider the approach to using the Patrick Gale and other collections with a group of screenwriting undergraduates. As a result we were able to produce a well-planned and fit-for-purpose seminar; we clearly defined the sales pitch to our student users as well as gaining a thorough understanding of the pedagogic value of using these records at undergraduate level.

The records we selected for use all focused on Gale's short story 'A Slight Chill'. The story can be traced through the archive from its earliest beginnings in Gale's longhand manuscript notebooks – stained by coffee rings and adorned with paw prints from his beloved dogs – on to the treatments and screenplays for the film option that followed. The Archive trail ends with a curt letter informing Gale that the project was to be abandoned – the film was never made. Our

seminar was constructed around providing students with facsimiles of the various records associated with this short story and asking them to put them into the order they thought they were produced. Through this process students became familiar not only with the types of records to be found in a literary archive, but also with the industry processes that will influence their future careers.

At the crux of the success of this seminar was our capacity to plan mandatory coursework for the students based on their experience of working with archives. In undertaking set tasks, students really began to engage with the materials and concepts we had introduced. In one creative response, a student wrote a screenplay for an *Independence Day* style alien adventure set in the rolling stacks. Academic research on the use of archival research by

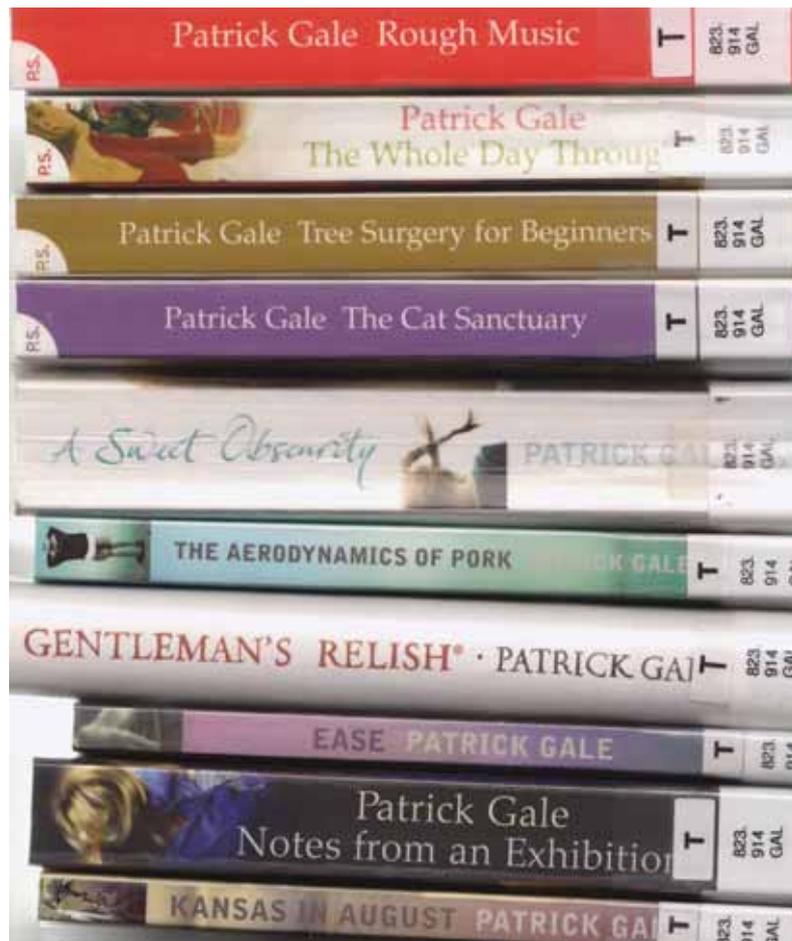
“
 At the crux of the success of this seminar was our capacity to plan mandatory coursework for the students based on their experience of working with archives.
 ”

screenwriters was also forthcoming, and the Patrick Gale Collection, with records created as recently as two years ago, demonstrated the currency of archival sources. One student investigated the use of archival research in the BBC’s *Ashes to Ashes*, arguing that the popularity of the show, the catchphrases, 80s nostalgia and even election campaign poster-wars that it inspired, were solely down to the authenticity of the show provided by exhaustive archival research. This grant-funded work has produced many learning outcomes for the use of the Patrick Gale Collection by undergraduates which can be transferred to our work across the Service. Demonstrating relevance and dangling the carrot of potentially higher grades for those students who go the extra mile and use archives is not enough; the stick of assessed work based on their experience of archives is the key to a meaningful interaction with our materials. Our next challenge is to get such work built into course descriptions on a permanent basis and to secure planning time with our academics. In the meantime we shall content ourselves in providing access to those eager to read Patrick Gale’s novels in his own fair hand, be they ladies of a certain age or otherwise...

The Patrick Gale Archive (FCP3) is one of a vast array of Collections available in the Archive and Special Collection Service at University College Falmouth and University of Exeter’s Cornwall Campus. For more information visit www.falmouth.ac.uk/archives or email archives@falmouth.ac.uk

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Sarah C Jane

Archivist and Special Collections Officer
 University College Falmouth &
 University of Exeter Cornwall Campus



The novels of Patrick Gale. Photo by Sarah C Jane.



Students working with the Patrick Gale Archive.
 © Charlie Hey.

The Siren Call

The current drive to make a membership offer to volunteers is demeaning, diluting and ultimately destructive. The association can not reasonably expect to represent the conflicting needs and interests of the service suppliers (archivists and archives) and the service users (researchers). The claim that a restricted volunteer category can safe guard the 'professional led' nature of ARA can not be true over time. With sufficient numbers or influence, volunteers could plausibly make the claim that a B vote or any mechanism that would prohibit them from dictating the direction of ARA should be abolished. The siren call of democracy will then be answered.

In exchange for this dilution of purpose it is hard to see what is gained. Help and support in raising the profile of recordkeeping or preventing the closure of an archive would be welcome but does not necessitate membership. The National Trust has access to legions of letter writers but is not a professional body. A mass member's organisation like the National Trust is not an appropriate role model for any future direction of ARA. The National Trust represents the service users and one half of the service suppliers. What would ARA look like if it represented the interests of researchers and archives? We have a regional example to draw upon. Archives for London (AfL) "brings together everyone interested in archives in or about London – users, practitioners and enthusiasts". While AfL has a strong presence of

professionals on its governing board it is not a professional body. At AfL seminars the fault lines between users and practitioners is clear. Practitioners attend seminars regarding professional matters; and users attend seminars regarding the subject matter of an archive. Regional bodies like AfL and the friends groups attached to individual archives already support users, campaign to save and maintain archives (not necessarily maintaining professional management of those archives). It is unclear how much value ARA could add as an overarching body for these groups. There is also a risk that a Volunteer ARA could undermine these local associations by draining funds and volunteers away from them. ARA has always had an affiliate category but to explicitly invite archival volunteers to join on diminished terms could be perceived as demeaning.

Bringing together users and practitioners in this fashion also invites creeping de-professionalisation. Imagine the scenario where a local authority announced it planned to close down its record office. Then after some campaigning and advocacy the local authority agreed to keep the record office open but on the proviso that it would do so only with volunteer labour. Here we would have a situation where the interests of users and to some extent archives would be met at the expense of practitioners. If a membership offer is made to volunteers then ARA can not credibly claim to be a body for professionals.

Craig Alexander Moore

cxanm@hotmail.com

Answering the Siren Call

We are rapidly approaching the Archives and Records Association's second AGM, the Annual Report and Accounts are being written, the venue has been booked, programme and agenda agreed. Why is this of significance when talking about users, benefits and the member offer? Well because as we approach the Association's second birthday and the AGM we are still defining the parameters in which we work, how we represent the profession and work to advocate for the sector. We might be nearly two years in but we still have work to do on defining our boundaries.

When the ARA was created from the Society of Archivists, the National Council on Archives and Association for Chief Archivists in Local Government, it brought together a purely professional body with an organisation that advocated, represented and worked with the wider sector. This brought with it a wealth of knowledge and contacts and meant the Association's membership structure had to reflect the fact that members would include those who were interested in and engaged with archives – that is owners, users, and volunteers. As we look to raise the profile of the archive and record-keeping sector these groups have much to offer us in building a stronger, more resilient profession.

The existing membership structure of the Association, as set out in the Articles of Association and Bye-Laws, reflects this with Full Individual membership categories for those working in archives or records services and the Affiliate membership category for those who are not eligible for full membership.

The 2011-2013 ARA Business plan has a stated activity to determine and develop the member offer particularly for under-developed categories including user members. The current Affiliate offer has not yet been properly

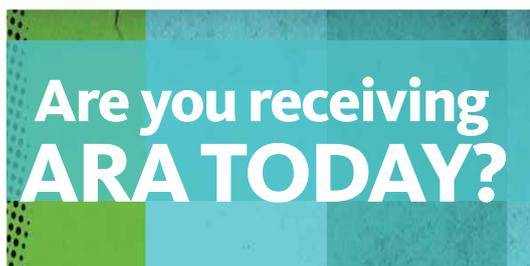
defined and includes considerable overlap with the Full membership offer. The Association has a responsibility to ensure that all its members are adequately represented and has a package of benefits appropriate to each category. The work currently being undertaken by the User Offer working group looks to define the Affiliate offer so it provides those who are interested in archives and records and the work of the sector with an attractive and valuable set of benefits.

It seems likely that as we discuss this question of the User offer that we will also have to undertake a wider look at member benefits and those associated with each category of membership. It is important that as we proceed with this issue we ensure Full members continue to get good value for money alongside professional support and advice and that the benefits received by different membership categories are fair and appropriate.

The AGM is where we elect our Board and can ask those awkward questions about how the Association is run and what it is doing. So please come along and ask them. Or get in touch at cmstaylor77@gmail.com and question, comment or critique the current categories.

Catherine Taylor

ARA Board Member & Portfolio Holder for Member Services: Offer



Are you receiving ARA TODAY, the fortnightly newsletter which we're sending to your email address? If you're not, you may need to add ARAToday@news-archives.org.uk to your address book to make sure it's not been rejected or talk to your local technical colleagues.



Data Protection & Freedom of Information in the Specialist Repository

Tuesday, 19 June, 2012

The Phoenix Centre, Phoenix Place, London

Provided by the Section for Specialist Repositories, this training event is aimed at lone archivists, archivists and archive staff working in specialist repositories, especially those whose role incorporates records management responsibilities.

The training is intended to:

- improve delegates' understanding of the Acts and their responsibilities under them, and how the Acts affect their organisation
- enable delegates to deal more confidently with enquiries, both internal and external
- help delegates to draw up effective policies, to ensure that they and their organisation meet their responsibilities.

Speakers: Rosamund Cummings, Data Protection Officer for the ARA, and Sue Markey, Senior Policy Officer for the Information Commissioner's Office.

Cost: £55.00 ARA members, £65.00 non-members, including refreshments and lunch.

For further information and to book a place, please visit <http://www.archives.org.uk/events/events/training/>

Calling All Colleagues!

ARC is always seeking articles reflecting the issues that matter to you most. We would love to publish pieces that reveal the sector's opinion and showcase successful best practice.

If you would like to send something for inclusion in the magazine, or write and let us know what you'd like to read about, please send articles to arceditors@archives.org.uk. Guidelines for articles for ARC can be found on the Association's website: www.archives.org.uk.





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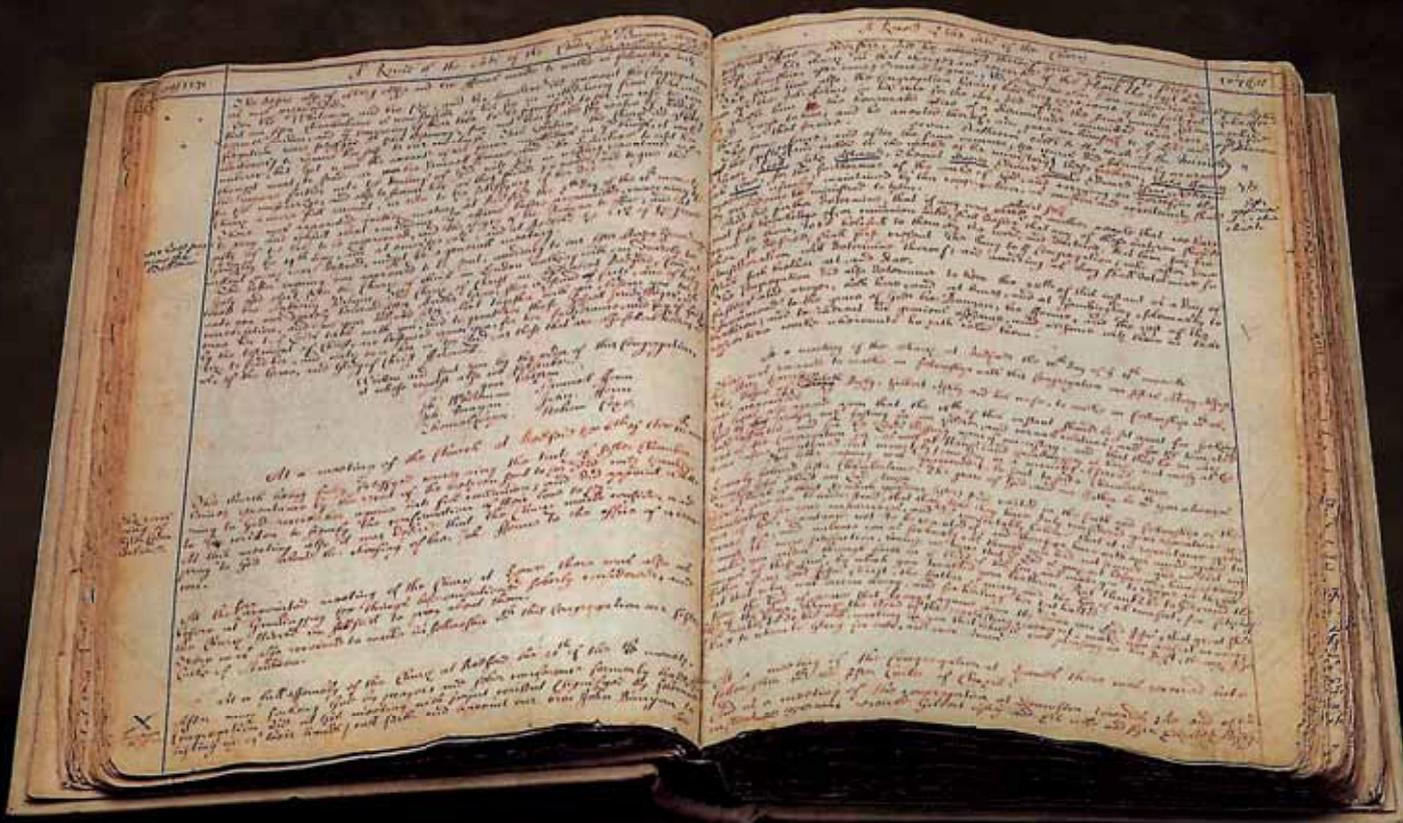
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