



Archives & Records
Association
UK & Ireland

arc

magazine

www.archives.org.uk

No: 369

April/May 2020

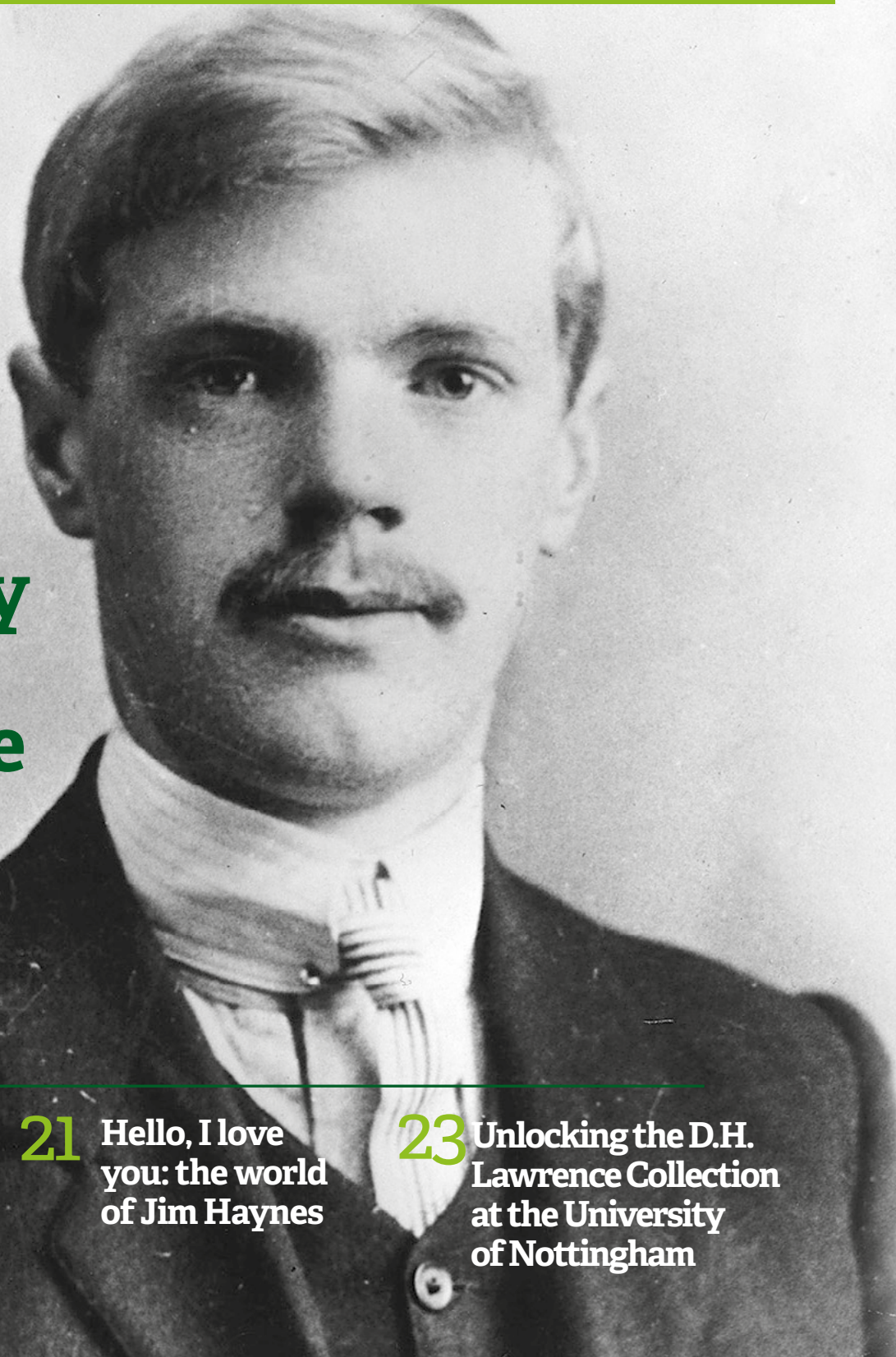
ISSN 2632-7171

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EXPLORED
DISCOVERED
FOUND
DETECTED
CONNECTED
ENGAGED
UNEARTHED
LEARNED



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Welcome...



Welcome to the joint April/May issue of ARC which combines our advocacy and literary archives editions.

Advocacy is important. Wherever you sit in the recordkeeping profession you will have some experience of explaining what you do and why it is important. For me, even just stating that I work in an archive means I have to explain myself! In this issue we have articles describing campaigns that have captured the public's attention and so made it a little less difficult to describe what we do.

Advocacy will surely be a vital tool in the coming months as we all face an uncertain year. National campaigns like Explore Your Archive will help us underpin the crucial nature of our work. They are also a great way to keep in touch with your fellow professionals and remind us of the joy that our collections can bring.

As many of us seek comfort in literature - or finally read that novel that has been on our 'to read' pile for months - it's a great time to think about our literary collections.

We have some great articles on newly acquired, or newly catalogued, literary archives, as well as an interesting article on teaching a module using a poet's papers, and one on an exciting exhibition exploring the Carcanet Press archive.

The articles show the range and depth of literary archives, from novelists and poets to a publishing house and a literary agent, all of which bring a new understanding to the workings of some of our great literary minds.

These are strange and unsettling times and our thoughts are with all of our readers, whatever situation you find yourself in. Thank you to all our contributors this month, we hope that these articles provide some inspiration for when we return to our physical spaces.

Annabel Valentine & Kim Harsley
ARC Editors

ARC Magazine is the monthly publication of the Archives & Records Association (UK and Ireland)
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Front cover: D.H. Lawrence in Summer 1908, before taking his teaching certificate, La Phot 1/58. Image reproduced with permission of University of Nottingham, Manuscripts and Special Collections

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ARC Magazine design by Glyder www.glyder.org

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Photograph of Beryl Bainbridge for biography by Brendan King.
Reproduced with kind permission of Johnson & Alcock Ltd

Opening lines

Karl Magee, ARA Board Chair, reflects on the value of sound advocacy for the recordkeeping sector and the ways in which the recordkeeping community has responded to the unexpected challenges raised by the COVID-19 health alert.



I hope this issue of ARC Magazine finds everyone well and meeting the challenges of working from home. The ARA, like many other organisations, is adapting to the new working environment. We hope that the changes we have introduced and new initiatives we have launched will provide support for our members at this time. Our fabulous team at ARA Headquarters in Taunton are now also working from home, with Lorraine and Jean endeavouring to provide as full a service as possible for members during normal office hours.

Our training officers are facing the challenge of providing new and innovative methods of training, shifting to the online delivery of courses. Their work forms part of the wider efforts by our nations, regions, groups and sections to provide a continuing service to members under the current conditions. It is important to note that our Professional Development Programme continues to operate. April's edition of ARA Today included some useful advice from Chris Sheridan, our Head of Professional Standards and Development, on how to focus on your CPD, along with some useful tips for working from home.

This issue of ARC Magazine focuses on advocacy and literary archives and manuscripts and comes at the end of another successful #Archive30 campaign. Organised by ARA Scotland the campaign

was once again embraced by the recordkeeping community, not just in the UK and Ireland, but around the world. At a time when we are physically separated the campaign had added importance, providing a vital opportunity to bring archivists, records managers and conservators together to celebrate and promote our work and our collections.

In recent weeks we also hosted a number of special Archive Hours on Twitter (in addition to our normal monthly events). These sessions provided an opportunity for our members and the wider recordkeeping community to come together and discuss issues relating to the impact of coronavirus on services. The conversation generated a lot of useful advice and guidance which can be reviewed on ARA Scotland's Wakelet page.

It seems a long time ago that the ARA Board got together in Cardiff for our meeting held at Glamorgan Archives on 9 March. Many of the plans and decisions made by the Board in Cardiff in March have inevitably been parked while we focus on current priorities. Plans for a major governance review of the organisation in its tenth year have inevitably been impacted by recent events. It will be necessary to revisit the initial plans we had drawn up for this review and look at ways we can begin the process through online means rather than face-to-face events.

“The ARA, like many other organisations, is adapting to the new working environment. We hope that the changes we have introduced and new initiatives we have launched will provide support for our members at this time”

Our March Board meeting also gave us the opportunity to review and reflect on the Future Learn Understanding Diversity and Inclusion training carried out in February. The Board worked through this online course as a group, completing the programme with a very useful discussion in Cardiff. The lessons learned through this experience will inform our continuing efforts to address issues of diversity and inclusion across the recordkeeping sector. The training is free and currently available on the Future Learn website (www.futurelearn.com/) – now may be the perfect time to sign up to this

Collecting matters

Flying high?

Tim Powell, at The National Archives (UK), discusses the risks to aviation and aerospace archives in the UK and Ireland and how the Aviation and Aerospace Archives Initiative hopes to save them.

While significant collections can be found in established repositories such as RAF Hendon, much material is held in small museums or by enthusiast societies. These are often run by volunteers and resources are scarce. The curation and display of objects are generally paramount, meaning that archival material does not always receive the best attention. Effective advocacy here is key.

Alongside heritage material, the UK and Ireland has internationally significant aviation and aerospace industries. Advocacy has an important part to play in ensuring that the records of these businesses are preserved for the future. This is particularly in focus following recent events which have shown the vulnerability of airlines.

In this context, the Aviation and Aerospace Archives Initiative was started in 2018 to engage with the holders and creators of these archives. The initiative advocates for the importance of archives in a variety of contexts but also aims to ensure that advocacy is accompanied by practical advice and identified outcomes.

We have been pursuing a number of projects, the first of which is a survey of the surviving archives of aircraft manufacturers. A second project has been the preparation of guidance that is tailored specifically for aviation heritage bodies. It is designed to be clear and easy to apply to their archival collections.

A third strand was a conference held at Aerospace Bristol in February. This brought together some of the many stakeholders, with contributions from industry, museums, record offices and academia. The highly engaged attendees endorsed the work of the initiative and the importance of continued advocacy and support.

An important feature of the initiative is that the constituencies we want to reach are represented on the steering group alongside professional archivists and other heritage professionals. This is proving invaluable in ensuring our advocacy is realistic and comprehensible.

To find out more about the Aviation and Aerospace Archives Initiative and its projects, please visit www.aviationarchives.uk

Professional development news

Working from home

As a seasoned home worker, **Chris Sheridan**, Head of Professional Standards and Development at the ARA, shares his thoughts on how best to adjust and make the most of both the challenges and opportunities of working from home.



Many of us will now be gradually adjusting to our new way of working for what could be the next three months or more. Many of you will have previously worked at home on the odd occasion, taking advantage of the opportunity to shut yourself away and focus on the task at hand. However, working from home for longer periods can be very different. Your home is now your workspace – and some workspaces are bigger than others, with better facilities and plenty more distractions!

As an experienced home worker, I know there is a lot of advice and guidance out there to help you adjust, irrespective of your situation. I thought I'd share with you what I have found to be the most useful tips on adjusting to homeworking.

- Feel free to explore all the guidance available online but be aware that much of it is quite repetitive.

The Chartered Institute of Personnel and Development (CIPD), the professional body for human resource professionals, is probably the best starting

point. 'Getting the most from remote working'
www.cipd.co.uk/knowledge/fundamentals/relations/flexible-working/remote-working-top-tips is a great free resource offering advice on a range of subjects including 10 top tips for working remotely and for managing remote teams.

- **Keep up your commute but convert it into a short walk around your neighbourhood.** This can form part of a daily exercise regime but please take note of the latest Government advice. Alternatively try an on-line yoga or exercise class. YouTube is a great place to start. Moderate exercise before sitting down at your desk is proven to set you up for the day.
- **Keep to your workplace rituals.** Take a lunch break just the same as if you were in the office and give yourself a break from your work. If you share your home with others and you're finding it difficult to concentrate, then you may need to negotiate how you manage this, perhaps by starting work a little earlier, taking longer breaks, and working later than usual.
- **Those with children at home will know how difficult it is to get through a working day.** Parents of children of all ages may find articles such as Claire Nicoll's Working from home with kids during a pandemic informative www.linkedin.com/pulse/working-from-home-kids-during-pandemic-claire-nicoll-mciwm/. In addition, Amazon is offering free audiobooks <https://stories.audible.com/start-listen> but check the terms before downloading.
- **For those living on their own, who find the silence uncomfortable, then you may prefer to have music or**
talk radio on in the background.
Background noise can help some with the challenges presented by any form of isolation. And don't worry about talking to yourself – according to the BBC it's the first sign of success.
- **End your day with a to-do list for the following day.** It helps you make a productive start to the day and by focusing on results you will still find that sense of achievement. It may include finishing tasks that you were unable to complete. Managers can use this technique to ensure their teams have the appropriate level of time-flexibility, and still deliver meaningful work.
- **Unless you already work from home, your commute to work will have changed.** Use this to your advantage. You now have more thinking time, and you could use that to think about your own career development. Check out the 'CPD at home' article in this issue of ARC for more detail about how best to continue your professional development while at home during this period.
- **It can be easy to forget the social benefits of daily interaction with other people at work, so try your best to stay in regular contact with your line manager, your staff, your colleagues.** If your office routine involves coffee/tea breaks then keep doing these with Skype, MSTeams, WhatsApp, HouseParty or any other app that promotes social contact. It's a great way to boost staff morale. So, think twice before sending that email if you could pick up the phone instead!

Get in touch and let us know how you're adjusting to remote working and whether the benefits outweigh the inconvenience. If you'd like to share your experience contact

CPD at home during COVID-19

With most of us now likely to be working from home over the next few months as a result of COVID-19, one potential positive is that it will provide an opportunity to think about your professional development. **Chris Sheridan**, Head of Professional Standards and Development at the ARA; explains why.

CPD is an ongoing process of learning through experience and reflection. It's all about improvement and moving forward – keeping your knowledge and skills current. Any activity has the potential to provide CPD as long as you learn something new, apply it to what you do and reflect on the outcome. Ask yourself what went well, what not as well and how you might improve in the future if you were to do it again.

Even though being forced to work from home will feel like an inconvenience to most, adapting to changes, learning new approaches and reflecting on the outcomes can be really beneficial. Some members will find they have more time available – a direct benefit of not having to spend time commuting. Others will find they have less spare time available because they are juggling working from home with childcare and other caring responsibilities. Whatever our situation, we are all having to adapt and respond differently to how we work and how we connect with our colleagues, managers, staff, customers and other stakeholders.

“adapting to changes, learning new approaches and reflecting on the outcomes can be really beneficial”

So, how could you use this period of time to your best advantage? How could you work differently but still maintain high standards of service? Could you undertake projects that you've always wanted to do, but couldn't find the time during your usual working week? Have you considered the ARA's Professional Development Programme, and how ARA professional status might give your career a boost?

Here are some ideas to help you make the most of this period of disruption and think about how to improve what you do and how you do it.

Competency Framework

The framework <https://archivesandrecords.smapply.io/res/p/competencies/> is an essential career development tool for those working or volunteering in archives and records management. You can also think of it as a set of national competency standards across the UK and the Republic of Ireland. Take a moment to review each competency and the examples of how it can be achieved at any of the five levels. By benchmarking your experience against the framework you will:

- Understand how your career experience meets the qualification standards for Foundation, Registered or Fellow status: www.archives.org.uk/cpd-the-ara-professional-development-programme/six-steps-to-ara-professional-status.html.
- Identify your strengths and the competencies you'd like to develop.
- Managers can also consider how the levels relate to their staff performance. The framework can be easily added to any existing staff appraisal processes.

Apply for Foundation, Registered or Fellow status.

There are lots of advice, guidance and examples to support anyone looking to qualify through the ARA. Explore the Professional Development Programme (<https://archivesandrecords.smapply.io/>) to learn more about the benefits of qualification.

CPD from your desktop

There is plenty of CPD content online, whether you research the ARA's website, read up on best practice awards past and present, or visit free online content from the 2019 ARA annual conference presentations (<https://conference.archives.org.uk/2019-speaker-videos/#clip=bki4f7ixlnw4>).

You should also take a look at what knowledge and content is on offer from other organisations of interest to you. Some CPD topics will be of interest to many professionals, such as GDPR or digital preservation, while other topics will be about, your interpersonal skills and presentation skills.

Over the coming months you may find you enjoy working from home, which may lead to thoughts about different kinds of employment, including self-employment. Remember, any activity has the potential to provide you with CPD. Think about what you are learning, apply it to your work and reflect on how that went. And use the ARA's competency framework to guide your thinking and planning.

Once you have identified any areas of knowledge you'd like to develop further, try searching more general sources of learning, such as FutureLearn www.futurelearn.com/ or YouTube, as well as sector-specific resources that you may already use.

At some point in the not too distant future, COVID-19 restrictions will be lifted and we will return to offices and reopen public spaces. Make the most of the experiences this period of homeworking will offer and think about how we can all be a bit more effective.

Time to mentor?

Mentors are critical friends, helping guide the learning and development of a less experienced or less knowledgeable individual. We've got candidates who are keen to qualify as Foundation and Registered Members but are struggling to find a mentor. Could you help? Mentoring benefits both the mentor and mentee. You don't need to leave your home as all mentoring can be delivered by phone, Skype, WhatsApp, FaceTime or MTeams. To find out more read our Guidance for Mentors <https://archivesandrecords.smapply.io/res/p/programme-guidance/> or contact Chris Sheridan chris.sheridan@archives.org.uk.

Let us know what opportunities you are finding to build your knowledge and experience while working from home.

“Remember, any activity has the potential to provide you with CPD”

Backchat...



This month, **Kimberley Harsley** is talking to **Sally Middleton**, Community Heritage Development Manager at Gloucestershire Archives, about their award-winning work with volunteers. This is essential reading for anyone working with volunteers!

To start us off, tell us about your career and what made you get involved with archives.

I was a social worker for 17 years and then worked for a public library authority for 12 years, looking at social inclusion, equalities and working with communities. I've always been interested in heritage, culture and the arts and since 2016 have been in my current role at Gloucestershire Archives. I work with community groups, doing project work, seeking new opportunities for partnership working, and recruiting and managing volunteers.

Describe your volunteer project- Bigger, Better, Stronger- for our readers.

At the start of 2017 we had 65 active volunteers and were about a year into our For the Record project which had funding from the National Lottery Heritage Fund.

Our aims were to:

- Vastly expand the number of volunteers we had.
- Widen participation.
- Establish a much broader range of volunteer tasks.

In spring 2018, the local community café employed a community builder for the Kingsholm ward in which we are situated. Kingsholm, Gloucester; faces countless challenges; many in the area have very limited incomes, it is home to drug and alcohol rehab units and over 39 languages are spoken in the local primary school. We already had some volunteers but wanted to reach out into the community to persuade more people to volunteer. We saw an opportunity to make links with local people based on their passions and interests and to demonstrate the link between volunteering and wellbeing. Less than a year later, we had nearly 200 volunteers!

We talked with the community builder and offered our new spaces, such as meeting rooms, our new training centre and the community garden to local groups and especially service providers. Their service users were the sort of not-yet users and volunteers that we wanted to attract. Age UK based their Kingsholm social group for isolated older

“To us a volunteer doesn't necessarily mean someone who comes in once a week to do a specific task year in and year out.”

people here. A number of volunteers initially attended the Heritage Hub not because of what we offered, but because of the fact that the services they wanted to take up were now based here. One female refugee from West Africa, attending an English class, asked if she could volunteer in order to learn new skills and further improve her spoken English. We were delighted and asked her to get involved in our Victorian lunatic asylum case records project, transcribing case notes from the nineteenth century. I was surprised when she told me she had experience of asylums but it transpired that she meant experience of asylum seekers. This helped me realise that we needed to be very open-minded about how we engaged with new users and, moreover, that we needed to strive to be culturally appropriate.

In 2018, we began advertising volunteer opportunities on the 'Engage in Gloucester' web portal. This has helped us adopt a 'blended volunteering' approach. To us a volunteer doesn't necessarily mean someone who comes in once a week to do a specific task year in and year out. A volunteer can be someone who volunteers remotely, doing something as simple as retweeting us once in a while.

“ *we identified and seized opportunities as they arose* ”

What were the biggest challenges you faced getting the project started?

The time was right for it to happen: we had a newly refurbished Heritage Hub, with rooms for hire or for community use, and we had a community builder almost right next door, actively involving us in his approach to community building. In many ways, we identified and seized opportunities as they arose, although we did have an underlying vision of how we might just get from A to B. It really helped that staff signed up to this vision.

But some things have proved a bit tricky. For example, in 2017 we made contact with one of Gloucestershire's biggest homelessness service providers. Sadly, this aspect of the project never took off. But when you're planning something like this, you have to be in it for the long game. Quick wins are good but it can take years to build relationships based on trust. For example, we have few people of colour who currently volunteer with us, and we want to change this. We have found that word of mouth is the best way to get people from BAME communities through the door.

What is your proudest achievement on this project?

Changing the culture around volunteers – both in terms of what we can expect of them and what they can expect of us. I'm also pleased that we've broken down barriers to volunteering, especially in relation to recruiting volunteers living with mental ill health. We're now talking about taking this a step further and recruiting mentors to support not-yet-volunteers who may simply need a helping hand to get involved.

How are you keeping the project's momentum going?

In terms of staff capacity, we're pretty much at full speed at the moment and so are not actively recruiting volunteers. But I think this will change in the next couple of months as volunteers move on and we secure funding for new projects. We also have a community garden which takes off in spring and summer and will need volunteer gardeners, beekeepers and allotment holders.

What do you think makes archives so good for projects like this one?

Archives are great because of their variety, the opportunities that archives services can create and the sense of place, pride and identity they can offer. People are usually fascinated by who and what has come before them, by local history and by heritage in all its forms. Volunteering in archives can offer the opportunity to develop new skills and these can be transformative.



Sally Middleton, Community Heritage Development Manager at Gloucestershire Archives, reproduced by kind permission of Sally Middleton

Do you have any tips for archives hoping to replicate Gloucestershire's success?

- Try to see things in an organic way – we don't exist in isolation, or in a vacuum. What connections can you make in your own backyard?
- Make your archives service relevant to people, especially local people in your immediate area.
- Archives can offer something to everyone; our current volunteers are aged 16-93 years old!
- Persuade people you come into contact with, not just funders, that archives are A GOOD THING.
- Be open to new things – treat each day as an adventure.

“Quick wins are good but it can take years to build relationships based on trust”

- Have a vision and go for it! Be prepared to share it and get others on board, as this is vitally important.
- Recognise the value of what has gone on before.
- Be positive!
- Be proactive, not reactive, in terms of volunteer tasks.
- Make use of a volunteer coordinator for large projects.
- Partnership working, and widening participation in volunteering, ultimately feeds back into more diverse collections development.

What do you think the challenges are for archives taking on volunteers?

Balancing the demands for volunteering, which is likely to grow, with the capacity of staff to supervise and train volunteers. We need to be very clear about why we're using volunteers and what we expect of them. Write a volunteering policy, a volunteer handbook and volunteer role descriptions.

Make sure you support your volunteers. I try to do this by being visible; it sounds silly, but I try to pop into the search-room every day to have a chat with our volunteers. Most importantly, remember to say thank you to them, as often as you possibly can.

Finally, what's next for Gloucestershire Heritage Hub?

This summer we have a new project with children called 'Belonging'. We would also like to look at working with the homeless community again. Above all we will continue to share successes with our volunteers and make them feel valued.

Securing pay improvements across the recordkeeping sector

Pearl Quinn, chair of the ARA Pay Review Group, gives an update on the group's work and outlines its future plans.

It is hard to believe that the ARA's revised salary recommendations will be in existence for two years this coming August. The Pay Review Group has received positive feedback from members on the boost the recommendations have given to their efforts to secure salary increases. Similarly, our Guidance for Freelancers document has given confidence to colleagues when they are setting their rates for short-term or project-based work. Even where the increases are modest, any improvement must be seen as representing progress in the push towards improving salaries across the recordkeeping sector.

Annual review

Many of you are no doubt aware of the recent annual review of the recommendations where we announced an increase to the current levels in line with inflation. We are cognisant of the fact that many employers are still not in a position to implement the recommendations. However, we took the view that an annual review is important to ensure that recommendations remain relevant for members. In addition, the review sends out a signal to employers that the ARA is still advocating for improved pay.

“any improvement in pay must be seen as representing progress in the push towards improving salaries across the recordkeeping sector”

We opted to select the CPI (Consumer Price Index) in calculating the increase as it is a widely recognised tool for assessing inflation. We based the increase for 2019/2020 on the CPI for the financial year running from 1st April 2018 to 31st March 2019 which was 2.27% in the UK and 1.3% in Ireland. This means that the new 'entry level' salary has increased from £27,000 to £27,613 or from €30,000 to €30,390, with similar increases applying across the various bands. We aim to review the recommendations every year, the results of which will be published each October, in time for the end-of-year budgeting that takes place in many organisations. We plan to conduct a more detailed five-year reassessment in 2023.

Data gathering

We have also resumed recording job advertisements from January of this year, having previously logged details of jobs advertised on listserv, ARC Recruitment and other sources between August 2018 and July 2019. This data will allow us to assess the impact the recommendations are having across a range of sectors, including local authority, academic and heritage employers. We continue to proactively contact employers advertising low salaries and have scored one notable recent success as a result of this. PEN International, the worldwide association of writers, raised their salary for a temporary part-time assistant archivist position from £23,000 to £27,000 (pro

rata) in February of this year, upon receiving an email from our research officer, Laura Stevens, alerting them to the correct level. Needless to say, it would be wonderful if we received such prompt and positive responses to all our emails to employers! It does demonstrate the value of direct contact, particularly in the case of organisations not familiar with appropriate remuneration for recordkeeping professionals.

Training opportunity

Finally I wish to alert colleagues to our plans for more guidance on pay negotiation skills. We are looking at a number of options which include published guidance and training events. We have received some feedback from members that while the salary recommendations are incredibly welcome as one way of starting a conversation with managers about pay, training in how to confidently present a compelling case for an increase would be extremely useful. Consultants who work in this area do not come cheap but we will try to keep costs as low as possible.

And as always the Pay Review Group welcomes all suggestions and contact from members on all aspects of our work via: payreviewgroup@archives.org.uk and @ARAPayReviewGr1. Have a look at the pay recommendations here: <https://www.archives.org.uk/careers/salary-recommendations.html>

Front row, left to right: Georgie Salzedo (Treasurer), Morwenna Roche (Communications Officer), Fahema Begum (Secretary) and Pearl Quinn (Chair)

Back row, left to right: Laura Stevens (Research Officer), Andrea Waterhouse (ARA Board), Nicky Hilton (Training Officer) and Lucy Bonner (Research Officer)



ArchI've Refreshed

Karyn Williamson, ARA board member, explains the exciting revamp of the popular Explore Your Archive campaign.

Since 2013, conservators, records managers and archivists have been using Explore Your Archive to shout about the stories held in their collections. The campaign has been massively successful at improving communication across the recordkeeping sector. However, it has been less successful in its attempt to highlight the importance of archives and records to the wider world. The revamped campaign contains a range of tools and initiatives to help recordkeepers shout about their collections from the rooftops and raise the profile of the recordkeeping sector across the world.

ARCHI'VE EXPLORED

The launch

The Explore Your Archive campaign was relaunched in November 2019 with an event held at the National Records of Scotland that was organised by ARA Scotland. The event opened with a presentation from Dawn Sinclair, archivist for Harper Collins, who spoke about the importance of archives to the corporate memory of an organisation. Presenter of BBC's Scotland from the Sky and Explore Your Archive Ambassador, Jamie Crawford, went on to emphasise the role archives play in society and why their preservation is essential in a worldwide context. The world premiere of 'What is an Archive' continued this theme and showed the need to promote the essential services provided by information professionals everywhere.

“The aim is to encourage as much engagement and involvement with the campaign as possible”

New website

The evening focused on the launch of the refreshed Explore Your Archive website. The website now provides an introduction to each area of the recordkeeping sector as well as information for more seasoned professionals including:

- 'What is an Archive' video which provides an insight into the day to day work of an archivist.
- A blog which focuses on a range of exciting projects taking place in repositories across the UK and Ireland.
- An image gallery that provides institutions with an opportunity to showcase some of the treasures from their collections.
- Branding tools and resources which users can freely download to help with service promotion.
- A range of downloadable teaching resources which can be used both inside and outside of the classroom to introduce a range of students and community groups to both the sector and our collections.

Explore Your Archive 2020

#ExploreYourArchive @explorearhives

February:	Love Archives	August:	Archive Opportunities
March:	ArchI'veOpened	September:	Stores Open Day
April:	#Archive30 @ARAScot	October:	Archive Catalogue
May:	Green Archives	November:	Launch Week 21-29
June:	Archives Online	December:	Festive Archives
July:	ArchI'veTravelled		

Explore Your Archive Campaign
2020 monthly themes.
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Association UK & Ireland.



“ We want to raise the profile of the recordkeeping sector across the world ”

Social media

In addition to the website revamp, we've also launched a new year long social media campaign on Twitter which promotes a records related theme each month. We're taking this a step further with the introduction of an #ExploreYourArchive day on the 10th of every month. We hope that this focused day will allow recordkeepers to collaboratively promote themselves, their projects and their items.

What next?

Moving forward, the aim is to encourage as much engagement and involvement with the campaign as possible. If you have a story to tell, a favourite item or something else archive related you'd like to talk about, then get in touch. The next campaign launch will be held the final week of November 2020. We plan to have four launch events across the UK and Ireland, a week-long dedicated social media campaign and some brand new ambassadors- this might just be the biggest year yet!

If you would like to get involved, write a blog or have any feedback about the website and new resources, please email the team at eya@archives.org.uk.

Scottish Archives Day: a day to remember

Julie Devenney, vice-chair of ARA Scotland, discusses the launch of a new campaign to celebrate all things Scottish in the world of recordkeeping.

#ScottishArchivesDay took place on 28th February and gave Scottish archives the opportunity to:

- Share their collections.
- Shout about who they are and what they do.
- Highlight upcoming events.
- Launch websites.

It was also an opportunity for archives outside of Scotland to showcase their Scottish material. Even individual researchers got involved, using it as a chance to thank recordkeepers and talk about their personal favourite collections.

The hashtag was trending in the UK for the entire day and reached over 561,000 users. Over 300 people contributed on Twitter alone, with contributors on Facebook and Instagram too. ARA Scotland's Facebook and Instagram pages both saw massive jumps in engagement, reach and new followers.

It was fantastic to see organisations that are not normally associated with archives use the hashtag too. The day saw involvement from:

- BAFTA Scotland
- Citizens Theatre
- Glasgow City Council
- Highland Park Whiskey
- Met Office.



International Students at the Royal College of Science and Technology, 1950 (Reference: OP/4/195/1). Photograph copyright: Archives and Special Collections, University of Strathclyde Library.

**SCOTTISH
ARCHIVES
DAY
28 FEB 2020**

#SCOTTISHARCHIVESDAY

This is your formal invitation to let your Scottish flag fly - tell us all about you, what you do, upcoming events, and exciting items in the collection, and more. If you're outwith Scotland but have Scottish-related materials, shout it from the rooftops - we want to see them too!!

International students at the Royal College of Science and Technology, 1950. Reproduced by kind permission of Archives and Special Collections, University of Strathclyde Library.

“ Scottish Archives Day gives archives the chance to share their collections and shout about who they are and what they do ”

We were also very lucky to be supported by the museum, galleries and library sectors too. We saw some great content from:

- Orkney Library
- National Library of Scotland
- Bank of England Museum
- National Galleries of Scotland
- Centre for Chinese Contemporary Art

We hope that in years to come the event will grow beyond the realm of social media and archives will host special events that celebrate Scottish collections.

If you missed out on #ScottishArchivesDay, why not get involved with #Archive30 which was also the brainchild of ARA Scotland? Don't worry if you didn't join in at the beginning of the month, the beauty of #Archive30 is you can post every day or just the days you have an item you want to shout about.

Last year over 800 organisations and individuals participated, tweeting over 10,000 posts with 200,000 interactions. Over 3 million users were reached and topics were translated into 18 different languages, including Maori, Gaelic, Chinese and Arabic. The topics trended on Twitter every day and it was great to see the engagement from all over the world. We look forward to seeing your posts again this year.



Drawing of Chambers Street Building by David Rhind, 1872, Heriot-Watt College Archives. Reproduced by kind permission of Information Services, Heriot-Watt University.



Hashtags for #Archive20 social media campaign. Reproduced by kind permission of ARA Scotland.

Archive Hour: more than just 60 minutes

Julie Devenney, ARA Scotland, and **Francesca Tate**, Archive Hour, discuss the launch and growth of Twitter's favourite hour.

Although we have listservs and conferences, before Archive Hour there wasn't an informal place where archivists could talk regularly about the issues that concern our sector. To try to plug that gap, ARA Scotland decided to set up Archive Hour. We wanted it to reach across the UK and Ireland, so we enlisted the help of the other ARA social media officers. With the combined minds of eight social media officers on board, we put together a plan and launched our first Archive Hour in October 2017.

As we have so many groups taking part, each member involved only has to promote and run one session each year. ARA Scotland ran the very first session which covered the hot topic of digital preservation. Our special guest hosts were the digital boffins at the National Records of Scotland, including Tim Gollins, Susan Corrigan and Garth Stewart. A huge success, one single hour generated 64,000 impressions on Twitter and engagement carried on into the night.

Archive Hour has since become a great place to chat about issues in the sector, find answers to questions and learn about new resources. Often the guest hosts point to websites, blogs and other resources where people can get more information on a topic. Some people like to join in the conversation and others like to lurk, reading and learning from the conversations. Whichever way you participate, it's a great place to look for advice and support, especially if you're a new professional.

Archive Hour now has over 2,500 followers and achieves an average of 30,000 impressions each session. There have been Christmas specials, many great guest hosts and we have even had a guest bot join us. Many professionals join in regularly and others pop in for topics that are relevant to them. That's the great thing about Archive Hour, there will always be themes that are relevant to your work as every region and section chooses something that they are passionate about. It was a collective effort to set up and I am proud and thrilled with all the hard work from the various social media officers. They are all ARA volunteers who give up their time to plan and host Archive Hour each month.

As Archive Hour goes from strength to strength, we've refreshed how it works. Last month the running of Archive



Archive Hour promotional artwork. Reproduced by kind permission of ARA Scotland.



Archive Hour promotional artwork. Reproduced by kind permission of ARA Scotland.

Hour moved from ARA Scotland to the main ARA body, with Francesca Tate taking over the reins. We're opening up the guest hosting to specialist groups outside of the ARA to expand and diversify our already wide range of topics. It also gives more people the chance to get involved.

Would you like to host Archive Hour? Or maybe there's a topic you'd love to see discussed? Get in touch via email at: eya@archives.org.uk or message the @ArchiveHour Twitter account. If you're worried that you've missed out on some great conversations, don't worry! All previous sessions can be found on the ARA Scotland Wakelet account which can also be easily accessed from their Facebook page.

Announcing two BAC cataloguing grants for business archives and business archives related to sports

The Business Archives Council (BAC) has announced its two cataloguing grants for business 2020. Both grants are for £4000 each. The aim of these grants is to fund the cataloguing of a business collection in either the private or public sector, and to:

- Provide financial support for institutions or businesses that manage business archives.
- Reach collections that have not yet been prioritised but have potential academic or socio-historical value.
- Create opportunities for archivists or para-professionals/volunteers to gain experience in listing business collections.
- Increase access to business collections.

Find out more about the criteria for the grants and how to apply on the BAC website. Previous applicants are welcome to re-apply. Please note that the BAC will not award a grant to the same institution within three years.

The main cataloguing grant opened on 03 April 2020 and the deadline for applications is 25 June 2020. Any questions about this grant should be addressed to Jo Blyghton, Grant Administrator, at: joblyghton@gmail.com

The cataloguing grant for business archives related to sports opened on 20 April 2020 and the deadline for applications is 3 July 2020. Any questions about this grant should be addressed to Natalie Attwood, Grant Administrator, at: natalie.attwood@rothschildandco.com

Andrea Levy's Archive: Collection development at the British Library

Zoë Wilcox reflects on how the British Library's exhibition programme acted as a catalyst for the acquisition of the archive of acclaimed contemporary writer Andrea Levy.

I first met Andrea Levy in 2017 while co-curating the British Library's Windrush exhibition. As an acclaimed contemporary writer, author of the award-winning novels *Small Island* and *The Long Song*, I was excited to meet Andrea and learn more about her creative process. I also hoped that the exhibition would provide an opportunity to build a relationship that would aid our collection development in the long run. In recent years the Contemporary Archives and Manuscripts team has been growing its collection of Black and Asian writers' archives and we had identified the archives of women writers of colour as a priority area for development.

"What archive?" was Andrea's laughing response when I first broached the subject at her kitchen table. "Are all those boxes of paper in my cellar an archive?" Andrea's discomfort about the wider world seeing her 'mistakes' - as she referred to her early drafts and notes - was palpable in her initial reaction to my questions, but she was very keen to help us with the exhibition and agreed to lend us a manuscript of her 2004 novel *Small Island*, as well as items that her father brought with him from Jamaica on the Empire Windrush in 1948.

What I didn't realise at that point was that Andrea was sadly suffering from terminal cancer and was starting to think about her legacy. By the time I returned the exhibition loan in December 2018 and asked her about her archive for a second time, her instant response was that she wanted her papers to be part of the national collection.

Andrea Levy died on 14 February 2019 at the age of 62. She left behind her five published novels and a sixth volume of short stories. For a writer who only started her career in her mid-30s, the untimeliness of her death adds to the sense of loss felt by her reading public. She was at the top of her game when she received her cancer diagnosis during

the late stages of writing *The Long Song*, and now only the archive survives as a tantalising record of the novels and stories she planned to write in the future. Novel 'Number Six' for instance, was to be about a couple - one of them black, the other white - whose marriage is tested when one of them makes a discovery about their family history: "Think Heat and Dust, [or] Behind the Scenes at the Museum..." she wrote in her notebook.

Purchased from Andrea's family after her death, the archive, now housed at the British Library, stands as an exceptionally rich record of a writer's thought process. Andrea documented every stage of her work from her 'eureka moments' at the beginning of a project (a dream that told her how to structure *Small Island*, for example) to the many notes-to-self scrawled in red across her notebooks. This complete set of working draft manuscripts is complemented by the other types of records within her archive: notebooks, correspondence, family history and historical research, unpublished writing, digital records and emails, adaptations of her novels, records of her work as Executive Producer on *The Long Song*, an unproduced screenplay about the life of Mary Seacole, and the audio recordings of interviews with her mother that she used in the writing of *Small Island*.

There is extensive scope here for the study of a brilliant writer whose literary merit has not been fully explored and,

although Andrea's work has more often been discussed for its social and historical importance, the archive offers a great deal more primary source material in this regard.

For myself as an archive professional, this acquisition has reinforced the fact that change will not happen unless we seize the opportunity to make it happen. As archive services we all have our collection development policies and may be only too aware of the gaps and priorities for collecting in our respective fields. Being truly proactive about acquisitions can be difficult in a landscape where reacting to now or never offers and donations can dominate our time and resources, but where our cultural programme aligns with our collecting agenda, it can provide much needed opportunities to talk to potential depositors about the value of their archives. And - perhaps even more importantly - to listen to any questions or concerns they may have over how we as custodians might present their work to the public, particularly given the lack of ethnic diversity within our profession. Looking back now three years after our first meeting, I can reflect on the fact that it was a huge honour to meet Andrea and learn more about her work before she died. I know that the preservation of her words, her wisdom and her humour will immeasurably enrich opportunities for research, inspiration, and enjoyment for years to come.

“only the archive survives as a tantalising record of the novels and stories she planned to write in the future”

A selection from the Andrea Levy Archive. © Estate of Andrea Levy. Photograph courtesy of the British Library Board.



Andrea Levy



This Library is home to the Carcanet Press Archive containing letters, manuscripts and art which map out Carcanet's history.

Carcanet is a leading independent publishing house in Manchester. It publishes poetry, championing established writers and nurturing new Talent.

The archive reveals an event that threatened to bring an end to Carcanet: the 1996 Manchester bombing. The city was changed by this event and it shaped its future. Carcanet survived and is celebrating its 50th year.

The Carcanet Press
Exhibition at the
John Rylands Library.
Copyright Jessica Smith

A Carcanet Press Exhibition at the John Rylands Library

A pivotal moment in the history of Carcanet Press makes for an inspirational exhibition to be held at John Rylands Library. **Jessica Smith** tells us more.

At the time of writing, the opening of this exhibition has been delayed, owing to the Covid-19 pandemic. The John Rylands Library has closed until further notice.

In 2019, independent publishing house Carcanet Press celebrated their 50th anniversary. Founded as an Oxbridge poetry magazine, within ten years Carcanet was among the leading poetry publishers in the UK, committed to championing established writers and nurturing new talent.

Carcanet moved to Manchester in 1972, and its vast archive is held at the John Rylands Library. The archive contains an extraordinary array of manuscripts, typescripts, correspondence, publicity material, and administrative records; and features the work of numerous poets laureate, T.S. Eliot, and Forward and Pulitzer Prize winners.

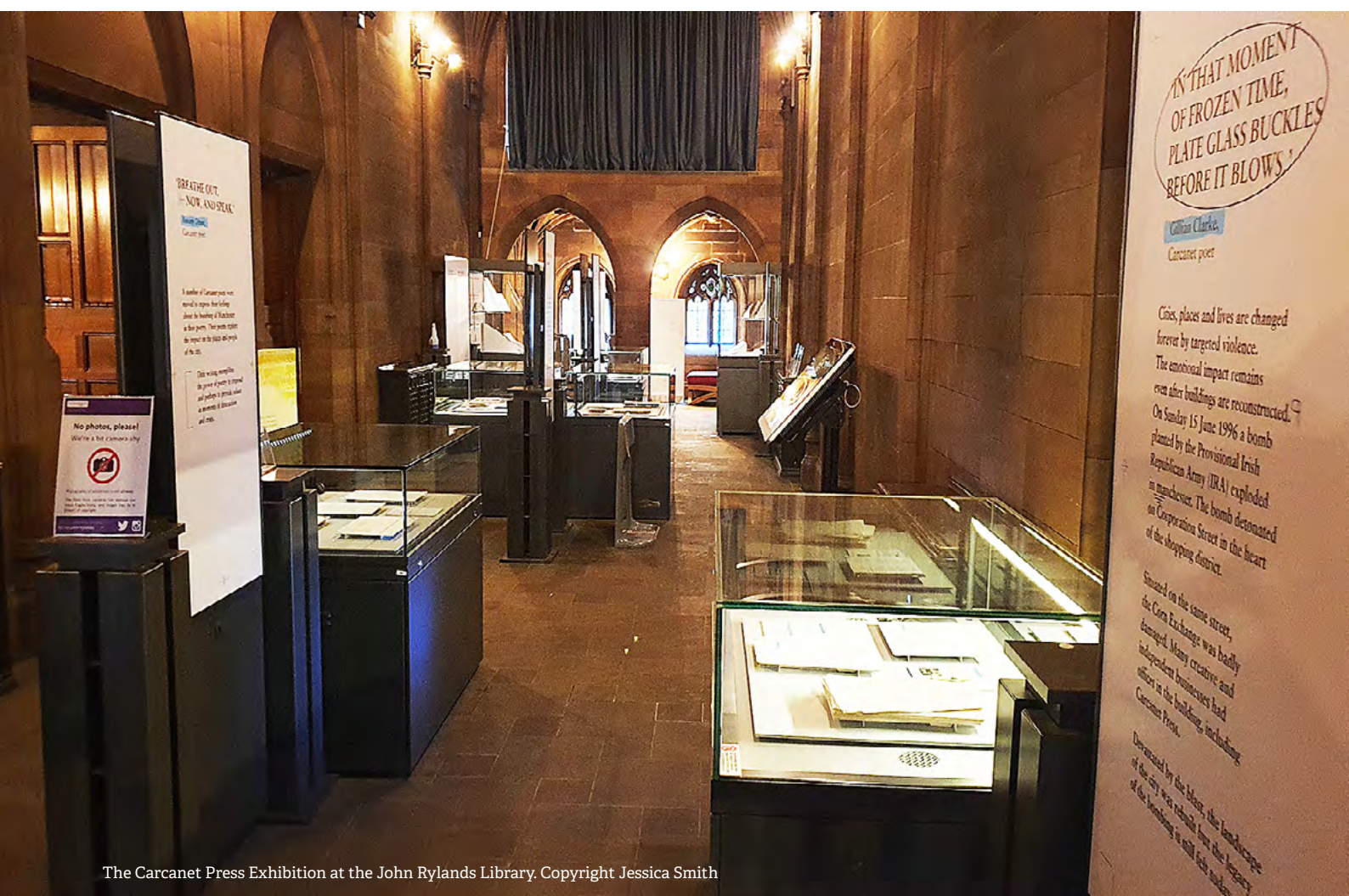
This exhibition, to mark 50 years of Carcanet, explores its rich history, but is not a retrospective. It begins with a pivotal moment: the destruction of the press's home of 21 years in the Manchester Corn Exchange by an IRA bomb in June 1996.

“Reading and reciting poetry can help us to make sense of the world around us.”

The Carcanet Press Exhibition at the John Rylands Library.
Copyright Jessica Smith

IN THAT MOMENT
OF FROZEN TIME,
PLATE GLASS BUCKLES
BEFORE IT BLOWS.

Gillian Clarke,
Carcanet poet



The Carcanet Press Exhibition at the John Rylands Library. Copyright Jessica Smith

Carcanet lost paper and electronic records, including contracts, submissions, mailing lists, and the complete collection of its publications. This loss led in turn to a noticeable gap in its archive. Despite these difficulties, Carcanet endured, publishing as many books in 1996 as it had in previous years. It is this spirit of endurance and resilience that the exhibition is intended to celebrate.

Amongst the material exhibited is never before seen footage of the interior of the Corn Exchange filmed in August 1996, and poetry by Carcanet poets inspired by the bombing. They are perfect examples of the way in which poetry can help us to process and express complex emotions. At its best, poetry can convey universal and relatable concepts through profound use of language, form and structure. Reading and reciting poetry can help us to make sense of the world around us.

Whilst curating this exhibition, I was very aware that it would bring to mind the 2017 bombing of Manchester Arena, and I did everything in my power to present the material in a way which would not cause additional distress. In my efforts, I followed the example of the exemplary Manchester Together Archive, who have led the way in considerate and sensitive curation of memorials to tragic events.

“It is this spirit of endurance and resilience that the exhibition is intended to celebrate.”

The exhibition programme at the John Rylands Library is supported by the expertise of my colleagues in the Visitor Engagement, Conservation, Photography, Marketing, and Education teams.

This exhibition would also not have been possible without the generous advice of Carcanet's incomparable Editorial and Managing Director, Michael Schmidt. Michael is the backbone of Carcanet, and, as a poet, naturally says it far better than I can:

"English poetry is poetry in English. Nationalisms, the insistence on cultural separateness and division, impoverish poetry quite as much as colonial impositions do.¹"

¹ M. Schmidt, "Poésie sans frontières", Guardian, 15 July 2006

Hello, I love you: the world of Jim Haynes



Jim Haynes c1970. Courtesy of Edinburgh Napier University

Jim Haynes - theatre entrepreneur, sexual libertarian, world citizen. Not the usual literary archive! **Alison Scott**, cataloguing archivist at Edinburgh Napier University, gives an overview of the challenges presented by an unconventional collection.

As well as many unique aspects, the Jim Haynes collection has the manuscripts and correspondence of a more traditional literary collection but the topics are very different: producing Vagina Rex and the Gas Oven at Drury Lane Arts Lab in 1967; and publishing Suck, the first European sex paper, in 1969 and *Hello I Love You*, his book on sexual liberation, in 1974.

Haynes has been described as the godfather of social networking. His 60

“There are parts of the collection where some kind of order prevails but the rest is a complete miscellany.”

Jim Haynes

Atelier A-2
83, rue de la Tombe Issoire
75014 Paris
France



Ted Joans celebrates a birthday in Paris chez Stanley Cohen, 4 July 1996. Ron Sukenick also celebrates his 14 July date. Ben Zaverin and Michael Zaverin play jazz. Left to right: Ted, Ron, Jim. Photo by Zio Ishima. No.381.

Tel: 4327 1767 / 4327 1909 Fax: +33 (1) 4320 4195 E-mail: Jim_Haynes@MSN.com

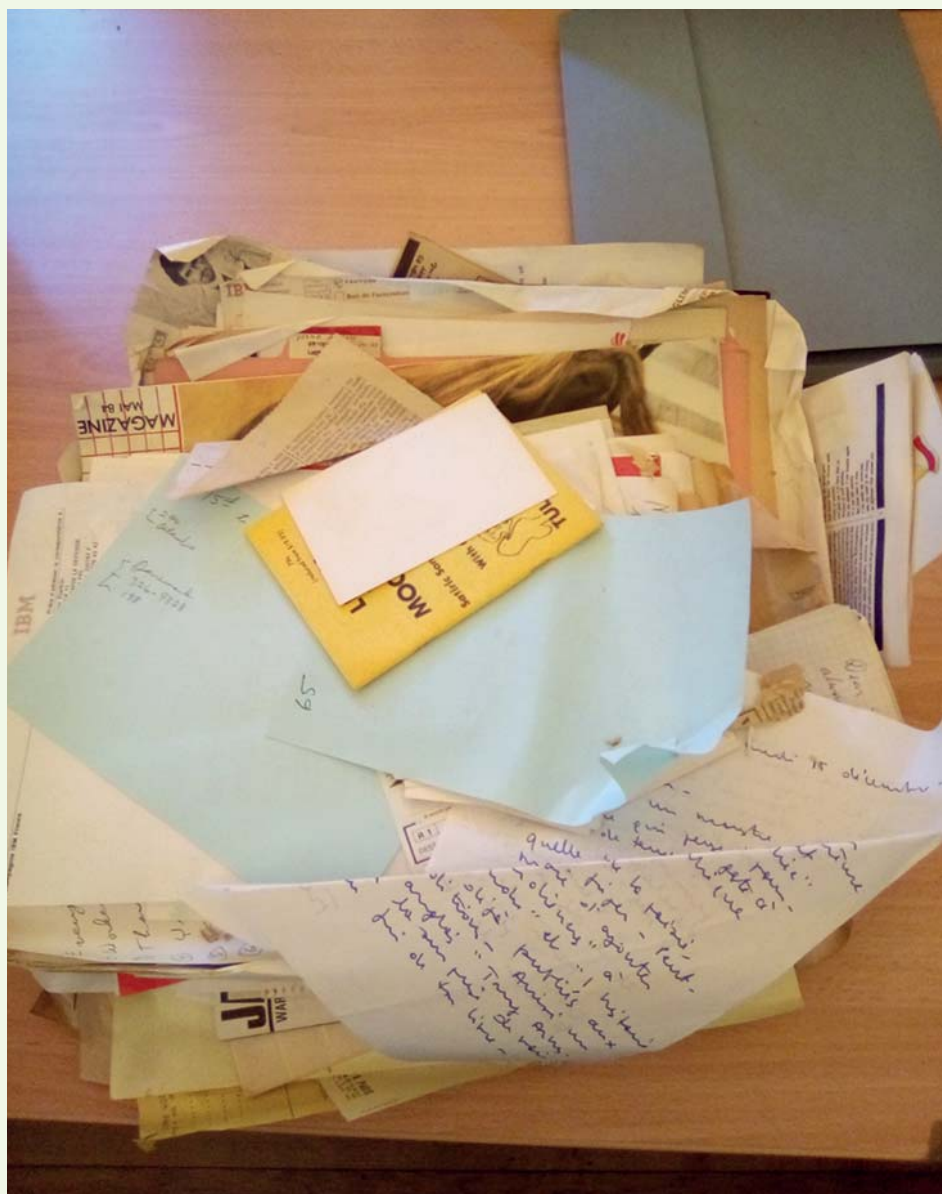
“ *my challenge is to reflect Jim’s world, while at the same time making the collection accessible* ”

year career in theatre production, writing, publishing, and lecturing has almost come second to the personal connections gathered on the way. He describes himself as a “people junkie”.

The Jim Haynes Archive very much reflects Jim Haynes the man. There are parts of the collection where some kind of order prevails but the rest is a complete miscellany. A typical file includes: a photocopy of the cover for *Cassette Gazette* no. 2 (Jim produced an audio magazine which featured interviews with Charles Bukowski amongst others); a 1964 cutting from *The Scotsman* on the Traverse Theatre Club which Jim co-founded in 1963; a 1973 article about Freelandia from the *Berkeley Barb*; and cheques written by Jim for the Traverse in 1965. What are the challenges of cataloguing a collection like this? How much artificial order is too much?

Firstly, I had to get a handle on the types of records in such an unorganised collection. To do this I created a simple box list in a spreadsheet. I opened up each box and roughly listed what was in it, creating files if a box consisted of loose papers which unfortunately many of them did. I pored over this spreadsheet and traced patterns of record format or similar content. I started the cataloguing with the newsletters that Jim sent to his friends. They are numbered and chronological and give a good frame of reference for the rest of the collection. I then moved on to his diaries. He used one series of these as scrapbooks and interleaved correspondence. It is a good example of the nature of the collection that I found postcards from John Lennon amongst the pages. I could so easily have overlooked them.

I am currently working on the manuscripts and correspondence relating to Jim’s publishing company, Handshake Editions. This material presents another challenge. Although a lot of the Handshake material is together, correspondence could be in a file in another



part of the collection with unrelated papers. The collection is so miscellaneous does it matter if I move it? At the moment, I am only including files in this series where the whole content relates to publishing. However, when listing the other files, I may well come across the other side of correspondence which I have already catalogued. Do I cross-refer or move it? I suspect there will be no hard and fast rule.

As I continue cataloguing my challenge is to reflect Jim’s world, while at the same time making the collection accessible. I am using AtoM software for the first time and have already created over 100 name authority records to attach to catalogue entries, emulating the web of contacts he valued so much.

If anyone has experience of working on a similar collection they would like to share, I would be very interested to hear from them.

Contents of a typical box in the collection.
Courtesy of Alison Scott.

Unlocking the D.H. Lawrence Collection at the University of Nottingham

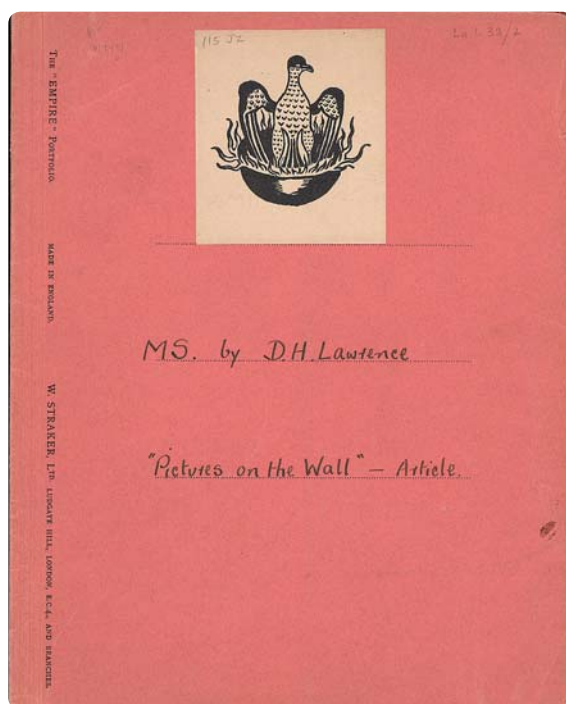
Amy Bowler reports on an exciting project making University of Nottingham's D.H. Lawrence Collection more accessible to a wider audience.

It's exactly a hundred years since D.H. Lawrence's novel *Women in Love* was first published, yet a century later the appeal of the controversial modernist writer remains unabated. The University of Nottingham's Manuscripts and Special Collections holds one of the largest collections of Lawrence's literary manuscripts in the world, as well as the correspondence of Lawrence and his contemporaries, original artworks and first editions. We also hold a wealth of supplementary material including photographs, newspaper cuttings, editorial papers, research papers and ephemera relating to the commemoration and study of one of England's greatest writers. Our collections have historically been well utilised by academics from the university's School of English for teaching and research, and have attracted scholars from around the world. In 2008 the D.H. Lawrence Collection was Designated by the

“Anyone who's worked with literary manuscripts will attest to their value in understanding the mind and creative process of the author.”



D.H. Lawrence in Summer 1908, before taking his teaching certificate, La Phot 1/58. Image reproduced with permission of University of Nottingham, Manuscripts and Special Collections



Cover of our most recent acquisition, the autograph essay *Pictures on the Wall*, La L 32. Image reproduced with permission of University of Nottingham, Manuscripts and Special Collections



D.H. Lawrence with fellow writer and friend Aldous Huxley in 1926, La Phot 1/29. Image reproduced with permission of University of Nottingham, Manuscripts and Special Collections

Museums, Libraries and Archives Council as being of outstanding national and international importance.

The University of Nottingham has a unique relationship with the author, being the place where Lawrence studied for his teaching certificate, and where he met his future wife Frieda (who at the time was married to his French tutor!). The university even features in some of his poetry and prose, and one of the highlights of our collections has to be Lawrence's student notebooks, emblazoned with the university's crest. These notebooks contain an eclectic mix of Lawrence's notes on botany, Roman history and Latin vocabulary, as well as the earliest drafts of many of his most famous poems, and even the embryonic plot of *Sons and Lovers* under its original title, *Paul Morel*.

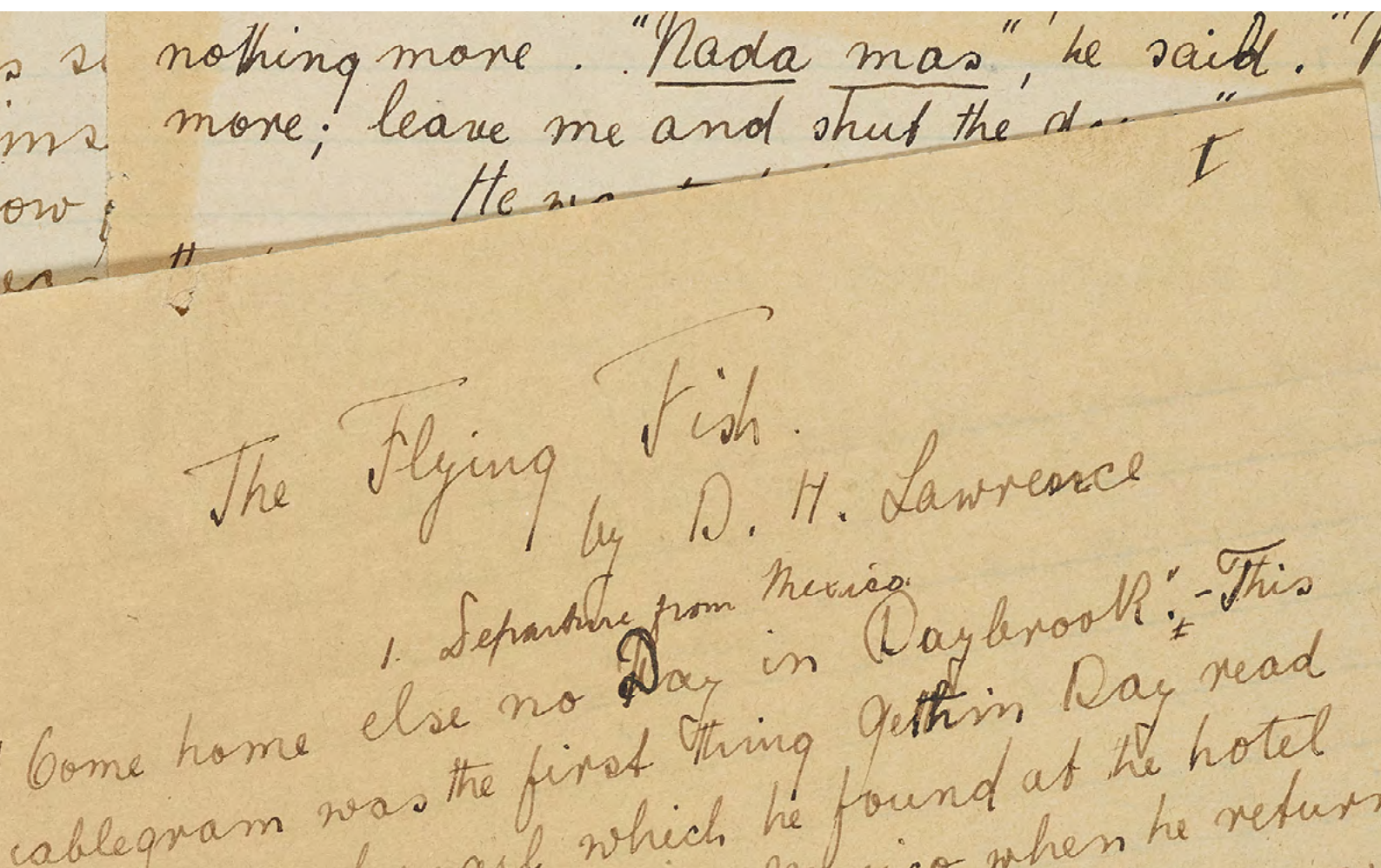
The foundations of our D.H. Lawrence collection were acquired sixty years ago by Professor Vivian de Sola Pinto, former head of English at the university. He was also responsible for curating the first ever major D.H. Lawrence exhibition, and established Nottingham as a centre of D.H. Lawrence study. During the 60 years since de Sola Pinto first championed Lawrence, Manuscripts and Special Collections have continued to actively acquire D.H. Lawrence material. Our most recent acquisition is an autograph essay by Lawrence entitled *Pictures on the Wall*, purchased earlier this

“ the appeal of the controversial modernist writer remains unabated ”

year with assistance from the Arts Council England/V & A Purchase Grant Fund.

April 2020 marked the start of a two-year project, funded by the Arts Council England Designation Development Fund, aimed at making this designated collection accessible to a wider audience. The project will incorporate a number of different elements, including the digitisation of Lawrence's correspondence and literary manuscripts, the creation of brand new catalogues for previously unlisted sections of the collection, and a number of exciting events centred around an exhibition at Nottingham Lakeside Arts curated by world renowned expert on D.H. Lawrence, Dr Andrew Harrison.

Anyone who's worked with literary manuscripts will attest to their value in understanding the mind and creative process of the author. This is especially true of D.H. Lawrence, who constantly revisited and



Manuscript of an unfinished autograph story *The Flying Fish*, 1925, La L 30. Image reproduced with permission of University of Nottingham, Manuscripts and Special Collections

revised many of his works over months or even years. These revisions are evident at every stage in the life of his works, from handwritten first draft to finished publication. Our D.H. Lawrence collection contains many examples of page and galley proofs sent to Lawrence for checking, then returned to the publisher full of his handwritten scribbles and amendments. In the case of his short story, *Odour of Chrysanthemums* (an emotional tale following a family over a single eventful evening following the death of a miner, Walter Bates, in a colliery accident), Lawrence's revisions at the editorial stage included entirely rewriting the ending of the story.

The controversial and boundary pushing nature of Lawrence's writing, born into an England only just shaking off the shackles of Victorian social and sexual propriety, also meant that so much of Lawrence's chosen text was lost to the editor's blue pencil. Lawrence's publishers were keen to appeal to a popular audience and avoid any brushes with the law by violating the Obscene Publications Act, so instead chose to heavily edit his text. Perhaps the most famous (or infamous!) example of this editorial expurgation is Lawrence's final novel, *Lady Chatterley's Lover*; which the author was forced to self-publish overseas in Florence and smuggle back

into England, so that his audience could read the definitive version of his masterpiece in print.

Updates and details of events in conjunction with the 'Unlocking the D.H. Lawrence Collection' project will be published via our blog blogs.nottingham.ac.uk/manuscripts/ and Twitter @mssUniNott.

The digitised manuscripts of Lawrence's *Odour of Chrysanthemums* can be viewed on our specialist learning resource, created with academics from the University of Nottingham's School of English. odour.nottingham.ac.uk/

Poetry in the making: teaching with literary manuscripts

Alison Harvey explains how teaching a successful module using a poet's papers led to a digitisation project at Cardiff University's Special Collections and Archives.

For the last few years, Special Collections and Archives has supported Poetry in the Making, a module co-delivered by the archive and the English Literature department. Its aim is to encourage the close reading of literary manuscripts, as well as broader consideration of a writer's wider archive, and is assessed through the production of a short film.

Students spend three weeks of the semester attending seminars in Special Collections, co-delivered by archives staff and their lecturer. They're introduced to the archive of the war poet Edward Thomas, and have access to his letters, notebooks, literary drafts, and photographs. They receive training in handling archives safely, as well as understanding how information in an archive collection is structured, and how to search and browse catalogues.

Students are asked to evaluate both the archive content and its materiality - physical details which are hidden in published versions. For instance, handwriting - is the writing hurried, lazy, anxious? Does it change? How much is crossed out and reworked? Paper quality - is it

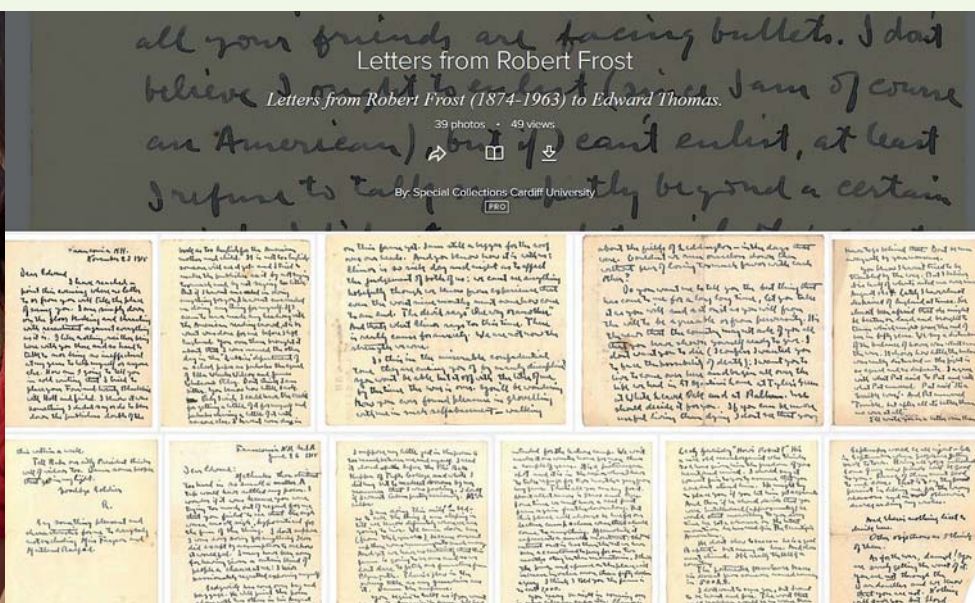
a final copy or a back of envelope draft? Thomas' habit of including poems in letters to his wife Helen means we often know where the manuscript was written - perhaps on a train journey, or in the trenches. How does this affect the reading?

The module is assessed through the research and production of a ten minute film. Students work in small groups to select items from the archive, and use the medium of film to creatively and engagingly illustrate how they illuminate an aspect of Thomas' writing. Participants are trained in digital capture and editing, and gain experience of working in a team to present a visually compelling argument.

Following the success of the first year in which Poetry in the Making was delivered, archives staff had to consider how to balance a continued heavy demand for access to documents with the requirement to avoid excessive handling and photography. The need for a digital resource was obvious. In the current absence of a digital asset management system, we uploaded our content to a



Seminars based in the archive allow students to handle and examine a wide range of material as they work in groups to develop their arguments. Public domain image.



Students have access to high resolution digital surrogates of Edward Thomas' correspondence, poetry, notebooks and photographs via a dedicated Flickr resource. Public domain image.

free platform (Flickr) to support the module.

The ability to group content into albums makes it easy to use from the students' perspective, and Flickr has the capacity to support a responsible amount of metadata to enable accurate referencing. Students can see original documents during their seminar hours, but also have access to surrogates while they plan their group work. The digital resource allows for more creativity in the filmmaking process, as students can download high resolution files to create fadeouts, panning shots, or digitally highlight pertinent sections of a manuscript.

We received excellent feedback, suggesting that access to a writer's wider archive, rather than taking literary drafts in isolation, has encouraged the students to take a more holistic approach to understanding the creative process. One group was struck by the quantity of correspondence between Thomas and fellow poet Robert Frost, and decided to explore the idea that Frost had steered and advised on Thomas' development as a poet at a critical time.



Students work in groups to produce short films, reflecting on how items from the archive provide context to Edward Thomas' literary work. Public domain image.

One student told us that this insight into the "thought processes and concerns that preceded the published versions of Thomas' eloquent poetry," led her to appreciate "the apprehension that a poet may experience when writing, contrary to the Romantic idea that inspiration for a complete, perfect work is found while strolling the countryside. Immersing ourselves in the correspondence that preceded the publication of Thomas' poetry enabled us to understand the poet and his work in a deeper sense."

This attention to, and consideration of, the wider literary archive - the letters, diaries and other documentation - has helped the students frame literary works in a wider historical context, a valuable skill for those progressing to postgraduate research.

Not Saying Everything: The Archive of a Poet

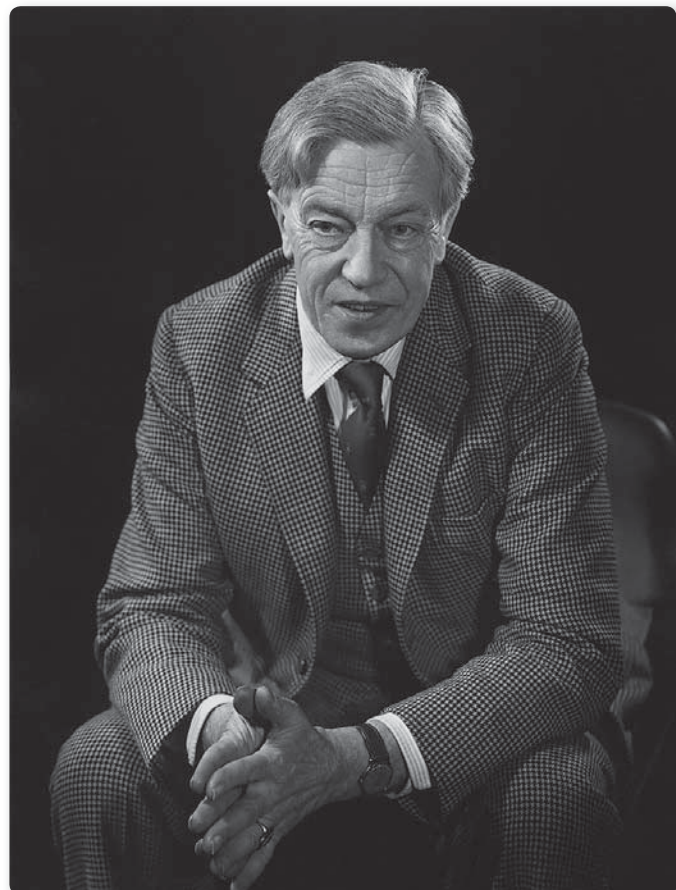
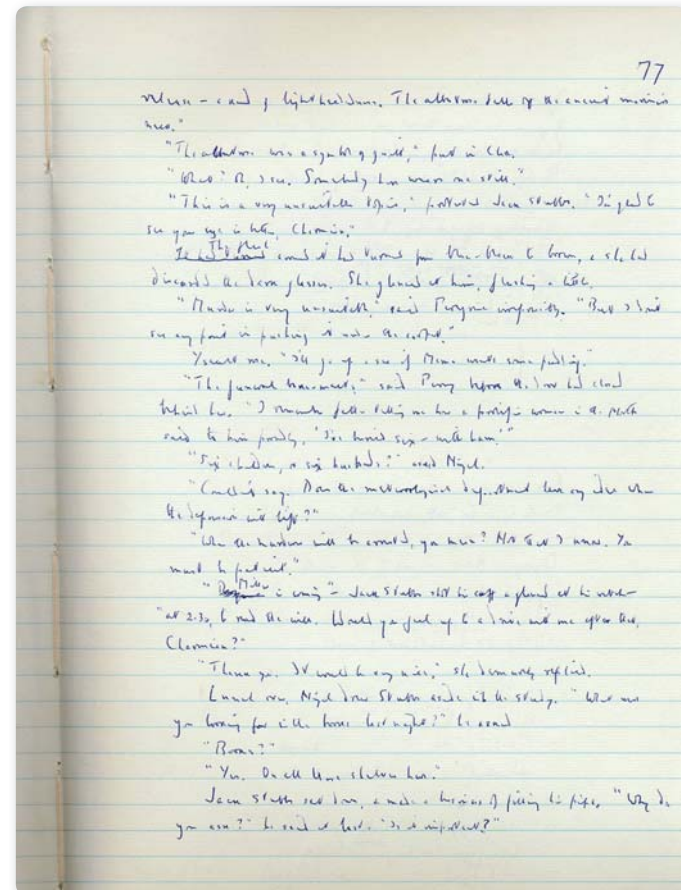
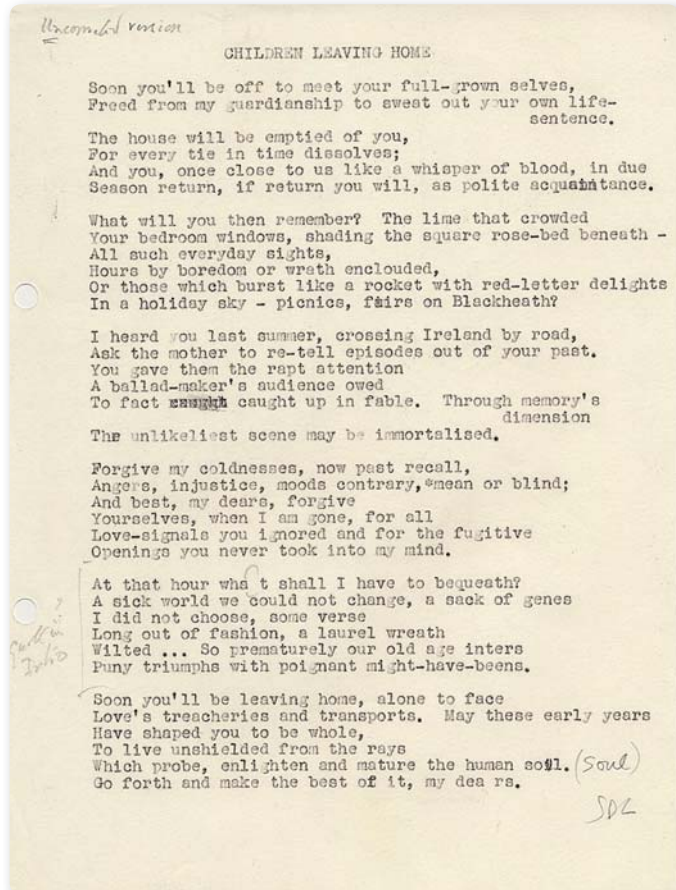
Rachael Marsay reveals a newly catalogued poet's archive at the Bodleian Library, the Cecil Day-Lewis papers, and the wealth of material it contains.

In 2012, the papers of the Anglo-Irish poet and writer Cecil Day-Lewis and his wife, the actress and broadcaster Jill Balcon, were donated to the Bodleian Library by their children Daniel and Tamasin Day-Lewis. With the support of the Roy Davids bequest, these papers have now been fully catalogued and made available to researchers.

Cecil Day-Lewis was born in Ballintubbert, County Laois, Ireland to a clergyman father in 1904. Whilst Day-Lewis's Irish roots would echo through his later poems and writings, his time in Ireland was brief, as the family moved to England in 1905.

Day-Lewis attended Sherborne School before entering Wadham College, Oxford, in 1923 to read Classics. At Oxford, he met W.H. Auden, who became a major influence on his early work as well as a life-long friend. Along with Auden, Stephen Spender and Louis MacNeice (perhaps unfairly earning the satirical collective title of 'MacSpaunday'), he became one of the influential young writers of the 1930s. For some years a member of the Communist Party, Day-Lewis echoed his left-wing political views in his poetry, most notably in *The Magnetic Mountain* published in 1933 and dedicated to Auden.

Day-Lewis took up a number of teaching positions after Oxford and married Mary King, the daughter of one of his form-masters at Sherborne, in 1928. The couple had two sons and, with a family to support, Day-Lewis began to write popular detective fiction under the pseudonym Nicholas Blake. The success of the Blake novels encouraged Day-Lewis to become a full-time writer in 1935. Twenty Blake novels were published over his lifetime and found success all over the globe, being translated into several different languages including Polish, Finnish, and Japanese.



During the Second World War, Day-Lewis worked for the Ministry of Information. After the war, he began to work part-time for the publishing company Chatto & Windus and continued to work for them for the rest of his life. During the early 1940s, he began a relationship with the novelist Rosamond Lehmann, but was loath to fully end his family life with Mary.

In 1948, however, he met Jill Balcon, a young actress who was the daughter of the Ealing film producer Sir Michael Balcon. Their burgeoning relationship provided the impetus for Cecil to break all his past ties and they married in 1951. After the birth of their two children, Tamasin and Daniel, the Day-Lewises moved to Greenwich in 1957.

Appointed Poet Laureate in 1968, Day-Lewis was a lifelong champion of the cause of poets and poetry: from the publication of his critical manifesto, *A Hope for Poetry*, in 1934, right up to the BBC television series *A Lasting Joy* in 1972, in which he shared some of his own favourite poems and explained their significance. The series was filmed in their Greenwich home just before his death. Writing poetry to the end, Day-Lewis died on 22 May 1972 at the home of his friends, Elizabeth Jane Howard and Kingsley Amis. He was buried in Stinsford, Dorset, not far from his literary hero Thomas Hardy.

Many of the records in the archive give an insight into Day-Lewis's writing process. In an unpublished paper entitled 'Making A Poem', he emphasised the need for a poem to "grow organically" and for the poet to "take great care" in how the poem is shaped, describing how he would compose the "first draft in very small, faint pencil-writing" and put "down a great number of alternative words, so that the whole thing looks tentative and provisional". As a gifted analyst and translator of poetry himself, Day-Lewis was ideally suited to reflect on the creative process - even in verse:

A poem, setting to its form,
Finds there's no jailer, but a norm
Of conduct, and a fitting sphere
Which stops it wandering everywhere.

(from *On Not Saying Everything*, with kind permission of the C. Day-Lewis estate)

Day-Lewis himself was 'casual' about retaining papers, often re-using notebooks and paper to write and draft both prose and verse in his small, cramped handwriting, with its distinctive tall ascenders and use of the Greek-style 'e'. Notes on documents in Jill's handwriting demonstrate how she carefully retained and maintained the records in the archive (it is no coincidence that most of the records post-date their marriage). After his death, she nurtured his legacy as a poet and writer, editing both the *Posthumous Poems* and *The Complete Poems* of C. Day-Lewis.

Alongside Day-Lewis's literary papers, the archive also contains audio recordings, photographs, and many personal letters from a glittering array of literary, theatrical, and scholarly friends. The full catalogue for the C. Day-Lewis papers can be found online at: archives.bodleian.ox.ac.uk/

My fonds and other arrangements - cataloguing the Gerald Durrell archive

Roland Quintaine describes his work on Gerald Durrell's papers at Jersey Archive and how the fame of the author influenced his decisions in processing the collection.

Gerald Durrell was a naturalist and author who established his zoo on the island of Jersey in 1959. He pioneered the idea that zoos should exist for the cause of breeding endangered species and returning them to the wild, and his concerns about the destruction of the natural environment preceded today's widespread climate activism.

He was also the author of around 40 books. In particular, his autobiographical 'Corfu trilogy' has endeared itself to many readers with its engaging and humorous style. It achieved further popularity when adapted for the BBC as the 1987 series *My Family and Other Animals*, again in 2005 as a TV movie of the same name, and more recently as ITV's *The Durrells*.

In 2013 Dr Lee Durrell MBE, honorary director of the Durrell Wildlife Conservation Trust and Gerald's widow, deposited a collection of Gerald Durrell's papers at Jersey Archive.

The material consisted of 12 deep boxes containing mainly manuscripts, press cuttings, and financial records. The majority had been sorted before it was transferred and each box generally contained one type of document within a specific date range, such as "book manuscripts 1962-1972". The manuscripts were generally contained in foolscap card folders with at least one entire draft of a particular work in each.

This was the first big literary archive that Jersey had taken in, and the first that I had worked on. I was excited but also a little daunted by the potential global interest that the collection could

hold. I grounded myself with a reminder that collections on every subject, from family history to the German occupation of Jersey during the Second World War, already drew interest and researchers from all over the world, and every document taken into the archive should be considered equally worthy of care.

I found the cataloguing guidelines, glossary, and thesaurus posted on the Group for Literary Archives and Manuscripts' website (glam-archives.org.uk/?page_id=1147) useful in providing a primer on terminology. They also gave me an idea of what researchers interested in writers' papers may look for in a catalogue, and what to highlight in my descriptions.

Wikipedia was useful in providing a concise summary of Durrell's publications, films, and television series, and the BBC Genome project genome.ch.bbc.co.uk/ was a fantastic resource for tracking down information about particular radio and TV broadcasts.

An unusual concern for me was that parts of the collection could be considered financially valuable, particularly manuscripts and sketches in Durrell's own hand. This did influence how I repackaged, and ultimately how I arranged the manuscript material in particular.

The contents of most of the large folders needed to be repacked into thinner 4-flap folders anyway to help their preservation and minimise handling, so in many cases I took the opportunity to repack and catalogue, for example each chapter of a draft as one item. I took care to preserve the links between items belonging to the same original folder by using the same reference number followed by a, b, c etc and by clearly noting the item's origin in the item description. My thinking was to allow researchers to compare, say, different drafts of the same text while minimising handling and reducing the amount of material on issue in the reading room, while still preserving the original order and integrity of the collection.

When splitting the files up I also considered that the collection had been sorted prior to deposit. This meant that the order it was in was likely to be the result of that sorting, rather than any reflection of the author's original work practices and organisation.

Favourite memories of working on the collection include finding doodles and sketches by Durrell of both animal and human characters on the backs of various pages, adding 'yeti' to the catalogue as an index term with its equivalent, 'abominable snowman', and finding an insurance questionnaire which asked the question along the lines of "can you think of anything about your line of work that might be considered hazardous?". The young Gerald had dryly replied "I collect wild animals for zoos from tropical countries..."

The catalogue of the collection is available to view online on the Jersey Archive site: catalogue.jerseyheritage.org/collection/Details/archive/110340291

John Johnson (Authors' Agents) Limited: Uncovering treasure amongst literary agencies

Andrea Hricikova discovers what a rich research resource literary agents' papers can be as she works on the John Johnson (Authors' Agents) Limited collection at London Metropolitan Archives.

With the rapid growth in communicating through new modes of technology, it may seem that the importance of literary agents in today's world of publishing is trivial. However, as agents take centre stage for authors, and as the boundaries between personal and professional relationships meld, literary agents contribute to the development of an author's work and should not be overlooked. Therefore, the research value of literary agency firms' records, in demonstrating the development of the artistic process, make them crucial to safeguard for future generations. This is the case for the John Johnson (Authors' Agents) Limited literary



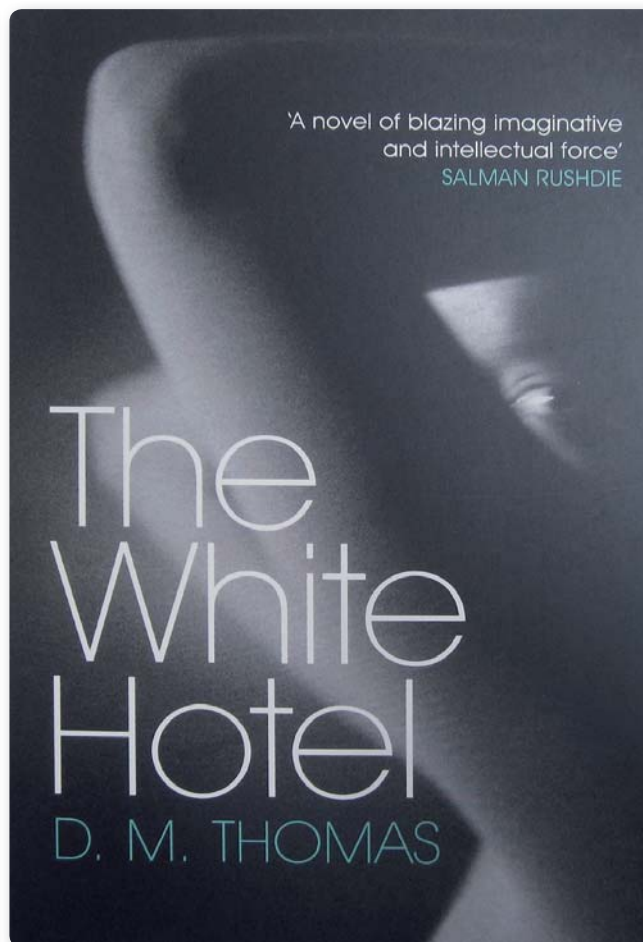
Photograph of Beryl Bainbridge for biography by Brendan King. Reproduced with kind permission of Johnson & Alcock Ltd.



Author's portrait of Claire Francis, John Johnson (Author's Agents) Ltd. Reproduced with kind permission of Johnson & Alcock Ltd

archive, recently acquired by London Metropolitan Archives, and now undergoing its first stage of cataloguing.

John Johnson (Authors' Agents) Limited traces its origins to 1956 when it was run by John Johnson. Following Johnson's retirement in 1977, the agency was taken over by Andrew Hewson who ran the agency with fellow literary agent, and his wife, Margaret. The duo together represented a group of well-known authors. Amongst these are award-winning British playwright David Pownall, who is best known for his radio dramas; prominent British poet and novelist D.M. Thomas, best known for his surrealist novel *The White Hotel*; and renowned British author Beryl Bainbridge who, amongst other awards, in 2000 was appointed DBE for her remarkable contribution to British literature. The relationship between the Hewsons, particularly Margaret, and Dame Bainbridge flourished from professional to personal and the two became dear friends. The progression of this special relationship is clearly represented in the files and papers in the archive, including personal letters and correspondence between the two families. Often hectic short notes, written on scrap paper with writing going in various directions, these letters unlock our understanding, not only of the nature of the relationship between literary agents and the author, but also of the personality of Dame Bainbridge herself, giving us a rare glimpse at her unique way of thinking.



Cover artwork for *The White Hotel*, newer edition. Reproduced with kind permission of Johnson & Alcock Ltd

“the archive uncovers the successes and downfalls of many prominent authors”

Other highlights of the collection include the files of Claire Francis, a British author who took up writing in later life following a successful career as a yachtswoman. Having sailed across the Atlantic on her own twice, and been the first woman to captain a successful boat in The Ocean Race, Francis became a bestselling writer of crime and thriller novels. Furthermore, the archive uncovers the successes and downfalls of many prominent authors, stories such as that of D.M. Thomas and his battle of turning *The White Hotel* into a film production. The astonishing variety of the material held in this collection is evidence of the importance of safeguarding archives of literary agencies.

My position as archive trainee is vital in making the collection accessible and it is rewarding to see how the project unfolds. The role has also allowed me to work closely with the donor of the collection, Andrew Hewson. As the creator of some of these records, Mr Hewson's guidance has been instrumental in making



Collage – record no. 343157, pictured to the right is John Johnson (Authors' Agents) Ltd office premises at the Clerkenwell House, 1978. Reproduced with kind permission of City of London/ London Metropolitan Archives.

sense of the collection and he shares his thoughts below:

"When I joined the agency in early 1969, I soon realised what a rare niche of literary significance I had stumbled into quite by chance. Our founder John Johnson had, after the Second World War, graduated from the British Council, where he had helped Benjamin Britten and Peter Pears set up the Aldeburgh Festival, moving on to general publishing as an editor at Jonathan Cape. In 1956 he set up on his own a company with a tiny office in Sackville Street.

John's own special literary interest lay in contemporary British poets and he quickly collected a distinguished stable of them. In 1958 he began to act for William Trevor who would receive huge critical praise for his work. His other major discovery in this early period was Dick Francis, recently retired National Hunt champion jockey, whose racing thrillers became enormously successful.

When we moved to a smaller office, and the fate of more than sixty years of paper became critical, I was hugely relieved to register the interest of the London Metropolitan Archives, sited a mere quarter of a mile from the cellarage in Clerkenwell House where the files had been accumulating since 1977. The more I reviewed the files, the more I understood the historical significance for anyone looking to understand the increasing importance of authors being strongly represented by their literary agents."

The project is just at its beginnings, but from the small sample I have already uncovered, the vital role literary agents hold in the world of publishing is clear. There is considerable research potential, and by properly safeguarding this collection we will protect the history of John Johnson (Authors' Agents) Limited for years to come.

Calling all colleagues!

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