



Archives & Records
Association
UK & Ireland

ARC magazine

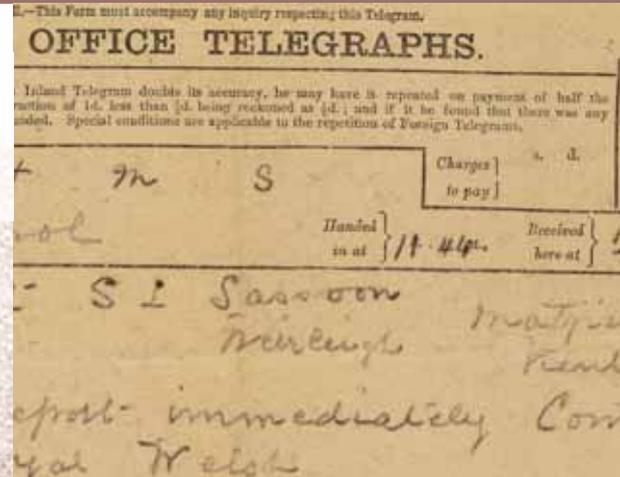
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Group for Literary Archives and Manuscripts Special Issue



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EDITORIAL

Welcome to May's issue of *ARC*. This month we have a number of features written by members of GLAM (the Group for Literary Archives and Manuscripts). Whilst they focus on literary archives, the themes covered will be of a much wider relevance. Our thanks go to Judy Burg and the members of GLAM who answered the *ARC* call with such an interesting and eclectic mix of articles. The hard times that the profession is facing, as we are all asked to do more with less, is a seemingly constant theme at the moment. Yet from adversity grows innovation and there are good examples of how we might demonstrate our worth – from the use of social media to engaging with the local community. John Wells' rallying call for the collaborative production of exhibitions will, hopefully, inspire others to look at their own collections and ask where connections with similar archives might be formed.

Collaborative work is the driving force behind the Museum Librarians and Archivists Group or MLAG (coincidentally, an anagram for GLAM) and Rupert Williams invites colleagues to get involved with this newly national group.

Elsewhere in the issue, we have regular features from the Data Standards Group and our anonymous correspondent turns his attention to the humble white glove. Do let us know what you think, if only to comment on the comparison between a Record Office and a Marxian Utopia. If all that seems a bit much, Tamara Thornhill takes a light-hearted look round the Historical Archives of Transport for London in *Archives with Meaning*.

Richard Wragg, Gary Collins, Ceri Foster, Rachel Freeman, and Rose Roberto

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 and Manuscripts Cover Images:
 ARP exercise in New Crofton, 31 March 1940, ref.WRD1_Box59_2_6
 Telegram ordering Siegfried Sassoon to report to headquarters during his protest against the War in July 1917. From CUL MSAdd. 9852/1/11. Image courtesy of the Ministry of Defence and the Syndics of Cambridge University Library.
 Visitors to the Hull History Centre take part in events celebrating Phillip Larkin's birthday.
 Acknowledgement: Dennis Low/Larkin25.
 Chart, before conservation. Image courtesy of East Riding of Yorkshire Council

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Association News



A word from **John Chambers**, Chief Executive of the Association

This year's conference programme continues to expand and can be viewed at www.archives.org.uk. To remind you, it will be at the Edinburgh Hilton Grosvenor Hotel between 31 August and 2 September 2011.

René Kinzett recently left his job as Head of Public Affairs for the ARA to move to a similar role at the Financial Ombudsman Service. René was in post for well over three years with the ARA and previously with the NCA. I have no doubt that he is primarily responsible for raising the profile of the sector to its current level within government. We all wish him well in his new role and would like to thank him for doing an excellent job for the NCA and ARA.

One of René's first successes was the establishment of the All Party Parliamentary Group on Archives at Westminster. The APPG is continuing to attract new members from across both the House of Commons and House of Lords and is running three events in Parliament in May and June.

All members of the ARA should have received a notice encouraging you to stand for election to Council later this year. If you haven't received a notice please get in touch.

The Association's governing Council is meeting in Swansea on 6 June and there will be an event run by the Wales region to enable members to meet with Councillors.

We continue to liaise with the British Records Association, Business Archives Council, Institute of Conservation and many others. Following the announcement of the forthcoming move of MLA's archive functions to TNA we will be lobbying Arts Council England to keep up the liaison that has developed across museums, libraries and archives.

We need a Website Co-coordinator to help with the administration of the new website. Please contact me at john.chambers@archives.org.uk.

The CILIP offer to Association members to attend at CILIP member rates for the eCopyright *Executive Briefing* on Thursday 19 May, Radisson Edwardian, Manchester, is still valid. For full details of the event please visit <http://www.cilip.org.uk/ecopyright2011/pages/default.aspx> which gives detailed information of the programme and speakers involved.

.....
John Chambers
.....



Archives & Records
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Advocating for Archives and Records: The Impact of the Profession in the 21st Century

International Conference 2011
Edinburgh

For the Conference Programme and
Booking details go to
www.archives.org.uk

Hilton Grosvenor Hotel
Edinburgh

31st August - 2nd September 2011

Collecting Matters

Have you missed the deadline for London 2012? The Games are fast approaching and 8.8 million tickets have already been sold.

Core Olympic agencies and organisations are planning exit strategies, scoping evaluation reports and preparing for handover to those bodies tasked with fulfilling the government's long-term legacy promises.

And The National Archives' *The Record* is one of those promises.

We're gathering information about projects from across the UK which are creating legacies of all kinds and painting a picture for future researchers of the impact of the Games and how they were delivered:
<http://www.nationalarchives.gov.uk/information-management/policies/records-of-2012.htm>.

And we want to include you.

You can promote your activities through *The Record* and have your website captured as part of our web archiving programme with the British Library.

And you can use the information we already have to find local, regional or even national partners; or to identify potential homes for the documents, videos, oral histories, which reflect your community's experience of the Games.

What's left when the medals are awarded and the closing ceremonies are over will depend on how active we are now in encouraging people to share their stories.

For legacy's sake, don't miss the deadline - and let the Games begin!

.....
Cathy Williams

The National Archives
.....

www.nationalarchives.gov.uk/information-management/policies/collection-strategies.htm

Registration Scheme News

New Enrolments

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

- Catrin Holland, Archivist, London Borough of Bromley
- Gemma Tougher, Assistant Archivist, Glasgow University Archive Services
- Caroline Wakeham, Project Records Officer, King's College, London

Every so often, we are contacted with a query about the Registration Scheme. Next month I'll be answering some of the more frequently asked questions. So, if there is something you have always wondered about the scheme, or a specific question you would like to ask, please drop us a line.

Contacts

General Registration Scheme Enquiries:
registrar@archives.org.uk

Registration Scheme Events Enquiries:
regschemeevents@archives.org.uk

Registration Scheme Admin and Bursaries:
regschemeadmin@archives.org.uk

Registration Scheme Communications Officer:
regschemecomms@archives.org.uk

Registration Scheme Mentor Queries and Advice:
regscheme Mentors@archives.org.uk

.....
Richard Wragg

Communications Officer,
Registration Sub-committee
.....

ARA Representatives on Other Bodies

The Archives and Records Association is represented by its members on a number of other organisations, committees and boards working within Archives, Records Management and Conservation. Each year Council reviews which bodies we have official representation on and how the activities of those bodies are reported back to the Association.

At our February meeting we reviewed the following list and would like to express our thanks to all those on the list for the time and work they put into ensuring we are represented.

We are currently without a representative on the British Genealogical Record Users Committee. If you are interested in becoming our representative then please contact John Chambers to discuss this and offer your services.

If you know of an organisation not currently on the list but that you feel should be then please do get in touch with a member of Council to suggest we add them.

Council are always happy to hear your views and would love you to get in touch.

ORGANISATION	NAME	REPORTING TO
British Standards Institute (BSI) Archives and Records Management Committee	Vicki Wilkinson	Council
British Standards Institute (BSI) Conservation Committee	Shirley Jones	Council
British Standards Institute (BSI) BS5454 Review	Teresa Januszonok	Council
British and Irish Committee on Map Information & Cataloguing Systems (BRICMICS)	Jim Ranahan	Council
Digital Preservation Coalition (DPC)	Sarah Higgins	Data Standards Group
International Council on Archives (ICA)	Andrew Nicoll	Council
Institute of Conservation, PACR Board	Deborah Rohan	Council
Lifelong Learning UK	Sarah Wickham & Bruce Jackson	Professional Development/ ACALG
UK UNESCO Memory of the World Register	Elizabeth Oxborrow Cowan	Council
ICON PACR Review Committee	Richard Nichols	Professional Development
Scottish Council on Archives	Caroline Brown	ARA Scotland
Archives for 21st Century Strategy Implementation Group	Katy Goodrum	Council
Archives for 21st Century Accreditation Working Group	John Chambers	Council
Archives for 21st Century Digital Preservation Working Group	Sarah Higgins & Susan Thomas	Council
Archives for 21st Century Workforce Working Group	Caroline Brown	Council
Archives for 21st Century Online Access Group	Catherine Taylor	Council
Archives for 21st Century Governance Group	Jess Carlson	Council
British Genealogical Record Users Committee	<i>Currently vacant</i>	ACALG
TNA Liaison Group	Bruce Jackson & Elizabeth Hughes	ACALG
Railway Heritage Committee	Jonathan Pepler	ACALG
Business Archives Implementation Group (under the Business Archives Strategy)	Judy Faraday	BRG
Disaster Management Group (under the Business Archives Strategy)	Maria Sienkiewicz	BRG
LGA Liaison	Bruce Jackson & Deborah Jenkins	ACALG
CIPFA Liaison	Richard Childs & Bruce Jackson	ACALG
National Culture Forum	Stuart Bligh	ACALG
Archbishops Advisory Panel	Jonathan Pepler	ACALG
TNA Self Assessment Advisory Panel	Bruce Jackson	ACALG
Scottish Public Information Forum (SPIF)	Susan Graham	<i>To be decided</i>

The 2011 ARA Edinburgh Conference is for you!

What are archives for? What is the purpose of records management? Why are archives and records management important?

Most archivists and records managers should be fairly confident that they can answer these questions, but how many of us can articulate them to others? If you were asked to demonstrate the value of your service what would you do? Would you emphasise culture, efficiency, accountability, democracy or all of these? Would your message change depending on who you were speaking to?

This year's ARA conference seeks to answer these questions and to discuss these issues. With the theme of 'Advocating for Archives and Records: The Impact of the Profession in the 21st Century', the conference will give delegates the chance to discuss how best to advocate and how best to speak up for what we do. While the current economic and technological climate might seem to pose threats to archives and records managers, we'll consider what unique professional and technical skills we have and how we can use these to our advantage. We'll think about why archives and records matter and will continue to matter, and we'll discuss how we can work in, and for, organisations and society.

The conference has attracted speakers from institutions from across the UK and from France, Australia and America, who will share their different experiences. Sessions look at ways of engaging users and working with communities, advocating to internal and external bodies, demonstrating value, and the impact of the digital environment. We hope to discuss what we think we should be doing from a theoretical and conceptual viewpoint, the issues that might arise, and practical solutions.

“ If you were asked to demonstrate the value of your service what would you do? ”

Two keynote speakers will bring their broad experience to the debate. Larry Hackman is the former director of the New York State Archives and of the Harry S. Truman Presidential Museum and Library and has recently published a book on advocacy; Arleen Seed is the Head of Library and Archives of Development at the World Bank. The international perspective is continued with David Leitch, Secretary-General of the International Council on Archives, who will be one of the concluding speakers.

The programme is available and you can register online at www.archives.org.uk/. As usual the conference will also have a conservation stream which is described by Mark Allen in this issue. This year the conference is being held jointly with the Section for Professional Associations of the International Council on Archives so there will be real international flavour to some of the sessions and plenty of chances to meet colleagues from overseas.

Added to that the conference is being held in Scotland's capital, the beautiful city of Edinburgh. The famous Edinburgh Festival will still be running so there will be many opportunities for relaxing after a hard day at conference sessions.

.....
Caroline Brown
Chair, ARA Conference Committee
.....

Conservation Stream at the ARA Conference

Mark Allen and Fiona Johnston give a taste of what can be expected from the conservation stream at the ARA conference.

There are many fascinating subjects that will be covered in the conservation stream of the ARA conference in Edinburgh this year, with many new techniques and developments being introduced. Be sure to register and book a place. Keep up to date with what is happening in the preservation world as this is the only conference that deals directly with archives conservation in the UK.

Whatever your speciality, there will be chances to learn and contribute to the ever moving dynamic debate. As an opportunity to network with colleagues the ARA conference is second to none. Fiona Johnston, from East Riding Archives, has very kindly sent in a preliminary paper to whet the appetite. The programme is brimming over with similar delights.

.....
Mark Allen
Flintshire Record Office
.....



Chart, before conservation.
Image courtesy of East Riding of Yorkshire Council.

The Conservation of a Varnished Map on Paper: A Case Study

Within the first few weeks of starting work at East Riding of Yorkshire council, a nautical chart of Spurn Point found its way into the Conservation Studio. I was very soon in at the deep end to find solutions to conserve this chart of great local interest!

The chart depicts an area of land known as Spurn Point, which is situated at the mouth of the River Humber on the East Yorkshire coast. The depths of the water around Spurn Point have been recorded on the chart and, at one time, probably provided important information for the safe navigation around the north coast of the Humber and into the estuary.

Examination of the chart, dated 1851, revealed that it is an etched image with hand-colouring in watercolour on a smooth machine-made paper. The chart had been backed onto textile and a layer of varnish had been applied over the entire image area. The object was in poor physical condition having sustained large losses of the primary support and textile backing, while in other areas, the paper was lifting away from the backing. Large tidelines were visible, most significantly along the left edge of the object. The visual appearance was also greatly affected by the discolouration and darkening of the

“ The object was in poor physical condition having sustained large losses of the primary support and textile backing.

” varnish layer. Furthermore, the varnish had flaked off in areas, removing pigment and paper fibres. Conservation measures were needed to stabilize the physical condition of the chart as well as to improve its visual appearance.

The varnish layer and the textile backing are original to the object and much consideration was given to the ethics of removing both. Justification for removal of the varnish and the textile backing centred on the need to stabilize the condition of the object and to make it available for public use. Before conservation the chart was considered ‘unfit for production’ to the public in its very fragile condition. The varnish layer and textile had become detrimental to the condition of the item, and removal of both would prevent further deterioration, and allow conservation work to be carried out. The condition of the chart and public access to it would be greatly improved by this invasive conservation work.



Before conservation, bottom left corner.
Image courtesy of East Riding of Yorkshire Council.



Chart, during conservation.
Image courtesy of East Riding of Yorkshire Council.



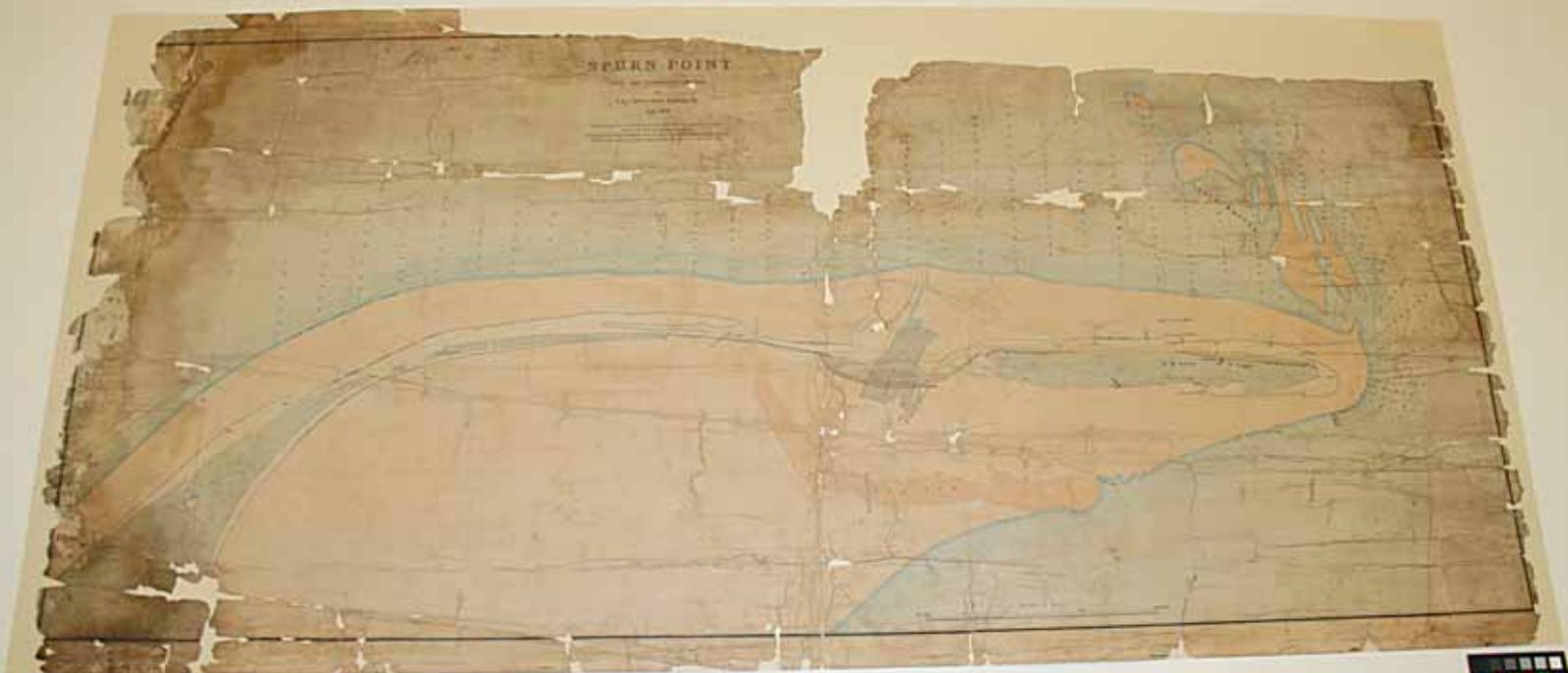
Chart, after conservation. Image courtesy of East Riding of Yorkshire Council

Traditionally, varnish removal is a treatment carried out by painting conservators and after research, I found a documented technique for removing varnish from works on paper that had been originally developed by painting conservator Richard Wolbers (T. Petukhova, "Removal of Varnish from Paper Artifacts", *AIC Book and Paper Group Annual*, (1992)). The technique involves the use of a solvent gel which is applied to the varnished surface; the gel acts as a poultice and absorbs the varnish from the surface of the paper. Solvent gels are made up of four components: Carbopol, Ethomeen, the solvent and deionised water. Carbopol is an acidic acrylic polymer which will absorb water and polar solvents, thus creating a gel. Carbopol polymers, however, need to be neutralized in order to obtain their maximum viscosity, and Ethomeen is added to adjust the pH. By neutralizing the Carbopol the pH is raised from around pH3 to pH7.

“
The condition of the chart and public access to it would be greatly improved by this conservation work.
”

The sequence in which the components of the solvent are added is very important. To make a solvent gel using a polar solvent, the Carbopol and Ethomeen C25 are initially combined together, followed by the appropriate solvent. Deionised water is then added gradually, and it is the addition of the water that changes liquid into a gel.

Before making up a solvent gel, the solubility parameters of the varnish layer and media were



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AT, 11/2010

After conservation, bottom left corner .Image courtesy of East Riding of Yorkshire Council

established; that is to say, to identify which solvents would dissolve the varnish, but leave the media unaffected. Because of the size of the chart (60cm x 124cm), working in a fume cupboard was not possible, and after surface cleaning the recto of the chart with damp cotton swabs, the varnish was tested using solvents safe to use on the bench top without ventilation or use of a respirator. Tests were carried out with four solvents: ethanol, acetone, isopropanol and IMS. Ethanol was by far the most effective at dissolving the varnish, and consequently all the media was then tested to ensure that it would be unaffected by sustained contact with ethanol. Special attention was paid to pigments that may have contained gamboge because of its solubility in ethanol.

To create a solvent gel pack, approximately a dessertspoon of the solvent gel was placed on a piece of Bondina and then covered with a square of polyester. The solvent gel pack was then placed on the surface of the chart, ensuring full contact of the Bondina with the varnish. Within a short period of time, the solvent gel will begin to discolour as it absorbs the varnish. Solvent gel packs were placed sequentially over the whole surface of the chart removing the varnish layer effectively and improving the overall appearance of the chart immediately. Following removal of the varnish, more routine

conservation work was carried out. The majority of the old textile backing was removed easily without the use of moisture and was simply peeled off. The chart was then blotter washed to reduce the discolouration caused by the tidelines and also to improve the flexibility of the paper. Water soluble discolouration is drawn out of the humidified paper by capillary action into damp blotting paper and is a surprisingly effective way to wash paper. The chart was relined using kizukishi Japanese tissue and wheat starch paste, and losses were infilled with handmade European paper.

The caveat of using solvent gels is that Ethomeen is a hazardous material and disposal of the gel must be carried out by a specialist. However, the use of the solvent gel also safely limits personal exposure to the solvent and enabled a large varnished area to be treated over a period of time.

Many grateful thanks to Jackie Thorburn (National Archives of Scotland) and Rachel Marsh (United Kingdom Hydrographic Office) who both gave me invaluable advice regarding solvent gels.

.....
Fiona Johnston

East Riding of Yorkshire Archives and
Local Studies Service
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Museum Librarians and Archivists Group

MLAG (Museum Librarians and Archivists Group) is an informal network of librarians and archivists working in museums and galleries throughout the UK. Our emphasis is on co-operation and action and on working collaboratively together to share good practice and undertake outward-looking, user-focused and cutting-edge activities.

The Group started a little over 10 years ago when a small group of librarians and archivists in London working in seemingly quite disparate museums, covering war to art, nature to maritime history, met up and began to explore what they had in common in managing the services they provided to colleagues and the public. It was soon apparent that whilst the objects in the various museums differed greatly, the opportunities and problems that we each faced, and the documents and policies we needed to generate, to develop our libraries and archives, were all broadly similar. We quickly found that pooling our expertise was both productive and enjoyable. From this small start emerged what was then known as the London Museums Librarians and Archivists Group.

For the last few years it has been a debating point within the Group as to whether we should expand beyond London. In April 2010 we unanimously decided to do this and since then the Group has dropped the London part of its name and has become a UK wide group known as the Museum Librarians and Archivists Group (MLAG).

This Group now has well over twenty institutional members and a mailing list of individuals many times that size. We have a clear mission, which is to promote the sharing of skills, knowledge and resources between members and encourage new and innovative ways of making our culture accessible, realising our potential and inspiring people, and we also have a three year strategy to achieve the objectives that underpin that mission.

As we have expanded our activities over the last year we have attracted a considerable amount of

interest from people working in a wide variety of other museums and galleries across the country. In particular, our very successful conferences and events have brought the Group's existence and purpose to the fore. Also, while initially a gathering of service chiefs, staff from all parts of our library and archive teams now participate in planning activities and moving the Group forwards.

The change to become a national group is not just symbolic. We intend it to be the start of an ongoing process to encourage colleagues in other museums, galleries and similar institutions across the UK to join us and help to grow our network.

We are also actively seeking people to interact with the Group via the web and the events that we put on. In practice quite a few people from well outside London have already interacted with us since we held the first of our biennial conferences in 2007, and we now wish to develop this further.

Anyone who is interested in getting involved with the Group can do so in a number of ways. In addition to our biennial conferences, which are open to all, we also hold quarterly meetings, which are free to attend, and we offer a regular annual programme of visits, seminars and talks on key current issues and participants are welcome from beyond the Group. We strive to keep our fees for these events as low as possible and in many cases these are free.

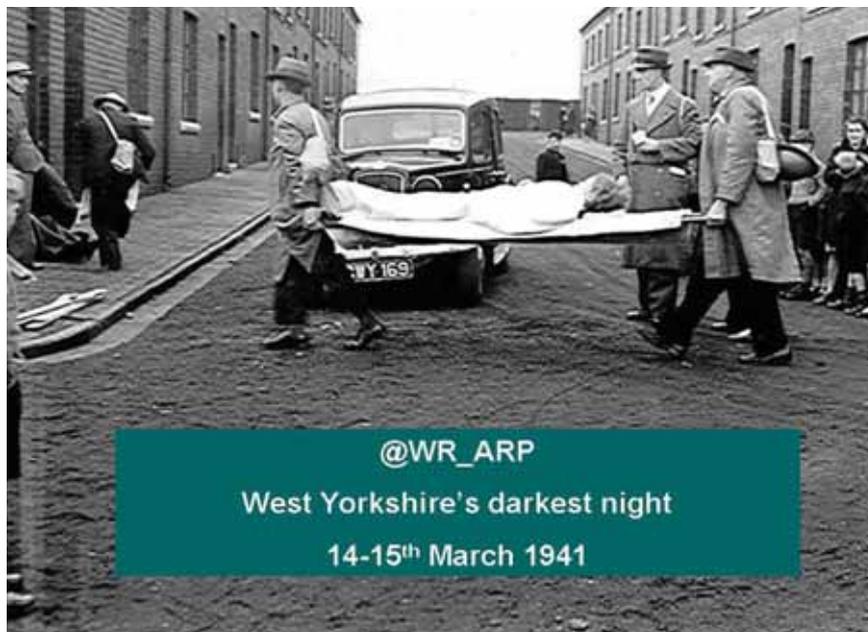
We also welcome contributions to our blog (<http://mlagblog.org>) from anyone connected to the world of museum libraries and archives. Do look at the "about us" section (<http://mlagblog.org/about>) to find out more on MLAG. If anyone has any queries or would like to find out more about joining MLAG then please do contact me at rupert.williams@sciencemuseum.org.uk.

.....
Rupert Williams

MLAG Chair

@WR_ARP West Yorkshire's Darkest Night, 14-15 March 1941

West Yorkshire Archive Service using social media to reinterpret collections and engage with new audiences.



ARP exercise in New Crofton, 31 March 1940, ref.WRD1_Box59_2_6.

Some time last year we realised that March 2011 was going to see the 70th anniversary of the West Riding of Yorkshire's heaviest bombing raid of the Second World War. So we looked into what records we had that recorded this and whether there was anything we could do as a service to commemorate the occasion. We wanted to do something fun that would bring the records alive and show them in a dynamic and vivid way adding contextual information to the Air Raid Precaution Service's incident log with photographs and Pathé film clips. It was at this point we thought about using twitter.

The West Yorkshire Archive Service has been using twitter since July 2009 as @wyorksarchives and it has very much been seen as a way to connect with new non-traditional audiences in an exciting and versatile way. We felt twitter would work for the ARP project for a number of reasons: entries could be kept short, easy to use and interpret; we could add photographic and audio-visual material to add context and interest - including links to other websites such as Pathé, Getty images, Leodis and Flickr. It also had potential for posting tweets 'as live' effectively representing the information as if we were there. This final point only really became possible when we discovered the ability to schedule a tweet for the future using Hootsuite -

much as the idea excited us the idea of having to tweet live in the early hours of the morning didn't!

Hootsuite really was the key that made the whole project feasible. It allows us to schedule tweets into the future, meaning we can have content stacked up ready well in advance and use spare moments to schedule material into the future. This allowed us to run tweets over night on the 14-15 March - when in 1941 there were raids from 9 pm through until 4 am the following morning - and means staff are not tied to a computer to ensure that updates happen as and when they ought to. It allows us to run the project in the background and means it has a reasonably low-impact on our day-to-day work.

The historical background and records show that the West Riding of Yorkshire was reasonably untouched by German bombing raids during WW2 with the only serious night of bombing over modern West Yorkshire coming on the 14-15 March 1941. It is easy to underestimate the impact of this event but the statistics say a lot: over 4,600 homes were damaged when 25 tons of bombs dropped. 65 people were killed - 8 of whom were children - and landmarks such as Leeds Town Hall,

“
 We wanted to do something fun that would bring the records alive and show them in a dynamic and vivid way.
 ”

the Post Office, Leeds Museum and markets were all bombed. There were over 160 incidents reported in WRCC areas. And that wasn't all, the West Riding saw bombing incidents from 1940 until 1944. So while it was nothing like as significant as the damage to cities such as London, Coventry or Plymouth it was still a night that would be remembered.

In order to tell the story as accurately as possible we used a variety of sources from across our holdings. The key sources were the West Riding ARP incident log 1941-1949; and a privately deposited scrapbook of Doris Senior which gives the times the sirens sounded in Wakefield and other fascinating details about life in the war. These were added to from the records of Leeds City Fire Brigade and a fire-watcher's log from Turner's Tanning Machinery in Leeds. We have also used images from the WRCC collection and the Leeds, Bradford, Halifax and West Riding Police Forces.

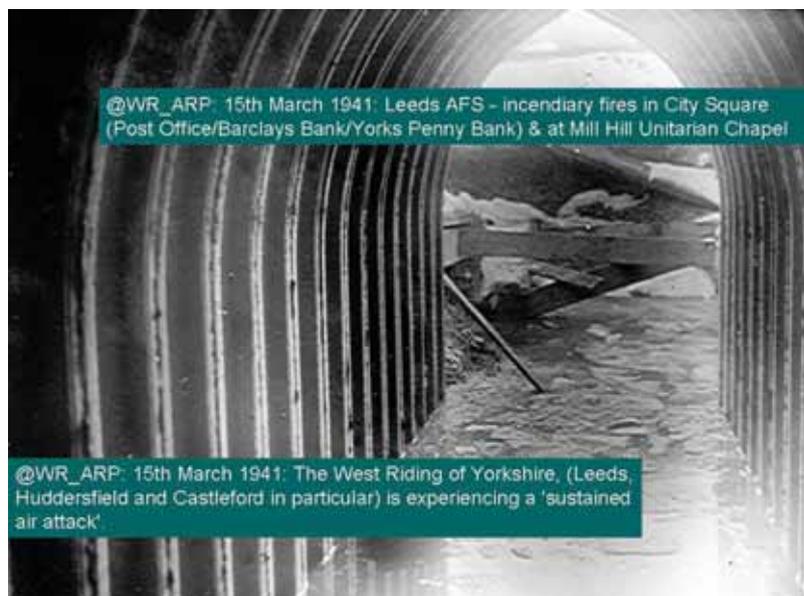
So has it been successful? Well six weeks after we created the account and following the media coverage of the project over the anniversary of the raid we had almost 200 followers which we are reasonably happy with especially as most of them were not already following the archive service. In the same time frame we have



ARP Wardens, ref.WRD16_4_9.



ARP exercise in Leeds, 3 March 1940, ref.WRDI_Box59_2_5.



Flooded shelter at Woodside School, Horsforth; ref - WRDI_BOX59_I_11_1.

“ We used a variety of sources from across our holdings to tell the story of the bombings. ”

also seen a significant increase in the number of followers of our @wyorksarchives account so it would appear the project has also raised the general profile of the Archive Service. We currently have more followers than almost any other local authority archive service.

The other major benefit we saw was a significant amount of local press and media coverage with interviews on BBC Radio Leeds, Bradford’s Pulse radio, Real Radio, and Calendar, and articles in the Yorkshire Evening Post and Yorkshire Post. We learnt a number of lessons from the press coverage - firstly that sending the press release to named reporters (even if it’s not directly relevant to them) brings more response than sending them to the news-desk alone; secondly be cheeky - we ended up on Radio Leeds because of a tweet to the Breakfast Show presenters personal twitter account; thirdly be prepared to respond with content and images etc. quickly; fourthly know your subject and tell stories of people or local landmarks... and last but not least remember to iron your shirt in the morning, you never know when you might end up on TV!

And finally where do we go next? Well we’re working on an

@WR_ARP: 15th March 1941: Leeds Town Hall and Museum on fire, hit by incendiaries and High Explosives. AFS and Police in attendance.



@WR_ARP: 15th March 1941: Leeds AFS report Kirkgate Markets now on fire, fire at Geocomellis Restaurant, Boar Lane

Bombed terraces, Doncaster, ref. wyp1_wyas2490_72_2.

@WR_ARP: Saturday 15th March 1941, 3.10 am ALL CLEAR "LEEDS": Enemy raiders have now passed.



@WR_ARP: 16th March 1941. Casualty figures from Leeds for 14-15th March air raid: 65 killed (8 of whom children), 258 injured

Bomb damage in Bradford, ref.wyp_le_a54_49_1.

interactive map plotting all the incidents, bomb sites, aeroplane crashes etc. on Google maps and then making it available for public comment. There is still another four years of content on for @WR_ARP so we hope to keep some of the momentum going there. We would like to continue to develop how we use twitter and other social media including Flickr, YouTube etc. to inform and interact with new audiences. We have seen from the success of the @WR_ARP that images and video

are very popular and so would like to use them more on our general account. To this end we are using Twitterfeed to automatically tweet links to new posts and content on our blog, Flickr and YouTube channel. Hopefully this will give a taste of our holdings and activities to those who are unable to visit us or were unaware we even existed!

.....
Catherine Taylor & Gary Brannan
 West Yorkshire Archive Service

Literary Archives for Ever (?)

A welcome to the GLAM issue from David Sutton.

This issue is a celebration and an exploration of literary manuscripts, and fully demonstrates the wide range of this domain of archives. Our authors, mostly stalwarts of GLAM (the Group for Literary Archives and Manuscripts), cover subjects from women's life writing in the eighteenth century to the challenges of collecting literary papers from the post-World War 2 decades. Arike Oke adds an important reminder of the value of literary outreach activities; Alison Cullingford introduces us to the idea of a digital exhibition; and the papers of John Osborne, Bob Cobbing and Stephen Gallagher provide intriguing case studies. The world of British literary manuscripts is a world full of lively activity and interest in the 2010s.

Giving conference papers over 20 years ago, I would try to stir up my audiences by suggesting that the great age of the British literary manuscript would probably come to be seen as 1688-1988. The 1688 date is fairly safe; no-one expects literary manuscripts to be discovered now from the time of Shakespeare or even the time of Dryden. But there are uncertainties and challenges to be faced around the survival and the nature of literary manuscripts in our age of floppy disks, CDs, hard disks and emails.

Students are naturally curious as to why literary manuscripts began to survive from around 1700. Why are there almost no Dryden manuscripts in existence, and so many for Pope and his successors? What changed around that time? There may be two responses to this curiosity. The first would concern the rise of the publishing trade (as opposed to jobbing printers); and the second would note the change in the status of the author and changing attitudes to authors as creators. The low status of Shakespeare, perceived as a journeyman wordsmith by his masters, is notorious. We might pay tribute to the work of Daniel Defoe, in particular, in raising the profile and the status of authors - epitomised by the first British copyright act in 1709.

The age of the literary typescript is easy to delimit. Invented in the early nineteenth century (many accounts say in Brazil), the typewriter began to be used

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The world of British literary manuscripts is a world full of lively activity and interest in the 2010s.

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by literary authors around the 1880s. Bernard Shaw was an early enthusiast. By the 1980s, typewriters were being replaced by word-processors and then by personal computers. A few literary authors still bash out scripts on manual typewriters (Don DeLillo being one well-known example); but the age of the typescript is over. For neatness, we could say it was roughly 1890 to 1990.

Nobody knows whether handwriting will disappear in the same way. Authors like William Boyd and Philip Pullman are on record as describing the importance to them of the physical connection and interaction between pen and paper, but does this apply to the new generation of authors in their twenties, some of whom say that they write poems straight onto the keyboard of their netbook?

Certainly literary archivists have to be ready to receive, care for, and make available hard disks and files of emails. Simon Wilson's essay on the paper and born-digital Stephen Gallagher Collections in Hull History Centre gives a groundbreaking account of territory we shall all be entering soon. The arrival of hard disks in literary collections will offer many opportunities and exciting new ways of presenting literary materials. Older scholars and archivists will deeply regret signs of the disappearance of paper and the disappearance of handwriting, and will doubt whether a hard disk could ever achieve the "magical" quality of a cross-hatched autograph text, but the future belongs to the younger generations and they will decide in what form literary manuscripts will survive in the 2020s and 2030s.

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David Sutton

GLAM Chair
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The Female Pepys: the Mary Hamilton Archive Project

In 2007 the John Rylands University Library (University of Manchester) acquired the archive of Mary Hamilton (1756-1816), bluestocking, courtier and diarist. The Papers consist of correspondence, manuscript volumes and diaries. The correspondence includes letters from members of the royal family, such as Queen Charlotte, and from members of the Bas Bleu including Elizabeth Vesey, Mary Delany, and Elizabeth Montagu.

Hamilton began her 'public' life as an employee in the court of George III, working as a sub-governess to the young princesses from 1777 until 1782. After her resignation she set up home as an independent woman in London where she socialized with many prominent individuals including Samuel Johnson, Frances Burney and Elizabeth Carter. She was a member of the Bas Bleu and had an active social life amongst this intellectual community. Her diaries are teeming with details of her numerous visits, engagements and discussions with many of the major figures of the day.

The collection has been catalogued thanks to a generous contribution from the Wolfson Foundation awarded to the Library through the National Cataloguing Grants Programme for Archives in 2009. The archive represents an important resource for the examination of British intellectual, literary and social elites at the end of the eighteenth century.

To celebrate the project's completion,

on 29 January 2011 the Rylands hosted an international conference, 'Writ from the Heart? Women's Life Writing in the Long Eighteenth Century', which brought together researchers, librarians and archivists. Keynote speaker Claire Harman, whose biography of Fanny Burney was shortlisted for the Whitbread Award, highlighted Burney's lesser-known role as an archivist who accumulated a body of personal papers of unrivalled significance and literary quality.

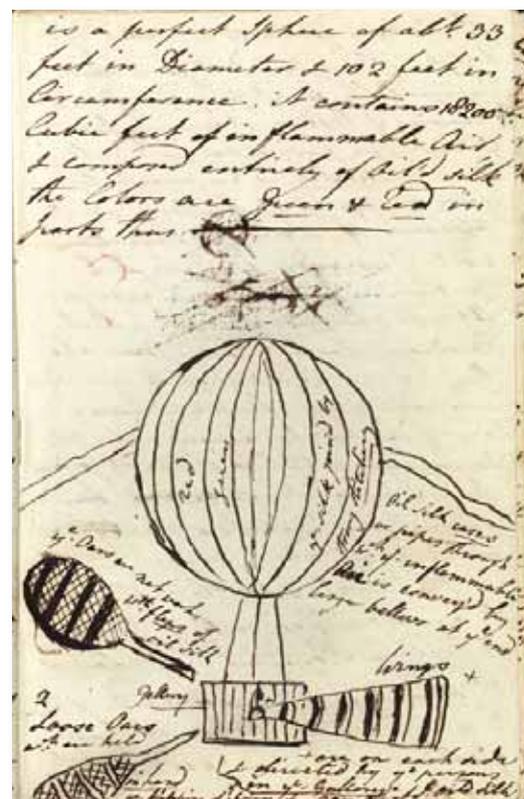
Many of the conference papers had a strong archival focus and drew out the rich potential of primary sources (some of which have been overlooked or hidden in the past) to reveal the depth and variety of women's life-writing in its broadest sense during this period. Current researchers are using these sources to explore new perspectives on women's life-writing; we heard about the lives of disabled women, 'aberrant' women, and those who lived 'on the margins' among others.

The Hamilton Archive is already proving its value as a research resource, attracting interest from parties ranging from a historian of hot air ballooning to a group of linguistic scholars who are using the archive to create a 'corpus' of textual data for the interdisciplinary study of language and socio-cultural history of Georgian England.

.....
Lisa Crawley (Hamilton Project Archivist) and Fran Baker

The John Rylands University Library,
 The University of Manchester

“
 The Hamilton Archive is already proving its value as a research resource, attracting interest from parties ranging from a historian of hot air ballooning to a group of linguistic scholars.
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A sketch of Lunardi's hot air balloon, one of the first hot air balloons to be launched in England, made by Mary Hamilton in her diary for 1784.

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

The Leeds Poets ... and others

Chris Sheppard writes about some of the rich archive collections at Leeds University Library and the poets who created them.

Liverpool University Library's acquisition and recent cataloguing of the archives of the celebrated Liverpool Poets prompts this account of the archives of near-contemporary literary authors associated with another great northern city, Leeds, collected at Leeds University Library.

This collecting began in earnest thirty years ago, soon after Philip Larkin famously drew attention in 1979 to the failure of UK academic libraries to collect contemporary English literary manuscripts with even a modicum of the energy and vision that, by then, had taken so much of this heritage-in-waiting to the USA.

Leeds University Library was unusually well placed to respond to Larkin's rallying call. Thanks to a great benefactor Lord Brotherton, the Library had endowment income reserved for acquiring literary special collections - never enough, but much more than most UK peers could spend consistently. A collecting strategy could actually be implemented. There was also an obvious direction for this strategy to take: a remarkable number of notable writers had worked at the University as students, staff and writers-in-residence since the Second World War and the primary aim could be to acquire their archives as comprehensively as possible.

Twelve of these writers were drawn to Leeds as Gregory Fellows in Poetry at the University from 1950 to 1980. This unique Fellowship scheme enabled a series of poets to live and work in Leeds with the sole responsibility of engaging with the University community as they thought best, typically for two years. Funded by E.C. Gregory, publisher and patron of the arts, the scheme was conceived by Bonamy Dobrée, Professor of English Literature at Leeds, 1935-55, whose close friends T.S. Eliot, Herbert Read and Henry Moore assisted in selecting the Fellows - a spectacular university appointing committee.

“
Leeds University Library was unusually well placed to respond to Larkin's rallying call.
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We have now assembled large archives of the Fellows in Poetry John Heath-Stubbs, Thomas Blackburn, Jon Silkin, Kevin Crossley-Holland, Wayne Brown and Paul Mills, with smaller collections - as yet - of James Kirkup, W. Price Turner and David Wright. Peter Redgrove's archive is at Sheffield University Library, but complementary papers at Leeds pre-date that acquisition. Alas, Martin Bell sold his archive to Tulsa in the 1970s and the remaining Fellow Pearse Hutchinson has proved elusive.

Wole Soyinka and Tony Harrison, the outstanding Leeds student writers since 1945, were great friends at the University in the late 1950s. Harrison's archive at Leeds is growing in chronological instalments, so far comprehensive for the first 30 years of his career. While Harvard's much larger archive of the Nobel Laureate Soyinka mainly covers the period since the 1970s, a Leeds collection mostly relates to work of the 1960s.

The most distinguished writer to have been a Leeds academic in the past 50 years is Geoffrey Hill, now Oxford Professor of Poetry. Appointed by Dobrée as an English lecturer in 1954 when barely 22 years old, Hill's enduring gratitude for this encouragement influenced his decision in 2009 to place his archive at Leeds University, where the complexity of his notebooks astonishes all who see them.

While these archives cover many stages of the authors' careers, all include material relating to their time at Leeds where many knew and influenced each other. Documentary evidence of these connections abounds, especially in the massive archive of *Stand* magazine,

which was effectively founded at Leeds by Jon Silkin after a false start in London. Many of the writers contributed, as did lesser-known Leeds-related figures, who are collected alongside them. Researchers wishing to consult a particular archive will invariably be shown related material in other archives, often taking their studies in unexpected directions.

Leeds University connections may be less conspicuous in the Library's many other 20th century English literary archives, but they are there to be found. Thus, novelist and biographer Julia Blackburn's archive largely stands alone, but is inextricable in places from that of her Gregory Fellow father Thomas. Simon Armitage's archive has developed since the early 1990s, when he was a young local poet with a growing reputation: he has since taught creative writing in the University. The literary archive of Melvyn Bragg, Chancellor of the University, contains nothing directly of Leeds, but his progress to eminence from provincial working class origins through the transforming power of education has clear affinity with Harrison's and Hill's parallel experience.

Opinions may differ on Larkin's view that the transatlantic emigration of modern literary archives is necessarily

“ Inter-connected archives are best kept and made accessible together so that an individual archive is directly enhanced by others around it. ”

regrettable. However, it does seem incontestable that inter-connected archives are best kept and made accessible together, whenever possible, so that an individual archive of value in itself is directly enhanced by others around it. Disregard for context, with some sense of randomness, may be the risk when archives are dispersed internationally. Certainly, coherence is the underlying aim in collecting Leeds University writers at Leeds University Library.

For more information see <http://www.leeds.ac.uk/library/spcoll/leedspoetry/index.htm>.

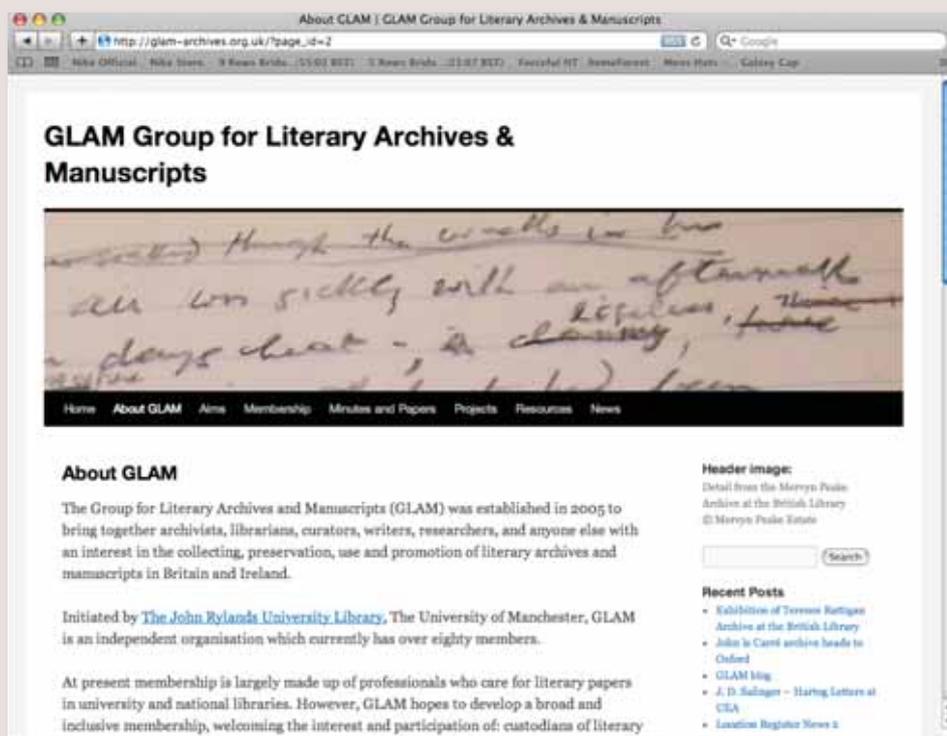
.....
Chris Sheppard
 Leeds University Library

GLAM website and blog

GLAM has a new integrated website and blog. You can keep up to date with literary archives news and projects at www.glam-archives.org.uk.

The site holds data from GLAM's Survey of Collecting Policy and Practice, giving an overview of literary holdings across the UK. There are plenty of useful resources for custodians, researchers and anyone needing to trace literary copyright, as well as minutes and papers from GLAM meetings.

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Zoë Wilcox
 British Library



The GLAM website and blog can be viewed at www.glam-archives.org.uk

Visitors to the Hull History Centre take part in events celebrating Phillip Larkin's birthday
Acknowledgement: Dennis Low/Larkin25

Larkin Around

Twenty-five years after he passed away, Hull History Centre celebrates one of the City's most famous literary residents, as Arike Oke reports.

It's perhaps a little known fact that Hull is a thriving hive of literary talent. The Hull History Centre brings together the local authority's archives and local studies library with the special collections of the University of Hull, and some of these collections bear testament to the rich and vibrant history of Hull's literary tradition. One of Hull's most famous and celebrated literary residents (and former University of Hull librarian) is Phillip Larkin.

You may have heard that Hull was infested with toads last year: there were huge and colourful toad sculptures all over the city to commemorate 25 years since Philip Larkin passed away. This strange sight was part of a 25 week festival of events to celebrate Larkin's achievements and creative legacy. As the home of Larkin's archive we knew the History Centre had to make a landmark contribution to this wonderful programme and as we watched children clamber over the toad outside our building an idea began to form: why not celebrate his birthday?

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We used the Larkin25 steering group and our networks to add additional elements to the programme, allowing us to run a full day of events.

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The History Centre is fortunate to have received HLF funding which has enabled it to employ an audience development officer who in turn had a number of summer interns supporting her work. Planning the event, the audience development officer and her intern made use of the MLA's Inspiring Learning for All framework to think about who this event would cater for, and how we could help people learn more about the collections. We used the Larkin25 steering group and our networks to add additional elements to the programme, allowing us to run a full day of events. When we found out that a local music collective had created a CD of songs whose lyrics were Larkin's poetry but whose melodies were very modern, we wanted them to be involved as well.



Visitors to the Hull History Centre take part in events celebrating Phillip Larkin's birthday. Acknowledgement: Dennis Low/Larkin25



The sunny August day event finally comprised:

- 'If Shelves Could Talk' - a poet was in residence all day gathering experiences from visitors to create a new work. This was part of a wider Hull Libraries project;
- 'Looking For Larkin' - an interactive trail and wordsearch around the building, designed by the audience development intern, Deanna;
- 'Doodlemania' - A craft workshop run by project staff from Hull College, a local FE institution, using doodles in Larkin's correspondence as inspiration;
- 'Words and Music' - a selection of bands from the 'All Night North' Larkin25 music project played a set in our education room;
- 'Larkin's Hull' - a Larkin25 project worker ran a reminiscence session in a library meeting room;
- 'A Close Encounter With Larkin' - an archival display of treasures from the collection;
- There was a display of published works by Larkin in the library;
- The University Archivist produced a two page source guide about Larkin;
- ... and last but not least we had a birthday cake!

371 visitors came into the History Centre that day; the event was a resounding success made possible by our volunteers, the Larkin25 team, our networks and our hardworking team of librarians, archivists and assistants.

.....
Arike Oke
 Hull History Centre

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Look Back in Archives

Jamie Andrews writes about the discovery of two plays by the original Angry Young Man.

Despite the thousands of critical studies and biographies that have appeared over the years, there are still surprises to be found when looking back in the archives at the turbulent career of the original Angry Young Man, John Osborne. If many writers and critics went along with the legend of '1956 and all that', and assumed *Look Back in Anger* to be Osborne's dramatic debut, he had in fact been active within the English repertory theatre since the late 1940s, and had written seven plays before his 'overnight' breakthrough in May 1956. Two of these plays were even performed in the early 1950s; though to little acclaim, the plays being quickly forgotten, and the texts assumed by Osborne to have vanished.

As part of the British Library/De Montfort University Theatre Archive Project, these sole extant performed scripts - slightly dog-eared, and idiosyncratically filed by the Censors - emerged in the archives of the Lord Chamberlain, the senior official of the Royal Household whose arbitrary, unaccountable pronouncements dictated what could be seen on the stage until the abolition of censorship in 1968.

Having displayed the scripts in a 2008 exhibition, and published them with Oberon in 2009, the British Library worked closely with the Osborne Estate (the writer's estate now directly benefits the Arvon Foundation) to try and generate interest in new productions of the unknown works. Rehearsed readings and Q+As were set up with RADA in the summer of 2009, from which it became clear that both surviving plays stood up remarkably well: sharply written, and often gloriously funny, characters; a remarkable grasp for dramatic

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The sole extant performed scripts - slightly dog-eared, and idiosyncratically filed by the Censors - emerged in the archives of the Lord Chamberlain.
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momentum; above all, Osborne's rage still gripped as much as it grumbled across the decades.

Post-1956 and all that, and with the re-emergence of discredited writers such as Rattigan, Ackland et al., Osborne's reputation was uncertain in the new millennium; however, he was still A Name, and professional interest in the narrative of the lost plays was evident. In the end, the nascent National Theatre of Wales picked up *The Devil Inside Him* (which is set in Wales) for their inaugural season, while the smaller Fallout Theatre mounted *Personal Enemy* at the fringe White Bear theatre in London.

Critics, so often hostile to Osborne, responded with enthusiasm, as much to the plays as to the drama of their discovery. In Cardiff, *The Devil* got pretty much universal raves, while Michael Billington - never knowingly unkind to a play about politics - awarded four stars for 'a sensational revival' of *Personal Enemy* in London. The latter is a fascinating curiosity in Osborne's oeuvre; the only work of his to be set in the United States, it portrays the paranoia of McCarthy-era America, focussing on the Lavender Scare persecution of homosexuals. In this, the play's reception

horribly mirrored its content, and the original performed version was ripped to shreds by the Lord Chamberlain's censors who rejected whole pages that touched on the 'forbidden subject' - a topic believed by the Lord Chamberlain to be 'very distasteful and embarrassing in mixed company' - and consequently banned. Following the London production, the play transferred to off-Broadway last winter, where the New York Times and New Yorker reported breathlessly on its rediscovery (though were less impressed by some of the cast's American accents).

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Our theatre collections are great ways of demonstrating genuine economic impact and support for the cultural industries.
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At a time when the Humanities are being put on the defensive, and funding of research and other cultural activities is predicated on its economic outputs, our theatre collections are great ways of demonstrating genuine economic impact and support for the cultural industries. Theatre producers and directors may access our collections in different ways - and need different guidance in doing so - but by working more with the sector, we can take our scripts off the shelves to where they really belong: on-stage.

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Jamie Andrews

British Library
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Bob Cobbing's Poetry of Sight and Sound

Chris Beckett explains how sound, image and the written word come together in the work of experimental poet Bob Cobbing.

The papers and audio recordings of the London-based, visual and sound poet Bob Cobbing (1920-2002) - the most important figure in the development of British performance poetry in the second half of the twentieth century - are now catalogued and available to researchers at the British Library. They are of interest not only for the insights they provide about Cobbing's distinctive body of work but also for the light they shine on its publication and performance context, since the papers also record much about the way in which a loosely-affiliated body of avant garde poets at the margins of mainstream visibility went about their collective, and sometimes combative, business.

Radical experimentation in music and in art has long been an accepted - if sometimes derided - feature of our cultural landscape, nourished by BBC commissions, promoted by national galleries, and rewarded with lucrative prizes. By contrast, experimental poetry has led a relatively invisible and marginal existence, largely ignored by mainstream publishing houses. Much of Britain's twentieth century radical poetry can still only be found in obscure and fragile small press publications, many of which owed their initial reception and circulation to Cobbing's promotional and publishing endeavours.

The British Library papers include records of Writers Forum, Cobbing's publishing imprint (which began life in 1952 as the Hendon Writers Circle and issued its first publications in 1963), and records of the Association of Little Presses, an alternative promotional network co-founded by Cobbing in 1966. Cobbing's papers also include important Poetry Society material from the late 1960s to the mid 1970s, when he was Honorary Treasurer of the Society. During this period, the Society's journal, *Poetry Review*, under the controversial editorship

“Waves of words are inverted and reversed, and appear to shout in capital letters, as if language itself was drowning.”

of Eric Mottram, exclusively championed innovative contemporary poetry from Britain and America, an editorial policy that at the time caused considerable friction between the Society's modernisers and its more traditional membership.

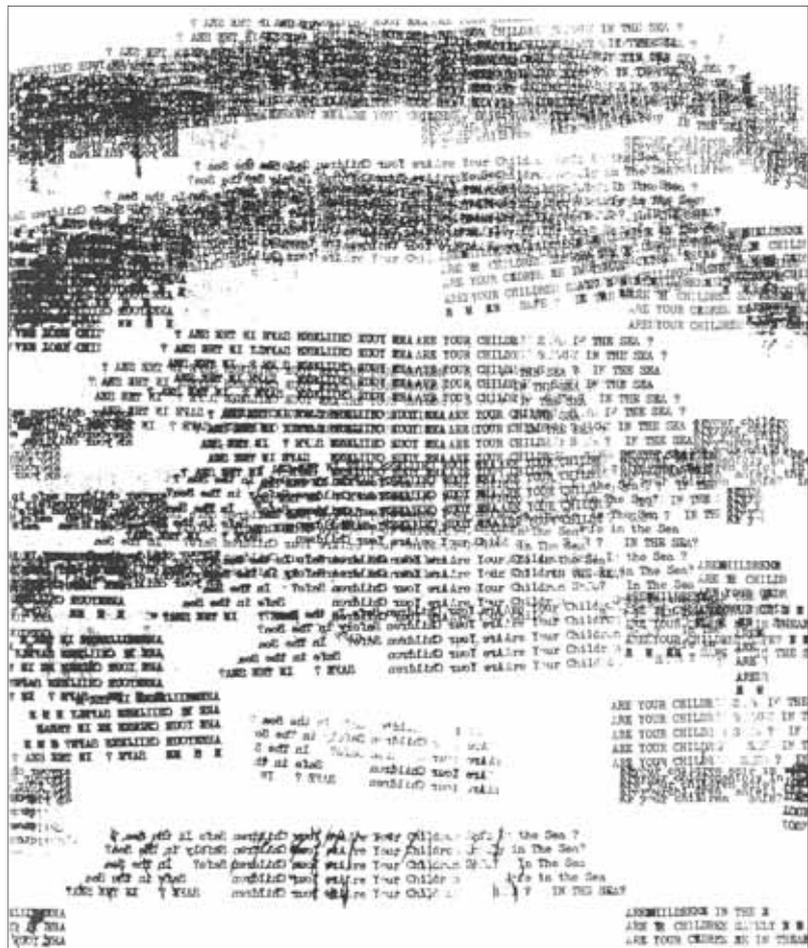
Notwithstanding Cobbing's enduring and catalytic London presence, his work was more commonly fêted abroad than at home, in Stockholm, Toronto and across Europe, at international poetry festivals and centres of sound poetry activity. Cobbing's substantial correspondence files testify to the scope of his international reputation. His unremitting schedule of performances, at home and overseas, can be tracked from letters, pocket diary entries and a run of flyers and programmes that spans, in an evocative and colourful parade, the 1960s to the end of the century.

Cobbing's earliest visual poems were made with a typewriter and a robust 1915 Gestetner ink duplicator. His style of visual (or concrete) poetry came to be known as 'dirty concrete' since it tended away from the minimalism and clarity of statement more commonly associated with the international concrete poetry movement, preferring instead to explore - and to voice - obscurity, abstraction and visual noise. Cobbing typically distorted and over-printed text until it vanished into black ink, and many of his visual poems managed without words or letters

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Much of Britain's twentieth century radical poetry can still only be found in obscure and fragile small press publications, many of which owed their initial reception and circulation to Cobbing's promotional and publishing endeavours.

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Are Your Children Safe in the Sea? (central panel from a triptych):Writers Forum, 3rd edn. (1998)
Image used with the permission of Jennifer Cobbing.

altogether. In the 1950s, when Cobbing considered himself more artist than poet, his poems were playful Dada-inspired manipulations ('Make Perhaps This Out Sense Of Can You'), or poems 'found' in newspaper headlines such as 'Are Your Children Safe in the Sea?':

Originally entitled 'a line from the observer' (1963), 'Are Your Children' was first published as a five-line set of linear variations, but it was soon re-worked as a visual poem with the aid of the Gestetner, and stands as one of Cobbing's most important early concrete works. The poem is one of several works that can be heard on a compact disc of Cobbing's recordings recently released by the British Library. In a multi-track (or, literally, multi-wave) recording of the poem made in 1966, Cobbing's several voices rise and fall, swell and collide, against quietly threatening ambient sounds. Visually, waves of words are inverted and reversed, and appear to shout in capital letters, as if language itself was drowning.

The mid-1960s were transformational years. In 1964, Cobbing published *An ABC in Sound*, recorded by the BBC's Radiophonic Workshop in 1965. During

this period, the poet was manager of Better Books in Charing Cross Road, and was an integral part of the counter-cultural movement then sweeping across London. Together with many prominent international poets of the day, including Allen Ginsberg from America, Cobbing performed at the Albert Hall in June 1965 to a lively audience of 5,000 at the infamous and iconic 'International Poetry Incarnation'. The emergence of a fully-developed digital environment in the first decade of the present century has done much to facilitate - and to rehabilitate - poetry that straddles and explores the boundaries between text, art, music and voice. Cobbing's papers and recordings at the British Library are essential source material for any comprehensive assessment of the true scope and range of British poetry of the last fifty years, which has always been far richer and more various than many anthologies and literary histories have acknowledged.

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Chris Beckett

British Library
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100 Objects – Bradford style

Alison Cullingford reports on a project to showcase objects from the Special Collections at the University of Bradford.

100 Objects Bradford is a new online exhibition, which tells the stories of the most significant items in Special Collections at the University of Bradford. It uses the potential of social media to reach out to wide audiences in a cost-effective and enjoyable way. Every week we add a short illustrated piece about a new object to our Wordpress blog; each also appears in other spaces including Twitter, Facebook and Flickr. The exhibition is curated by Special Collections Librarian Alison Cullingford.

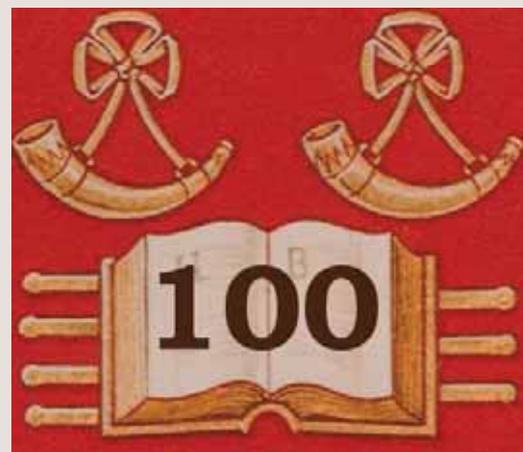
<http://100objectsbradford.wordpress.com/>

We were inspired by the popularity of the British Museum/BBC series, A History of the World in 100 Objects. This showed how objects bring history to life, and how 100 is an ideal number to use for such a project. Having heard of this 100, it was easy for people to understand ours.

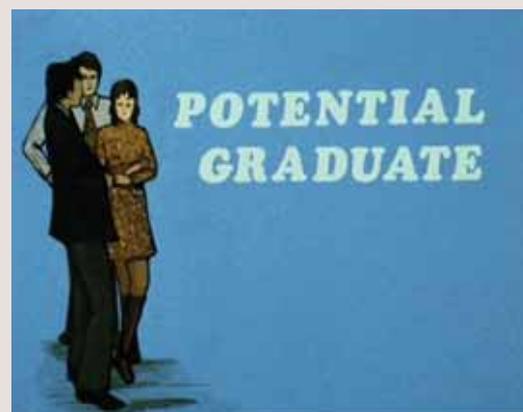
However, we adapted the original idea to meet our situation and needs, as follows:

- Defining “object” widely. The first seven items included our Charter, a notebook of textile experiments from the 1830s, four original sketches of the nuclear disarmament symbol, and our foam book supports! Of particular interest from the GLAM perspective, we will be including many examples from the J.B. Priestley Archive and other literary collections;

- Encouraging interaction. We are asking individual experts, users, and other interested people to nominate objects, via a short SurveyMonkey questionnaire;
- Sharing existing knowledge. This project enables us to re-use text, images, knowledge and expertise already owned or created in Special Collections, in a simple, public way;
- Building new skills. The project is designed to help Special Collections staff enhance their photographic, digital and social media skills;
- Avoiding risks. For example, we pause the project if staff are sick or on leave, and we are developing alternatives in case Wordpress or other key sites cease to be available;
- Staying flexible. We piloted a regular online exhibit last Summer (Priestley’s Finest Hour, following J.B. Priestley’s inspiring 1940 radio broadcasts week by week), so we knew we could carry out this longer project with existing staff and resources. Fortunately, this work lends itself well to odd bits of time, and home and mobile working;
- Adapting to new opportunities. As the exhibition is about using social media creatively, we will explore new ideas and ways of sharing as they become available. Once the exhibition is curated, we can adapt it to print or physical exhibition form as opportunities arise.



Logo for 100 Objects Bradford online exhibition
Special Collections, University of Bradford



Title screen from the 1968-1970 Bradford University film, Potential Graduate, object no. 8 in the series
Special Collections, University of Bradford

We have had a great response, including interest from University colleagues beginning to realise how amazing the collections are. We would be delighted to learn about other 100 Objects projects in archives or libraries.

.....
Alison Cullingford

Special Collections, University of
Bradford.
.....

Stephen Gallagher papers - adventures with born-digital archives

Simon Wilson looks at how born digital collections are changing our perception of literary archives.

The papers of novelist and screenwriter Stephen Gallagher are one of three collections selected as part of the AIMS project. This two year project, funded by the Andrew W. Mellon Foundation, led by the University of Virginia alongside the Universities of Hull, Stanford and Yale is looking to create a framework for managing born-digital archives using the Fedora digital repository.

Stephen Gallagher, a former Hull graduate, deposited his paper archives with the University in 2005. The papers join the modern English literature and drama collections alongside material by Philip Larkin, Alan Plater and John Godber. The material features short stories, radio plays, books and screenplays of a wide and diverse nature including *Dr Who*, *Bugs*, *Rosemary and Thyme*, *Chimera* and *Oktober*.

The collection, which is currently being catalogued, provides a unique insight into the writer's craft as they allow a researcher to follow the entire creative process. Traditional files and reporter's style notebooks contain ideas, snippets of dialogue and countless drafts and re-writes through to the published version. Stephen Gallagher's particular attention on research is reflected in his papers which often include photographs of locations, tape recordings of his thoughts and impressions, and newspaper cuttings on a particular topic

When Stephen Gallagher was approached to help with the AIMS project he quickly agreed saying that "every outline, script and novel draft has flown back and forth without ever existing as hard copy until (in the case of the scripts) printed and handed to the actors. The new novel itself has been composed, delivered and revised entirely digitally". The relationship with the depositor has always been an important one, and our initial experiences with born-digital archives indicate that this is likely to become critical as the archive seeks to understand the creator's "digital history" including their use of technology, the software they have used, and their forays into social media. Stephen Gallagher took us through this and was even kind enough to send us photographs of his current working environment.

So the second deposit from Stephen Gallagher, containing entirely born-digital content, was transferred to us in July

2010 via an external hard-drive containing 13GB of material representing over 14,000 files. This second deposit provided us with an opportunity to see how his working styles and habits had changed from the paper-based to the digital world.

The reporter's notebooks have been replaced by distinct documents containing an outline, a treatment or the wording for the dust jacket. The research is still conducted but the files and information from online research are placed in a single folder making it harder to associate with a particular story. Being word-processed you don't get a sense of the writing process as you do with annotated marginalia or text literally cut'n'pasted from one version of the text to another. Versions of born-digital files can be easily compared and even visualised using Wordle and other tag cloud tools but the "experience" for archivist and researcher alike will be completely different.

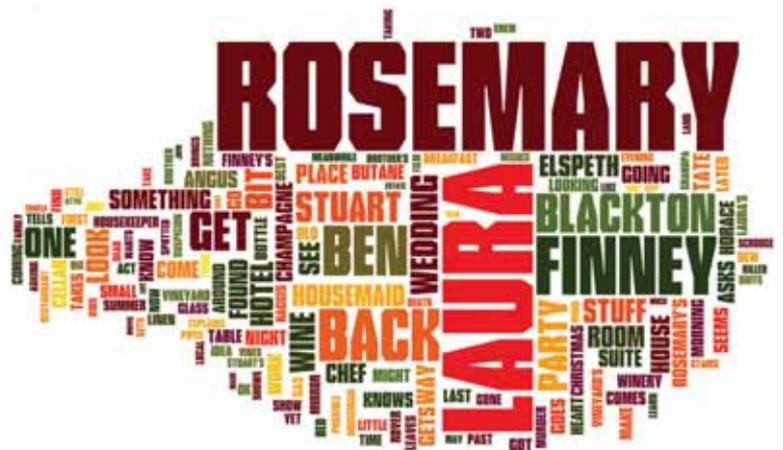
An update on the AIMS project including the differences we have identified relating to the arrangement and description of born-digital material will be appearing in June as part of the Data Standards Group special issue.

If you wish to know more about the project, please do get in touch at s.wilson@hull.ac.uk or read our blog at <http://born-digital-archives.blogspot.com>.

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Simon Wilson

Hull History Centre

Visualisation generated from the treatment of Cup of Silence, one of two Rosemary and Thyme episodes written by Stephen Gallagher, produced using Wordle.com



Marking the First World War Centenaries

John Wells highlights the advantages to be had from collaborative working.

The events to mark the First World War centenaries which begin in a little over three years' time are bound to take on significant dimensions. An aggregation of interests will converge, from national commemoration through to the widespread popular involvement with family and military history. The imaginative literature of the War can be expected to be a particular focus of activity, given the continuing large readership of War poetry and memoirs and their place in school curricula. These anniversaries present several possible roles for custodians of archives, and provide an opportunity for collaborative working across institutions. There will be many areas in which archivists can contribute, not least by mounting exhibitions, but here a number of obstacles to effective co-operation exist.

Last year, while preparing the 'Dream Voices' exhibition on Siegfried Sassoon in Cambridge University Library, I was struck by some of the more tantalising possibilities of co-operation in display work. The exhibition traced Sassoon's life as a man and as a writer, using original manuscripts where possible. Although the Library's own collections included drafts and notes relating to Sassoon's autobiographical trilogy *The Old Century*, *The Weald of Youth* and *Siegfried's Journey*, his earlier

- and possibly more celebrated - trilogy of 'lightly-fictionalised' accounts of George Sherston, *Memoirs of a Fox-Hunting Man*, *Memoirs of an Infantry Officer* and *Sherston's Progress*, had to be represented by printed books.

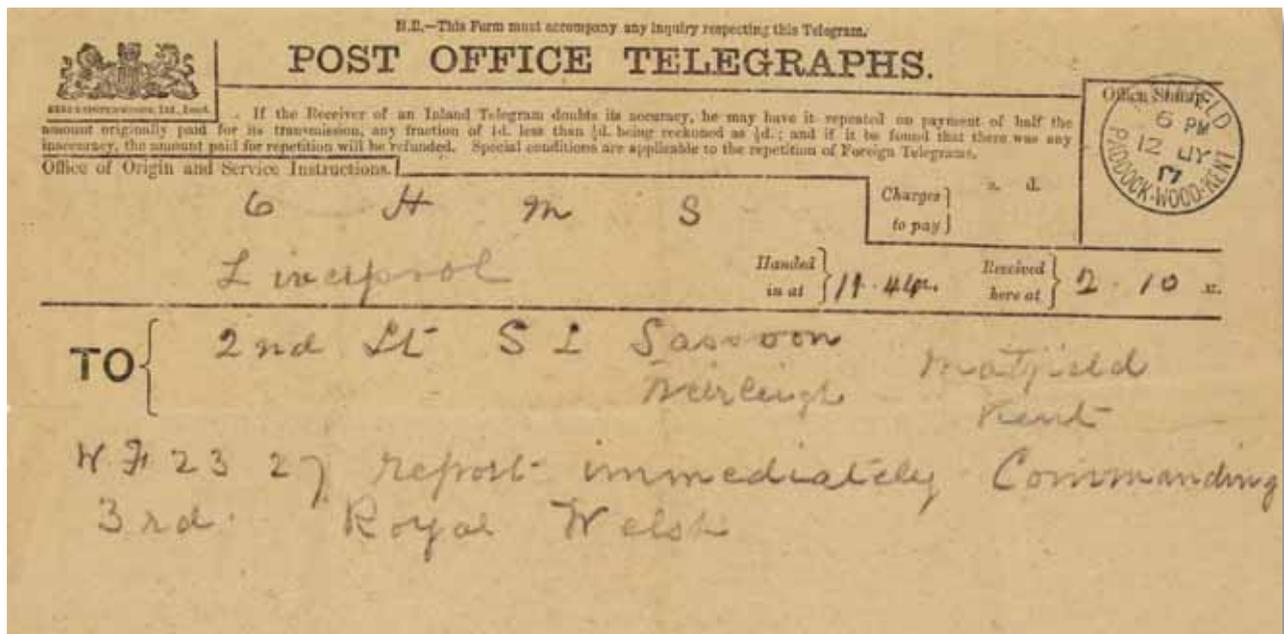
Sassoon's papers were widely dispersed after his death, and the autograph drafts and revised typescripts of *Memoirs of a Fox-Hunting Man* are in the British Library, while drafts and related notes of *Memoirs of an Infantry Officer* are housed in the Imperial War Museum. Similarly with Sassoon's correspondence, while I could draw on his wartime letters to his mother and his friend Edward Dent in the University Library, there were many other accumulations of letters held elsewhere in the country that would have illuminated important topics such as his discovery and acceptance of his sexuality, his love of music, and his many literary friendships.

Under the circumstances, this imaginary 'ideal' exhibition was unachievable. What obstacles were standing in its way, and how might some of them be overcome - or at least sidestepped - in preparing displays to mark the forthcoming centenaries? Chief among the obstacles is pressure on resources, both in staff time and money. The vital protocols governing the lending of manuscripts between institutions inevitably present a

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What obstacles stand in the way of the 'ideal' exhibition and how might they be overcome?
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major disincentive to co-operation in exhibition planning. To the costs of conservation work needed to make loan exhibits ready for travel and display, photography for purposes of record and security, and insurance, transportation and couriering, all usually borne by the borrowers, must be added the lenders' work in establishing the suitability of display facilities in the borrowing repositories in terms both of conservation and security. There are also what might be termed 'institutional' considerations. Exhibitions promote the hosting institution as well as the subject of the display - 'Dream Voices', for example, was a celebration of the University Library's collections, and one of its main *raison d'être* would have been obscured if it had drawn very widely on holdings from other repositories - and the question of who will get the credit for the time and effort put into exhibition work cannot be overlooked by the bodies providing the resources.

How might co-operative working between institutions be used to limit the effect of these restraints on exhibitions to mark the First



Telegram ordering Siegfried Sassoon to report to headquarters during his protest against the War in July 1917. From CUL MS Add. 9852/1/11. Image courtesy of the Ministry of Defence and the Syndics of Cambridge University Library.

World War centenaries? At the meeting of the Group for Literary Archives and Manuscripts in Hull in March, a number of suggestions were put forward, some to do with digital exhibitions, some with displays in real space. The most ambitious was a proposal for a linked, branded and distributed series of exhibitions to be held throughout the United Kingdom. Assuming there will be widespread interest in marking the centenaries with archival displays, then rather than a scattering of unconnected events, why not a co-operatively planned suite of complementary exhibitions? Among the features of such a series could be consistency of titling (perhaps a uniform main title qualified with a subtitle for local circumstances), and the use of a single design studio for graphic elements to establish a recognisable 'look': with modern technology, it is relatively straightforward to work with designers at a distance.

With forward planning, the constituent exhibitions could be distributed not only spatially across the country, emphasising how the effects of the War were

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The reward could be to focus attention on the role of archives in preserving the national memory in a way that benefits all participants.
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felt throughout the land, but also temporally and thematically. The First World War presents not one but a sequence of anniversaries, from the outbreak in 1914 through the Dardanelles, Easter Rising and Somme, to Passchendaele, the Russian Revolution and the Armistice in 1918. The possible themes, too, are various, whether military, social (the Home Front and the changing role of women) or artistic and literary. A single exhibition could hardly hope to cover all these permutations, but a coherent series of displays could.

The scheme's dependence on forward-thinking institutional co-operation is obvious. The existence of the series would need to be announced from the start, with the timings and themes of the participating exhibitions publicised through unified print and web publicity. Institutions would need to

commit to events further in advance than usual, with displays opening in 2018 needing to be confirmed by 2014. Above all, there would have to be compromise in deciding which institution should take which role within the series. The reward, if institutional boundaries can be overcome (and if this is not possible when marking something as momentous as the First World War, when will it be?), could be to focus attention on the role of archives in preserving the national memory in a way that benefits all participants.

Members of the Group for Literary Archives and Manuscripts will be investigating opportunities for co-operation over the coming months. Comments and enquiries are welcome: jdw1000@cam.ac.uk.

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John Wellis
Cambridge University Library
.....

A Guide to Archival and Related Standards

Standards applicable to archives; for the digital delivery of repository guides, finding-aids, and images of material from collections.

Title

Describing Archives: A Content Standard (DACs).

Name of Standards Developing Organisation

The Society of American Archivists.

Current version

Society of American Archivists. (2007). Describing Archives a Content Standard (DACs).

Replaces

Society of American Archivists. (1989). Archives, Personal Papers, and Manuscripts (APPM), 2nd edition.

Abstract

Describing Archives: A Content Standard (DACs) is the current US content standard for the description of archival collections and their creators.

Description

DACS is a product of the CUSTARD (Canada-U.S. Task Force on Archival Description) project, the hope of which was to produce one agreed archival description standard for North America. This ambitious attempt foundered on various issues, some philosophical and some practical, and produced two new standards: A revised edition of the Canadian Rules for Archival Description (RAD2)⁽¹⁾ in 2008 and DACS, a standard for the US alone.

While Archives, Personal Papers, and Manuscripts (APPM) is clearly a direct ancestor, DACS is much more than an

updating of the previous US standard for archival description. While APPM was primarily concerned with the creation of 'library' type catalogue descriptions, the new standard introduces the concept of archival hierarchy and aligns the US descriptive world with international standards such as the General International Standard for Archival Description (ISAD(G))⁽²⁾ for the first time.

The standard has a much wider scope, however, and archival description only accounts for Part 1. It is argued that for users to fully understand archival material, it is necessary to describe the context of creation and Part 2 covers identifying creators, rules for administrative histories and biographies and the formation of Archival Authority Records, the rules for which are in line with the second edition of the International Standard Archival Authority Records for Corporate Bodies, Persons and Families (ISAAR(CPF))⁽³⁾. Finally, Part 3 sets out rules of the formation of authorised versions of personal, family and corporate names as well as geographic names 'that may also be the name of corporate bodies'. This part is heavily based on the relevant chapters of Anglo-American Cataloguing Rules, 2nd revision (AACR2)⁽⁴⁾ with some slight amendment for the archival context.

In effect then, when related to the UK standards environment, DACS equates to ISAD(G), ISAAR(CPF) and the NCA Rules for the Construction

of the Personal, Place and Corporate Names⁽⁵⁾ all rolled up in one handy volume. While the areas covering archival authority records and the format of authorised names may be seen as basically a re-packaging of ISAAR(CPF) and AACR2 in a form useful for US archivists, the rules developed for archival description develop and extend ISAD(G). This section then may be of most interest to archivists in the UK.

With one or two changes of detail, DACS suggests the same data elements as ISAD(G). The main exception to this is level, where DACS shies away from standardising level names in line with ISAD(G). It admits that this is partly a pragmatic response to the lack of consensus in the US about the name, and one suspects, the nature of the levels of archival description. The injunction that archival systems should 'employ some means of linking together the various levels of description' should at least ensure that data is interoperable.

While there is a good fit with ISAD(G) then, perhaps of more interest is the fact that DACS is a 'content' standard in the true sense as it actually states the form and content that should be given in any element. The rules for the title element for example, take up no less than six pages, with detailed rules for the mandatory name segment and note of the format of the material.

Finally, the volume also comes with the usual apparatus one would

expect. Introductory sections provide information about the genesis of the standard, and a statement of principles reiterates the underlying framework for archival description in terms of provenance, original order, and the rules of multi-level description. Appendices include a glossary and mappings to related content standards such as APPM, ISAD(G) and ISAAR(CPF) and to structure and data format standards such as MARC21⁽⁶⁾ and Encoded Archival Description (EAD)⁽⁷⁾. Indeed examples are given with each rule in these two standards.

DACS is currently undergoing a revision process by the Technical Sub-Committee of the Society of American Archivists (TS-DAC) which it is hoped will be completed in the summer of 2013 to coincide with the publication of the next revision of EAD⁽⁸⁾.

Next month

Next month we will look at the open standard for office documents - Open Document Format for Office Applications (OpenDocument) v1.0 which is the International Organization for Standardisation's standard ISO/IEC 26300:2006.

Bill Stockting

British Library

(1) Rules for Archival Description (Bureau of Canadian Archivists, revised edition 2008) http://www.cdncouncilarchives.ca/RAD/RADComplete_July2008.pdf.

(2) ISAD(G): General International Standard Archival Description, 2nd edition [http://www.icacds.org.uk/eng/ISAD\(G\).pdf](http://www.icacds.org.uk/eng/ISAD(G).pdf).

(3) (ISAAR(CPF): International Standard Archival Authority Records for Corporate Bodies, Persons and Families, 2nd edition [http://www.icacds.org.uk/eng/ISAAR\(CPF\)2ed.pdf](http://www.icacds.org.uk/eng/ISAAR(CPF)2ed.pdf).

(4) Anglo-American Cataloguing Rules: 2002 Revision with 2005 Updates (CILIP 2005).

(5) Rules for the Construction of the Personal, Place and Corporate Names (National Council on Archives, 1997) <http://www.ncaonline.org.uk/materials/namingrules.pdf>.

(6) Official MARC 21 Web site: <http://www.loc.gov/marc/>.

(7) Official EAD Web site: <http://www.loc.gov/ead/>.

(8) For further information see charge of Society of American Archivists, Technical Sub-Committee on Describing Archives: A Content Standard (TS-DACS) at http://saa.archivists.org/Scripts/4Disapi.dll/4DCGI/committees/SAACS-TSDACS.html?Action=Show_Comm_Detail&CommCode=SAA**CS-TSDACS.

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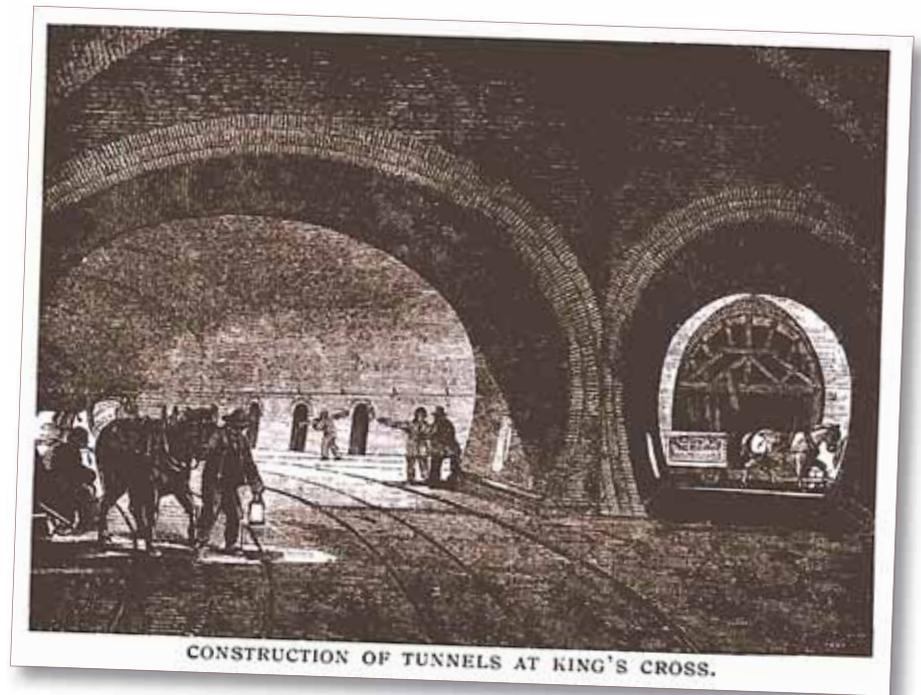
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Trains, Buses and ... Monkeys

Tamara Thornhill writes of the many fascinating stories and facts to be found in the Transport for London Historical Archives.

Did you know that: the world's first underground railway, the Metropolitan Railway, was opened in 1863 and used by 26,500 people on its first day of operation; the first motorised omnibuses in London appeared in 1898; in 1907 the London General Omnibus Company painted its buses red; in 1911 the first escalator opened at Earls Court; in 1913 the first night buses ran; in 1977 London became the first capital city in the world to have its airport linked directly to the centre by underground; the last Routemaster bus in regular service ran on 9 December 2005, some 49 years after the first service. These are just some of the fascinating facts about transport in London, and there are many more which can be found, and many more waiting to be discovered, in the Transport for London Historical Archives.

Yet the history of transport in London is as much a history of people and personalities as it is a history of design and technological development. There is Edward Johnston, who lent his name to the distinctive typeface used by London Underground, and Harry Beck, who designed the now internationally recognised tube map. There are the little known personalities such as Joseph Clough, who was the first known black London General Omnibus Company bus driver in 1910, and 'Mr Gunter', who in 1953 was rewarded for heroism after being forced to jump the



CONSTRUCTION OF TUNNELS AT KING'S CROSS.

Horses at work on the King's Cross Tunnel excavation, LT001393/001.
Images courtesy of Transport for London Historical Archives.

opening bridge gap at Tower Bridge whilst driving a number 78 bus. And there are famous names such as Jacob Epstein, the pioneering sculptor whose Day and Night figures adorning the commissioned London Underground Headquarters at 55 Broadway caused controversy, and Rita Hayworth, the movie star who wrote to London Transport requesting copies of some iconic posters she had so enjoyed seeing on a trip to London. The stories of all of these people can be found in the Transport for London Historical Archives.

And there are stories and personalities to be found beyond the human interest, from dogs to monkeys! Foremost amongst these non-human personalities are those animals

responsible for transporting Londoners long before the advent of motorised omnibuses. They are the horses. Horses are of course a time honoured means of transportation. But the relationship of horses with Transport for London's predecessor companies, and the role that the marriage of the two played in Victorian transport is particularly unsung. In 1855, the London General Omnibus Company began centralising the various commercial horse drawn omnibuses operating in London, and within a year they were responsible for providing 600 of the 800 horse drawn omnibuses operating within the capital. This was eight years before the world's first underground railway opened in London, and 43 years before the first motorised omnibus ran in



A page from the LGOC Horse Book, 1857-1927, LT000449/004. Images courtesy of Transport for London Historical Archives.

London. The story of the London Omnibus Company horses is to be found in the Transport for London Historical Archives. We have documents relating to the routes, the fares, the shareholders, and leases of stables.

There are documents from the Barnes omnibus service that demonstrate the desired pride in the service thanks to properly dressed drivers, and the care given to the horses who must be clean, well fed, sufficient in number, good, and suitable. And then there are the horse books. These volumes cover the years 1857-1927, when the last horse

was sold, and detail the name of each horse, where it was based, from where it was purchased, its colour, how much was paid for it, any particular characteristics, to who it was eventually sold, and how much it was sold for. The volumes act as an audit of the horses and it is possible to chart the stories of an individual horse. Despite the advent of motorised omnibuses, horses continued to play an active role in London Transport until relatively late and Board Minutes of the Associated Omnibus Company show that as late as 1910 the topic of buying additional horses was on the agenda.

The last London General Omnibus Company horse drawn omnibus ran in 1911, only four years after the London bus began to be painted red, and two years before the advent of night buses. But horses remained 'on the books' until 1927, some 72 years after they were first employed. Their contribution and their stories are a true part of Transport for London's history and are waiting to be explored!

.....
Tamara Thornhill
 Transport for London Historical Archives

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Conservation or Consternation? The Saga of the White Gloves

This month our anonymous correspondent questions the use of white gloves and asks if it is for the document, the television programme, or the preservation of an elitist outlook that they continue to be worn.

One of the more intriguing archive phenomena of the last few years is the onward march of the WGB - the White Glove Brigade. Every TV presentation of popular history now seems to have, de rigueur, a garrulous and largely ignorant narrator resplendent in this fashion wear, to indicate their close contact with real documents. What is curious is that the custodians, if allowed to appear at all, are entirely gloveless. I was also intrigued to see the other day a photo of Gordon Brown handling St Margaret's Psalter - not a white glove in sight. Are Prime Ministers exempt from the rule or is their sweat of such a nature that it does no harm to priceless archives? As a gamekeeper turned poacher this is a development of which I have personal experience. I was recently compelled to wear thick cotton gloves (which appeared not to have been washed since the last user) in order to consult - wait for it - 20th century printed material! The items were in stiff plastic folders. In consequence of having to insert them in same wearing gloves they were irretrievably damaged and are probably now not consultable again. So much for preservation.

Of course one can understand the use of gloves in handling silverware or illuminated manuscripts, or their use for dirty or contaminated material, but is it really necessary to force them on the ordinary searcher? Is this not another barrier being placed between the user and the document? I have always thought that there is an element of elitism in archivists' assertions that their public must take more care over the handling of archives than they do themselves. I could tell many stories of seals crushed under foot, priceless manuscripts torn in half, the letters of a famous politician dropped down a lift shaft, and these tragedies were not the result of handling by uncouth members of the public but by trained(?) archivists. Perhaps one of the few good features of my professional

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There is an element of elitism in archivists' assertions that their public must take more care over the handling of archives than they do themselves.
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career was that my first five years were spent not in a Record Office, whose monastic calm was in those days rarely shaken by anything as disturbing as a customer, but in a Public Library in a large Northern City. Many of our readers were odiferous, or eccentric, or came in mainly to read pornography, kept in a small cupboard behind the supervisor's desk. (I read it all during my turns on the desk - it was pretty boring).

Pin marks and tea stains are often vital pieces of evidence in interpreting the evidence of an archive. The famous 'Pillar Portrait' of the Brontes was not 'conserved' and hence reveals all kinds of important data about the sitters and its own history. Does history stop when a document reaches a Record Office, as though in some Marxian utopia? Are archivists really concerned about conservation or do they really suffer from consternation at the behaviour of human beings and an excessive self-serving fear about the perceived threat to their holdings? Is there any real scientific evidence to show that normal use of documents seriously reduces their life? Surely it is the storage and cataloguing that really does the damage? Is it not odd that the most strenuous advocates for White Gloves are usually also those most enthusiastic about the use of real archives by school children?!

I hear that there is a proposal to institute the use of space suits for those wishing to consult 18th century Settlement Certificates.

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